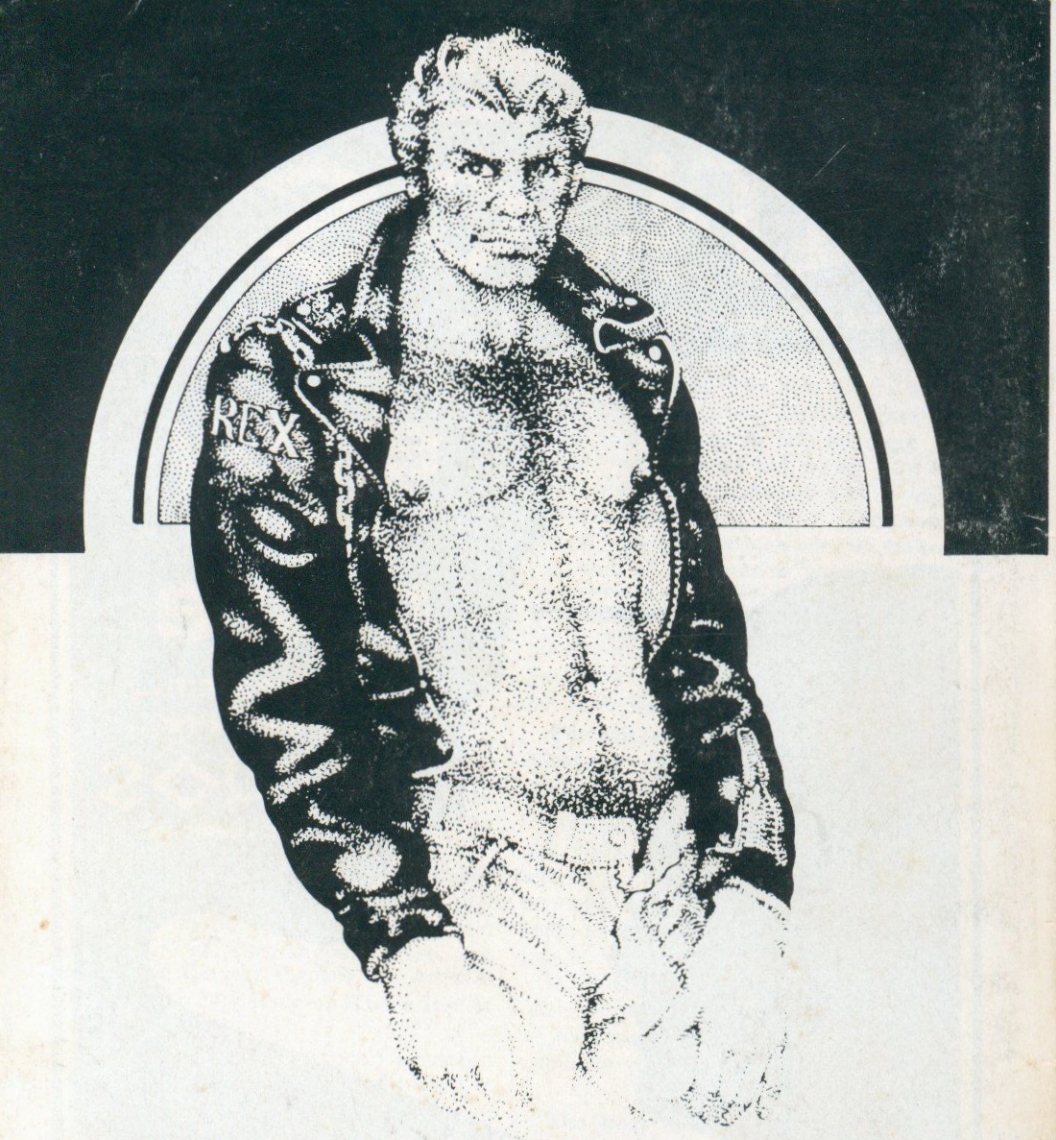


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Scoop

Dateline: New York City

Well, loves, here I am again, Lolly from Hollywood!. . .Hollywood's! Grand Opening Party is the talk of the town. . . Everyone who is anyone was there. . .The mobs of people that graced the portals of Hollywood! was truly astounding!. . .In the three days of the Grand Opening party more than 5,000 people attended. . .This has got to be one of the biggest grand openings ever held in New York. . .What a surprise to see on the stage of Hollywood! a plexiglass and stainless steel disc jockey booth for the great Disco Sound System. . .Hollywood! has installed a new quadrophonic sound system that had me dancing so hard and fast, trying to keep up with the young stars and starlets, that I wore out a pair of wedgies. . .Of course, being three sheets to the wind on the Bela Lugosi drink kick I'm on, (cherry herring and vodka) they almost killed this old girl. . .And now for some choice bits of gossip. . .Timmy Scott, Hollywood's! blond bomb shell rumored to be having an affair with Johnny Hagen (mind you, that's just a rumor). . .Mario, that former manager of the Roundtable, presiding over nighttime festivities and management at Hollywood!, complete with a whole staff of new eastside beauties. . .Bob, popular disc jockey of many of the eastside clubs, including the Roundtable, spinning discs and lighting madness from the electronic sound booth of Hollywood!. . .Timmy Johnson, who could not keep up with the organ and decided to return to his former occupation, drinking, has left the organ playing to Bobby. . .But, the fun and the genial atmosphere of the entire place really has to be believed. So honey, if you weren't one of those who were at the opening, hurry on over. . .More stars than there are in heaven at Hollywood!. . .And now, for this week's announcements: FLASH:

Monday night Screen Test Talent tryouts at 10:30. . .If you have talent, come on over and see Timmy Scott. . . **Tuesday**, dance to the great quadrophonic disco sound. . .**Wednesday**, Hollywood's! Go Go Boy Contest. . .If you got something to shake, come on over and exhibit it! **Thursday** Dance Contest #1 for aspiring Fred Astaire's and Ginger Rogers'. Show us what you got. . .**Friday** and **Saturday** the Hollywood! Revue at 10:30. . .**Sunday** brunch with continuous showings of a surprise move, from 1:00 on. . .Well, I have a Bela Lugosi waiting and I must run, so till next week, Tah, Tah!

Kissy-Kissy!
from Lolly

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WHERE IT'S AT

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FROM THE EDITOR:

Because of the scarcity in paper, mainly due to the scarcity of trees, and because our magazine uses only the best paper stock available, we regret that we have to raise the price of our magazine from 50 cents to 75 cents.

Knowing that inflation hits everyone's pocketbook, we tried to hold off on our increase as long as possible. But now we find it necessary to raise the price so that we can still use the same high quality paper and give you, our readers, a better magazine.

We thank you.



MORE ON MARILYN

ON-SCREEN AND OFF

Post-mortems on controversial superstars, especially those who died by suicide, almost always attempt to effect their apotheosis. Living, the superstars are the beleaguered targets of sensation-seeking yellow journalists. But dead, they become the targets of saint-makers, who usually depict them as tragic victims hounded into horror by an abstract thing called Fate, by furies named Fame. As if people, superstars included, are not at least partially responsible for their own destinies.

Take Marilyn Monroe, "the First Lady of American ghosts." What made her tick? And what made her stop ticking?

Three new books — Norman Mailer's Marilyn, Norman Rosten's Marilyn: An Untold Story, and Joan Mellen's Marilyn Monroe — give us more on Marilyn, onscreen and off. She was a complex prism, and the books explore a few of her facets.

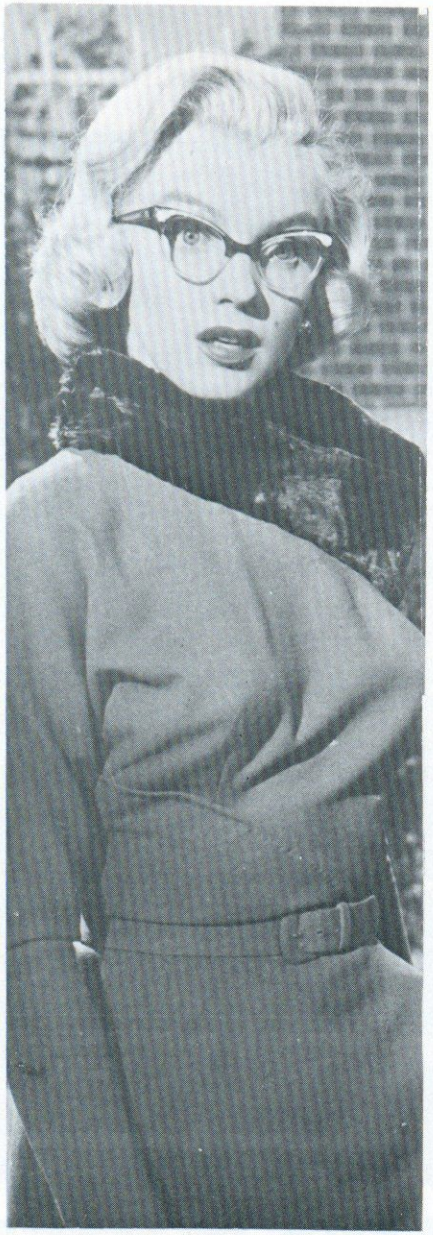
Curiously, the three books' cover photographs tell the core dilemma as perceptively as their prose does: The Mellen book cover shows the Marilyn mask — glossily glamourized, eyes heavy lidded, mouth suggestively slack, a Hollywood product provocatively packaged and ready for sexual consumption. The Rosten book cover shows a candidly photographed, unmascaraed Marilyn with wind-whipped hair. On closer scrutiny of the two photos, one discerns that the facial expression is precisely the same. The Mailer book cover masterfully captures both Marilyns simultaneously: fact and fiction are allied oddly by the core of whatever, whoever, whyever she was, this Marilyn Monroe Myth.

After tackling the moon and Miami, it was perhaps inevitable that America's major machismo man of letters would get around to Marilyn. Initially intended as a picture book, with introduction by Mailer, the project expanded as the self-styled he-male studied the archetypal female. They were made for each other, of course, although they never met except on the printed pages of Grosset and Dunlap's hefty $20 volume. A one-way love affair, Mailer as lover and Marilyn as lovee.

Mailer admits that he did little or no original research, relying almost exclusively on two prior biographies by Fred Guiles and Maurice Zolotow, both of which chronicle, carefully, the known and knowable facts. Mailer is fascinated by faces only as points of departure for speculation on whys. His book is indeed a "novel biography."

Many Mailer sentences begin with "Maybe..." or "Perhaps..." or "Let us assume..." A typical one: "So we may as well have the imaginary pleasure of puting ourselves into the early discussion between..."

Significantly, this conjectural approach to biography is not an isolated instance of Mailerian idiosyncrasy. It may in fact be the wave of the biographical future. In an essay on psychobiography in The New York Review of Books, James Joyce's



A myopic Monroe stumbled sexily through HOW TO MARRY A MILLIONAIRE, teamed with Grable and Bacall.

celebrated biographer Richard Ellmann recently predicted that major biographers will become increasingly speculative, conjectural and adventurous. He cited as an example Jean-Paul Sartre's recent volumes on Gustave Flaubert, as yet unpublished in English, a Freudian-Marxist attempt to "totalize" a man. This is precisely what Mailer attempts with Monroe.

Not so much factual reconstruction as fictional construction, the Mailer-made Marilyn is no exhumed superstar caked with myth-taken cliches. She's a trapped creature caught in the discrepancy between subjective needs and external image. Mailer knows precisely what she was: a confused schizophrenic torn between her own inadequacy, real or imagined, and a world that simultaneously demanded that she be both a consciousless body and an actress of integrity. The conflict killed her long before the pills did.

Mailer of course covers much already exhausted psychological ground: a fatherless child, she fantasized that Clark Gable was her father, pasting his picture on her wall and in her mind. Uncannily, in her last feature film, The Misfits, Clark Gable played her lover, closing a frightening Freudian circle.

Mailer betrays a bitchy resentment toward the men who had carnal knowledge of Marilyn; Dimaggio, Arthur Miller, Brando and Sinatra. It's almost as if they, exposed to the vitals of Mother Earth, have touched deeply into truths he can never know. His book is itself a frustrating attempt at practically physical possession. Never less intelligent, often illuminating in its original interpretations, the Mailer Marilyn is not only, in his own words, "a possible Marilyn Monroe." It provides the probable Marilyn Monroe.

Norman Rosten's book is a personal memoir of his and his wife's personal friendship with Monroe during the last seven years of her life. Impressionistic, anecdotal Rosten reveals bits and pieces of Marilyn mosaic as he saw it. What he often saw was a Monroe we already know: simultaneously voluptuous and childlike, insecure and frightened of her own image, genuinely kind until Fate (Rosten uses the word repeatedly) begins its ruthless game-playing with her.

According to Rosten's account of his initial acquaintanceship with Monroe, she cropped up in his apartment unannounced, with a photographer friend: "She was totally, mysteriously, unrecognizable, as if she had stepped into the reality of her true self." From the beginning, then, Rosten contrasts private persona against public personality. After this initial encounter, Rosten received a thank-you note — and it and other Monroe documents are indeed revelatory — of disarming sincerity. Surprisingly personal, often ungrammatical, curiously punctuated, it began: "Dear Norman, It feels a little funny to be writing the name 'Norman' since my own name is Norma and it feels like I'm writing my own name almost, however — " Almost everything she wrote has a stream-of-consciousness quality, as if she does not quite make a coherent transfer from inchoate thought to verbal organiza tion.

The Marilyn that emerges from Rosten's pages is a neurotically compulsive person: a compulsive champagne drinker, in elevators and automobiles as well as in more conventional places; a compulsive rearranger of furniture ("It's not right this way, it hems me in. I need space."); a compulsively late arrival ("Being late, she said, "is a desire not to be there."). And all her telling little obsessions do indeed define her: rootless and insecure, alone and lonely, unable to externalize whatever made her tick.

What Rosten communicates particularly well is her essential kindness, an immense concern for others, symbolized even by an absolutely abnormal



"She started a heat wave, by letting her seat wave," in NO BUSINESS LIKE SHOW BUSINESS.

concern about a pregnant cat. When the author accompanied the conspicuous Monroe to Carnegie Hall for an Emil Gilels concert, and found himself the center of the entire audience's attention because of his companion, she constantly reassured him: "Don't be nervous. You're doing great." When she first became intensely involved with playwright Arthur Miller, then under scrutiny by the Senate Internal Security and the House Committee on Un-American Activities, she disregarded studio advice and went to Washington to see Miller, appearing in public with him to supply moral support. When Miller testified before the committee that he planned to marry Marilyn, it evidently took the pressure off. She was, after all, America's sexy sweetheart.

In one of the most revealing episodes, Rosten recounts an afternoon he and Marilyn spent gallery-hopping in Beverly Hills. She noticed a two-foot-high bronze copy of a Rodin sculpture, a man and a woman embracing passionately. She remembered Rodin, for she had been intrigued by his sculptures when on a visit to New York's Metropolitan Museum with Rosten. She paid more than one thousand dollars for the sculpture and insisted on driving to her psychiatrist to show it to him. At the analyst's, she suddenly became strident and belligerent, shrilling, "What does it mean?" Earlier, she herself had explicated the statue: "Look at them both. How beautiful. He's hurting her, but he wants to love her, too." Witnessing all this, Rosten realized she was falling apart.

Ten weeks later she was dead. And the day before she died, she called Rosten in an exuberant mood, saying, "We have to start living, right?"

Rosten's revealing chronicle is severely flawed by his too-frequent pseudo-poetizing, by occasional absurdities (his suggestion that love of nature is a disguished death wish), by a facile superficiality that makes him indulge in cliches about "the cruelest irony: the love goddess starving for lack of it." Marilyn Monroe was certainly loved intensely by two hardly negligible men, Joe DiMaggio and Arthur Miller, and worshipped even more frenetically by millions she never knew. Rosten's cliche is a good aphorism, but a somewhat inaccurate one. For all his insight, he does not get close to whatever it was that made her tick and, eventually, made her stop ticking. An impressionistic, often revealing account of an off-screen Marilyn, Rosten's portrait does not quite manage to sum her up psychologically. But the bits and pieces are provocative.

Joan Mellen's MARILYN MONROE is an entirely different sort of study, focusing primarily on the on-screen Monroe. Her first four chapters — The Monroe Image, Mind and Body, A Crisis of Identity, and The Men in Her Life — contain intelligent appraisals of aspects of Marilyn. But her fifth chapter, The Films, is an entirely unreliable resume of Monroe's accomplishments, reflecting feminist biases and an entire lack of critical discrimination.

Mellen's book—delightfully crammed with movie scenes, publicity stills and candid shots — is a boldly biased book based on one redundantly stated cliche: Every role she played type-cast her unfairly as an unintelligent, sex-saturated object of male exploitation. Marilyn Monroe for Women's Libbers.

Mellen's description of Monroe's "packaging" is particularly revealing: plastic surgery removed a small lump from the tip of her nose, her chin line was strengthened by the addition of cartilage to her jaw, and the famous Monroe come-on smile stemmed from entirely unsexual factors: "She had an excessively high gum line and through great practice learned to 'lower her smile,' so that the gums would not

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JUDY SEXTON AND JOHNNY SAVOY

An Interview With The Very Popular Duo

By Jason Dubrul

Judy Sexton and Johnny Savoy have such a popular following here in New York and elsewhere that **Where It's At** decided that it was past time to try and get an interview with the entertaining duo, whose appearances in gay clubs around town always evoke such attention.

The purpose of the interview was twofold; 1) for those of you, who are already familiar with Judy and Johnny, we though you might like ot know some background data on how and where the popular pair got together, their views on performing, etc., and 2) for those of you who haven't had the pleasure of seeing the duo perform, we hope that this article will successfully convey the advisability of catching their next show for a great night's entertainment.

Johnny was playing the piano at the Sea Shack on Fire Island several years ago, when Judy and a friend came in to listen. The friend went up to Johnny and said, "How about letting my friend join in a song or two?" Johnny's first thought was, "Oh my God, another one of those!" But his wariness disappeared as soon as Judy started putting those vocal cords into use. Impressed by her obvious talent, he asked her to come back again. She did, and the rest is the history of two talented people getting to know and like each other, and synchronizing their individual abilities to a professional pitch.

By the third summer after they first met, Judy started singing on weekends with Johnny at the Sayville Sea Shack, where she tended bar. This is when they first started to put an act together. In no time at all, they had quite a following on Fire Island and places like Amagansett and the Hamptons. During this period they did a little touring, going to Toronto and Connecticut, etc.

Just about five years ago, they decided that they were ready for New York and anxious to see if New York was ready for them — and was it! They put their first show on at Jimmy Merry's Piper's Lounge, opening up a whole new thing for gay life in New York by initiating live entertainment in gay clubs. Judy attributes major credit to the Continental Baths and the Piper's Lounge for making the important break-through of offering live entertainment in gay places. "Live entertainment had gone through a fallow period," she said, "and was just starting to swing back into popularity then."

Talking about that first year, Johnny said that he was grateful to notice the difference — then and now — as far as the general acceptance of homosexuality is concerned, adding that both gays and straights are far less uptight about it than they were a few years ago. He remarked with obvious pride that gay clubs have been responsible for launching a number of worthwhile talents, so that a great many straight entertainers are now anxious to do the gay circuit in New York, which was hardly the case just a few years ago. In connection with this, Johnny mentioned that a lot of straights are beginning to go and catch the shows now at gay clubs for the high entertainment value offered — all of which leads to a breaking-down of those obsolete and prejudicial sex barriers, which we could all do better without.

Judy and Johnny have played in all sorts of clubs — and straight. We asked if there was a difference in audiences. Judy didn't hesitate to reply, "Certainly, gay audiences are

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WHERE IT WAS

By Gene Heil

One day recently I was typing an article for **Where It's At** when a friend stopped by. The article was about parties in the old days, and I had stopped in the middle of the page to mix us some drinks. While I was out of the room, being a proper host, he quietly sneaked a paragraph onto the page on the typewriter. I didn't catch it until long after he'd left. It read as follows:

"Then there were the famous after-bar parties held on the second floor of a certain Village apartment. The lessee, who shall remain nameless, would gather his rosebuds from the "private" end of whatever bar he was frequenting at the time. En masse they would trot to the robber baron deli near his building, buy ice, beer - AND LOGS — and all would retire to the dark living room. A fire would be layed...as would most of the guests."

He was almost 100% correct. I didn't actually start the parties, but then again I didn't stop them, either. They lasted for two seasons (winters) and took place almost every Saturday night, but they were all conceived at the same bar, and not by me. Frank, the instigator, would approach me early in the evening at the bar, "Let's have a party." The answer would always be negative. Then he would lie in wait like a caged lion, until it got close to closing time and my eyes got a bit glassy. He pounced with the same question. "O.K., but not too many, and be selective." Little did I know that most of the "guests" had already been "selected. . .Frank had good taste. Instantly they were assembled, led out the door, into the Deli to buy beer, and guided around the corner to my apartment. (Had Frank worked for the stockyards?) The majority of these sheep were going quite willingly, in fact eagerly. They had absolutely no doubts as to the fate in store for them, in fact, they looked eager for the kill.

I would usually leave the bar earlier, get a fire started in the living room fireplace, and straighten up anything that needed it. Then the mobs arrived, by twos, threes, fives and sixes, plus a few strays. There were never less than twenty people, and usually thirty-five to forty. Coats were thrown in the bed room and beer was stashed in the kitchen. The fire was kept roaring, and as the guests warmed to the glow (of fire and beer) they began shedding their clothes. The only light in the living room was from the fire, and candles burned in the dining room. The bed room was dark. The only thing Con Ed got out of these soirees was from the kitchen and bath, unless some of their employees attended the sessions. The scene would eventually look like a Fellini movie, and the roaming around and writhing would continue until dawn. I remember a well known Broadway and Hollywood composer who attended several times. He always seemed shy, and would lurk in corners, watching the action. Then there was a T.V. actor who was just the opposite, very active but very private.

Looking back, I always find it amazing that for two years there was never a problem with these parties. No complaints from neighbors...the music was always kept low, and "moody." Nothing was ever broken, except for a few glasses. And nothing was ever stolen, except for one night when a strange type tried to walk out the door with three albums of "dirty pictures." Frank threw him out, without his loot, and there was a brief encounter down stairs. That was the only fight, ever.

One night some college kids bought some marshmallows at the deli (they must have been in the apartment before). It was a particularly cold and snowy night, and they started toasting the marshmallows in the fireplace. The idea caught on and most of the evening was spent around the fire toasting

Continued on page 38

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DINING OUT

SUPPING WITH SARDI
By George Sardi

Listen. If I'm going to be gaining weight, I've certainly got to blame someone, and certainly not myself...So off and on I'll be doing a column on the different restaurants about town which are the cause of the extra poundage...

I'll start off with a rather new restaurant which has really caught on and it's called COMPANY (after all if ABC's eye-witness news spotlighted their Chicken Supreme, they gotta have something great going for them). They are located at 365 Third Avenue between 26th & 27th Streets, telephone MU 3-9033. Suggest you make reservations.

Its atmosphere is comfortable and relaxing. I saw many girls and boys I knew, who do the popular dining out scene. As you enter, the bar is on the left and that little watering spa is busy, busy, busy both when you arrive and when you leave. The drinks are great and the mixologists adorable.

In the back is the intimate "Rear End" room, seating only deuces. The paintings on the wall are all of tushies; I loved it! The staff is A-1: they are prompt, courteous and attractive. They are happy to serve you—NOT this I'm-doing-you-a-favor routine.

The dinner menu is a biggie: just reading it, sets off the mind and taste buds areeling: decisions, decisions, decisions. For appetizer I had the Quich, my friend the Feta Cheese and Spinach Pie: simply sensational. For entrees: Veal Garibaldi (scallops of Veal sauteed in butter with shallots, Hearts of artichoke and baby peas in a delicate white wine sauce); I had the Francine Fantail Special (in case you didn't know, Ms. Francine is the fantastic chef): Shrimp and scallops sauteed with white wine mushrooms and shallots, fresh spinach with melted cheese and rice. Have I gotten to you yet??? Just let me remind you that the portions are huge. So for your next nite out on the town, give it a try. I'm sure you will join the fan club...

Also if you've been out partying Friday and Saturday nights and wondering where to go for a late snack, then head right for COMPANY. They have a Midnight Brunch menu, going from bagel to burger. They have now initiated luncheons too: from 11:30—3:00; the price range will be from $2.50—$4.50. So if you're in the vicinity about that time, I suggest you give it a try. And let's not forget their super Sunday Brunches from 1—5. Eggs Benedict to bagel and lox. Damn! I think I just gained a pound thinking about the place.

Be on the lookout for their opening Brunch party with all the champagne you can drink.

The two innkeepers responsible for this happy haven are two dynamite guys you should know. They are Jeffrey Croland and Chuck Cardillo — two tasty-looking numbers if ever there were. Unfortunately, they are not on the menu (Damn!).

If you don't partake of COMPANY and its delights, don't blame me. Remember, I told you so....□

BAR GUIDE

THE FOLLOWING LIST IS A COMPILATION OF GAY BARS AND RESTAURANTS IN NEW YORK CITY AREA. ALL DETAILS—TYPE OF CLIENTELE, DRINKS AND/OR FOOD, DANCING, ETC. HAVE BEEN SUPPLIED BY ESTABLISHMENTS CONCERNED. BELOW IS A LIST OF CODES WE HAVE USED FOR YOUR CONVENIENCE.

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W-WOMEN	M&W-MIXED
D-DANCING	R-RESTAURANT
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P-PIANO	E-ENTERTAINMENT
SO-SHORT ORDER	T-TRADE

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302 Bleecker St. YU 9-3907. 7 days. 12pm—4am. Drinks $1.10. Am. Con. $2.50 and up. M&W, R-garden.

BONNIE & CLYDE
W 3rd bet. Thompson & Sullvian. GR 3-9304. 7 days. 2pm-closing. Min. weekends $3.00. Drinks $1.25. Sun. buffet. D,W, Y.

BOOT HILL
317 Amsterdam Ave. & 75th St. 787-9412. 7 days. 12—4am. Beer .75. Drinks $1.00. L, Y,C.

BON SOIR
40 W. 8th St. 473-9859. 7 days. 7:30—4 am. Min. Beer 75 drinks $1.25 D, M&W, Y.

BOBERN BAR
42 W. 28th St. 686-9390. No information available as yet.

BROTHERS & SISTERS
355 W 46th St. & 8th Ave. 765-7848. 7 days. 5pm—4am. $2.00 adm. for cabaret. Drinks. $1.25. Steaks $6.50#7.00. Shows, Thur, Fri. & Sat. M&W, Y, F.

CANDY STORE
44 W. 56th St. Bet. 5th & 6th Ave. 581-4664. 7 days. 2 pm—3 am. Piano. No. info.

CARR'S
204 W. 10th St. 255-9742. 7 days. 3—4am Mon-Thurs; Fri, Sat, Sun, 12—4am. Beer .75, drinks $1.00. M. C.

CASA PACO
330 Bleecker St. 989-9050. 7 days. 12—4 am. Mex. cuisine. Sat.-Sun Brunch. Drinks $1.25. Dinner 5 pm—1am.

CELL BLOCK
W. 11th & West Sts. 989-9060. 7 days. 8 am—4am. Beer .50, drinks $1.00. Food — .75 to $5.00. L, C, Y.

COMBINATION
2540 Bway & 95th St. 886-9520. 7 days 8 pm—4am. $5.00. Drinks $1.75. M&W, D.

COMPANY
365 3rd Ave. & 27th St. MU 3-9033. Continental— $2.50—6.95. Drinks $1.25. R, M, Y, C.

COMEBACK
Rt. 9W, Piermont, N.Y. 914 359-9653. 7 days 8 to 3am— Sun. 4— 3am. Fri. Sat. $1.00 adm. Drinks $1.00. Sun show & buffet. Y, C.

CHEZ BIPPY
2207 Boller Ave, Bronx. 379-9407. Tues to Sun. 8:30—closing. Beer .75, drinks $1.25. Hamburgers $1.25. Show, every other Wed. M&W, D, Y.

COPABANANA
57 Lexington Ave. 686-9608. 7 days. 4pm—4am. Beer .75, drinks $1.10 M,C.

COUNTRY COUSIN
1313 3rd Ave. & 75th St. Beer .75, drinks $1.00. Food $2.00—6.95. R, Y, C.

1st DANNY'S
Christopher & Greenwich Sts. 929-9321. 7 days, 11am—4am. Beer .50, drinks $1.00. Y,C.

DANNY'S OF BROOKLYN HEIGHTS
108 Montague St. 625-8844. 7 days 12pm—closing. Beer .75, drinks $1.00. Y, M.

DANNY'S SHERIDAN SQUARE
170 7th Ave. So. 691-8373. 7 days 12—4am. Beer .75, drinks $1.00. M, Y, D.

DELANEY'S See our ad page
72 Grove St. off Sheridan Square. AL 5-7905. 7 days. 8am—4am. Beer .75, drinks $1.25. Am. cuisine $3.75—9.00. Piano. M&W, R.

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185 West 10th St. 675-9447. Open Thurs., Fri. & Sat. M-T-D.
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239 W. 4th St. CH 2-9691. Closed Tues. 5pm—12am. Beer. 75, drinks $1.00. Mixed menu from $3.95. M, R.

THE FIRELIGHT INN
112 Carleton Ave., East Islip, L.I. No information available yet.

FIVE OAKS
49 Grove St. 675-9669. Tues.—Sun. 5—3am. Beer $1.00, drinks $1.25. Int. cuisine $2.75—9.00. Piano. M&W, R.

FOOTSTEPS
873 Broadway & 18th St. 473-9774. No information available as yet.

FOREST
3 Ave. & 81st St. 744-9873. 7 days, 4—4am. Beer .75, drinks $.100. Food $3.95—8.95. E— Fri. & Sat. D, M. R.

GAY GINZA
40 E. 48th St. HA 1-4320. Wed-Sun. 9pm—4am. $2.00 adm. $4.00 Fri,Sat.Sun. Drinks $1.50 D, M&W.

GIANNI'S
53 W. 19th, bet. 5th & 6th. 691-7446. 7 days. 4pm—4am. Beer .75, drinks $1.00 D, M&W.

THE GILDED GRAPE
719 8th Ave. 582-8690. 7 days, 4pm—4am. Beer .75, drinks $1.00. Lunch from $1.00. D, H, Y, M&W, C.
COME AND MEET A DEAR FRIEND YOU NEVER KNEW

GODMOTHER
309 E. 60th St. bet. 1st & 2nd. 832-9094. 7 days, 9—4am. Beer $1.00, drinks $1.25. F-cont. $4.00—$6.00. D, M&W.

GRACIE'S MANSION
79 Pineapple St., Bklyn. No info.

HARRY'S BACK EAST
1422 3rd Ave. & 81st St. 249-6991. 7 days, 4pm—4am. Beer .90, drinks $1.00 M, C.

HOLLYWOOD
128 W. 45th St. 265-8902. Open 12pm—4 am. Seven days. Beer .75, drinks $1.00. Free buffet. M&W, C, E, T.
ALL DRINKING. ALL SINGING. ALL DANCING. ALL FUN.

HORN OF PLENTY
353 Bleecker St. bet. 10th & Charles. 242-0636. 7 days 6pm—12am. R-Int. $4.00—8.50. M&W.

HUNGRY HILDA'S
709 Eighth Ave. LT 1-1667. Open 7 days, 12 pm—4 am. Beer .75, drinks $1.00. M-C-T.
HOME OF THE 14 INCHER. COME GENTLE TRAVELER!

JONATHAN'S
547 2nd Ave. bet. 30th-31st Sts. MU 4-8257. 7 days 4-4am. Beer $1.00, drinks $1.25. F-Ital.-Amer. from $3.95. Piano. M&W, R.

JOHN'S JOYNT
1145 1st Avenue & 63rd Street. 355-8663. Open 7 days. 4pm—3am. Beer $1.00, drinks $1.25—$1.50. H.Y.C.
NEVER A COVER — BEST LOOKING GUYS IN TOWN

JUDY'S DISCO
255 W. 43rd St. LW 4-2523. 7 days, 12—4am. Beer .75, drinks $1.00. D, M&W, E.

JULIUS
150 W. 10th St. 929-9672. 7 days, 9—4am. Beer .85, drinks $1.25. F-burgers, $1.00. M.

KELLERS
284 West St. CH 3-1907. 7 days, 10am—4am. Drinks $1.25. M, L.

KELLY'S VILLAGE WEST
46 Bedford St. off 7th Ave. South. 929-9322. Open 7 days, 11:30 a.m.—4 a.m. Sun. buffet. E-weekends. M&W. See our ad

KNIFE & FORK
430 E. 72nd St. 744-9277. Open Mon-Sat. Fri & Sat. to 6a.m. F-short order. $1.00—$4.50. M&W. R.

KOOKY'S

149 W. 14th St. & 7th Ave. 242-9226. Open Wed.-Sun. 7 pm-closing. Drinks $1.00. Sunday buffet. E-weekends. W-D.

THE WHERE IT'S AT BAR
A GREAT PLACE TO MEET

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1604 Bway & 48th St. 586-6101. Wed.-Sun. Min. $2.00 weekdays. $3.00 weekends. Beer $1.00. drinks $1.25. F-S.O. 40—$1.40. M&W. 18-30 yrs. old.

LE JARDIN
110 W. 43rd bet. 6th & 7th. 7 days. 9pm—closing. Adm. $5.00. weekdays. $6.00 weekends. $10.00 charge for women. D. M.

LIMELIGHT
91 7th Ave. So. 255-9379. 7 days. $5.00 adm. M. D. Y.

LIB
305 E. 45th St. bet. 1st & 2nd. 532-0290. W. D. F. E.

LODGE EAST
1683 1st Ave. & 87th St. 289-9856. 7 days. 4pm—4am. Beer .75. drinks $1.00. F-S.O. M. C.

MARIE'S CRISIS
59 Grove St. 243-9323. 7 days. 12—4am. Beer $1.00. drinks $1.10-$1.25. S-Mon. M. C.

MARY'S MARY'S
St. George Hotel, Bklyn Hghts. Ice cream, waffles, restaurant servies. Where It's At sold here.

MONA'S ROYAL ROOST
28 Cornelia St. 242-9557. 7 days. 4pm—4am. Beer .85. drinks $1.25. F-Ital. $3.00—$4.00. P. Fri. & Sat. M&W. C.

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MY SISTER'S PLACE
2056 Bway & 70th St. 877-0060. 7 days. 11am—4am. Beer .75. drinks $1.00. M.

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Stillwell Ave., Coney Island, Bklyn 996-2250. E. M&W. D.

NITE LIFE
85 Washington Pl. & 6th Ave. 477-9401. 7 days. 4pm—4am. $3.00 Min. Drinks $1.25. M&W. Y. D. S- Wed. & Sun.

ONE POTATO
518 Hudson St. 691-6260. 7 days. 11:30—4am. Beer .50. drinks $1.00. F-$1.50—$5.95. M. C. See our ad

PAINTED PONY
1485 3rd Ave. 744-9580. 7 days. 1pm—4am. Beer $1.00. drinks $1.25. P. M.

PAULA'S
Greenwich Ave. off 7th Ave. 691-3660. 7 days. 2pm—closing. Beer .85. drinks $1.00. M&W. C.

PELICAN
200 W. 70th St. 7 days. 12pm—4am. Dinner to 1a.m. Seafood - $3.95—$6.00. M&W. R.

PETER RABBIT
305 W. 10th St. WA 9-9579. 7 days. 9:30am—4a.m. Beer .50. drinks $1.00-1.25. Buffet Wed. & Sun. M. C. See our ad

PIANO BAR
103 Montague St., Bklyn Heights. 624-9722. 7 days. 12—4am. Beer .75. drinks $1.00. P-Fri. & Sat. M. C.

PICADILLY PUB
324 Amsterdam Ave. & 75th St. 874-8632. 7 days. 12—4am. Beer .75. drinks $1.00. M.C.Y.

PIPER'S LOUNGE
1201 Lexington Ave. 734-9305. 7 days. 2pm—4am. Beer .75. drinks $1.00. M. C.

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56 West 46th Street. 869-9890. Opens 11:30 a.m.—3a.m. daily.

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590 Nepperham Ave., Yonkers, N.Y. 914 969-2320. 7 days. 7pm—3am. Sun. 1pm. Beer .50. drinks $1.00. Sun. buffet. S-occasionally. M. C.

PORTHOLE
75 Rt. 9W, Congers, N.Y. 914-268-9848. 7 days. 11:30—3am. Beer .75. drinks $1.00. F-American $1.75—$3.75. M&W.

RAM ROD
394 West St. 929-9718. 7 days. 12—4am. Beer .50. drinks $1.00. Sun. brunch $2.00. F-S.O. $1.00—$2.50. L. C. Y.

RENO SWEENEY
126 West 13th St. CH 2-1366. E-M&W-R

ROADHOUSE
570 Hudson St. CH 3-4242. Beer .50. drinks $1.00. Free buffet Sat & Sun. M. C.

RONNIE'S SUPPER CLUB
324 E. 49th St. 6 days. closed Mon. 5pm—closing. Dinner 7pm—11pm.

ROUNDTABLE
151 E. 50th St. 758-0310. 7 days. &-3am. Min. $2.00 weekdays. $3.50 weekends. Drag shows. M. D. C.

RUBY FOO
240 W. 52nd Street. D. No information available at this time.

SEBASTIANS
1068 1st Ave. 846-9317. Beer $1.00. drinks $1.25. No info.

SHELLY'S SOUND OF MUSIC
253 West 51st Street. 245-9846. Open seven days. D.C.R.M.

SINGLES
951 1st Ave. & 52nd St. 486-9832. 7 days. 10am—4am. Sun-12 noon. Beer .80. drinks $1.00. F-cont. $3.75—5.95. P. Sun. buffet. M&W.

SOMETHING SPECIAL

265 W. 46th St. off 8th Ave. 265-9503. 7 days. 8—4am. Beer .75. drinks $1.25. F-S.O. $1.00—$2.25. H. M. C.

WE HAVE SOMETHING FOR EVERYONE!

SPIKE
120 11th Ave. 989-8913. 7 days. 8-4am. Beer .75. drinks $1.00. Wed & Thurs buffet. L.C.M.

SQUARE LEMON
135-01 Northern Blvd., Flushing. 359-9158. D. M&W.

TIAJUANA CAT
350 W. 46th St. 265-9572. 7 days 5-4am. Beer .60. drinks. $1.00. F-Span.-Amer. to $3.95. S. P. M. C. mostly Spanish.

TOR
21 Greenwich Ave. 255-1337. 7 days. 10am—3am. Beer .65. drinks $1.25. F-S.O. to $1.50. M&W. C. R.

TROUBADOR
1078 1st Ave. PL 5-1955. 7 days, 4pm-4am. F-Cont. $3.75—$5.95. D. M&W. P. C.

TY'S
114 Christopher St. C. M.

UNCLE CHARLIES NORTH
1049 Lexington Ave. 861-6132. 7 days, 4pm—4am. Beer .75. drinks $1.00. Sun. buffet. M.C.

UNCLE CHARLIES SOUTH
581 3rd Ave. & 38th St. 684-2170. 7 days, 4pm—4am. Beer .85. drinks $1.25. Sun. buffet. M. C. Y.

VILLAGE GREEN
531 Hudson St. 929-9464. R. no other information available as yet.

WALTER'S APT
1068 2nd Ave. 371-3374. 7 days 5pm—4am. Min. $4.00 weekdays. $5.00 weekends. Beer .75. drinks $1.00. F-Cont. $4.75—$6.50. Fri & Sat. 8pm—2am. S. M&W.

WHAT A DUMP
76-06 Roosevelt Ave., Queens. 429-8249. days. 5pm—4am. Sun. 1pm—4am. Bee 60-80. drinks. .90-$1.25. M. C.

WHEN WE WIN
One Sheridan Square. 675-1960. E-M&W.

WOODSHED
Bank & Washington Sts. 242-9550. 7 days, 12—4am. Beer .50. drinks $1.00-$1.25. M, C.

YUKON
140 E. 53rd St. 421-8122. 7 days. 4pm—4am. Beer $1.00, drinks $1.10. Buffet on Sun. C M. Hors D's. every day 5-8pm.

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EVERARD BATHS
28th & Broadway. 684-8935. Coffee shop, color TV, clean. Clientele mostly middle aged, some S&M. New everything. Lockers $4.75, rooms $6.75. Weekend lockers are $5.25. Time limit 12 hours.

MAN'S COUNTRY

53 Pierrepont St., Bklyn Hghts. 624-1362. Weekend rates Fri-Sun. $4.00 lockers, $6.00 room. Weekday rates 8am-4pm $2.00 lockers, $4.00 rooms, 4pm-8am $3.00 lockers, $5.00 rooms.

See our ad page 2

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20 O St. S.E.
202 488-7317

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DOLLY'S RESTAURANT
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202 347-3883

EAGLE'S NEST
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LIFE RAFT
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202 797-1101

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VENTURE INN
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CACTUS LOUNGE
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CARNIVAL
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CLUB MIAMI BATHS
2992 Coral Way
COUNTRY STORE
2880 Fla. Ave.
EL CAROL
830 Le Jeune Rd.
FOX HOLE
2000 NE 2nd Ave.
HAMLET
3416 Main Hwy.
LE BISTRO
312 SE 2nd Ave.
LE MOON VILLAS
2661 Bayshore Dr.
LEPREUCHAUN
7305 Bird Dr.
LITTLE TIKI
160 Coral Way
MERMAID
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NOOK BEER BAR
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STUDIO
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TOOL ROOM
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FRENCHIES PUB
Alton Rd.
GARDEN GRATE
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MISS KAY'S & MARIA'S
323 23rd St.
NEIL'S
1675 Alton Rd.
NITE OWL
2228 Park Ave.
PIN UP
2228 Park Ave.
STONEWALL
211 22nd St.

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121 N. Bumby
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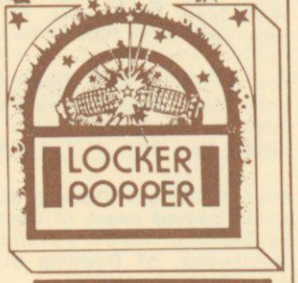
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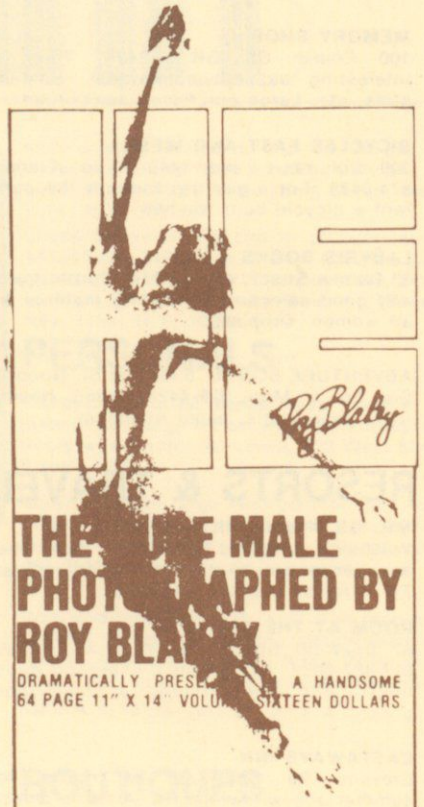
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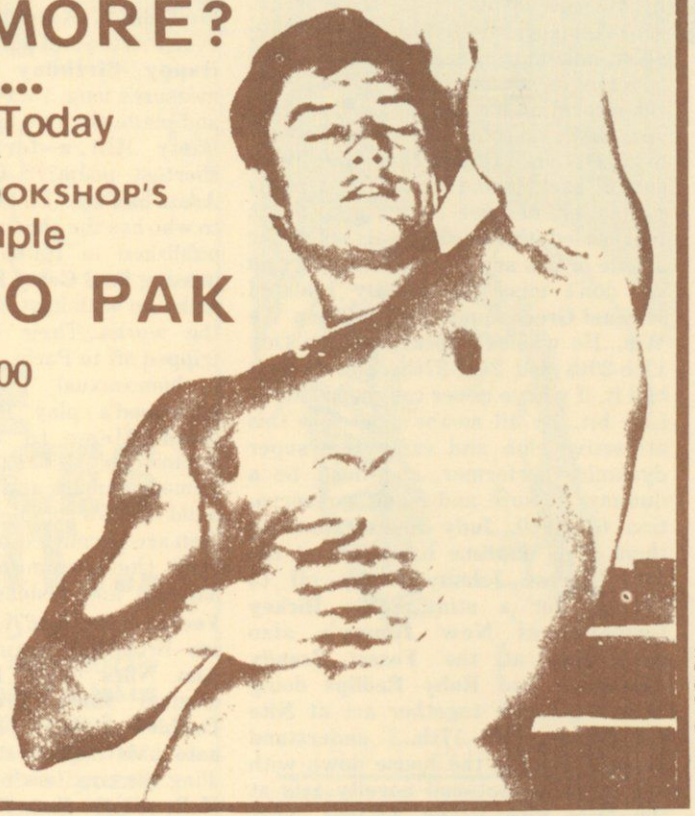
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ONCE UPON A TIME

By George Sardi

As I've mentioned before, I'm dashing about neighboring states and the outer suburbs, decorating Xmas trees, so my time spent in the big apple has been very little, therefore not too much local dish...But once I finish this stint, I'll be back in harness and hunting for a job as bartender, because New Jimmy's has now closed it's fabled portals...Now for a little of this and That...Whatever you do, don't miss the greatly talented **Michael Greer** appearing at **When We Win**...He will be appearing from Oct. 17th-20th and 24th-27th...You haven't had it, if you've never caught his Mona Lisa bit...By all means drop into this attractive club and catch this super dynamite performer...and don't be a dummy, be sure and make a reservation 675-1960...**Judy Sexton** packing them in as daytime bartender at the **New Forest**...**Johnny Savoy** off to Chicago for a stint...**Eddie Hickey** formerly of **New Jimmy's** also bartending at the **Forest**...**Brandy Alexander** and **Ruby Redlips** doing their top notch together act at **Nite Life** Weds. Oct. 17th...I understand **Brandy** brought the house down with one of his sensational novelty acts at the **Miss Fire Island Awards**...Next bartender awards at **Westsider Mon. Nov. 5th**...Super sexational **Tony Collado** sizzling in his latest movie... The Nov. issue of Playgirl has Don Stroud as their groovy penis pin up...If you missed **Wayland Flowers** and the **Madame** at their recent stint at **Walter's**, you can catch both the husseys at the **Continental Baths** on **Oct. 20th**...**Pat Johnson** married a sailor and had 2 children...She divorced the sailor 2 years ago and posing as a man married a woman...She then had the sex change but is now seeking annulment of the marriage to the woman on grounds of physical inability to consummate the marriage...Philadelphia jet set have now made homosexuals their favorite token party pleasers...**Bette Midler** to appear at the **Palace** for a two week engagement??? Well **Bill**??? Know the shortest song ever written and published&& Well it's **Happy Birthday To You**...it's 8 measures long, t'was composed in 1893 and made the two sisters Mildred and Patty Hill a fortune...Know the shortest poem??? It's called **Fleas... Adam had'um**...I'll leave it up to you as to who has the shortest pecker...Photos published in Italian journals of the missing **Paul Getty III** show him in full make up with lipstick, eye shadow and the works...Their belief is he had tripped off to Paris...Broadway to have a homosexual burglar in **Jimmy Kirkwood's** play **P.S. Your Cat Is Dead**...Memo to Women's Lib...A feminist colony has been established in Femo, Denmark and its leaders hope to build it into a completely female state... Men are permitted on Sundays only to visit their womenfolk...It's multinational and lesbian oriented...**Bruce Voeller** left **GAA???** Superfine legendary Broadway beautiful person **Mary Ann Niles** wore **Debbie Reynold's** original **Molly Brown** costume to **Debbie's** costume party...**Randy Coronato** hair manipulator expertise cuddling the couiffers of the Bdway show **Molly**...Right **Kaye??? Lord Cornbury, Queen Anne's** cousin who was a transvestite who in 1702 was the English Governer of New York and later became same of New Jersey...His picture in drag can be found at the **New York Historical Society** on Central Park West...Boycott the movie **Busting** it's anti-gay...Heading for **Puerto Rico** for that winter vacation?? If you stay in **Old San Juan** I suggest the **San Francisco, 263 San Francisco St.**...and on the beach the **Club Caleta Guest House, 3 Elena St.**...New York City's first health service administrator **Dr. Howard J. Brown** 49, told a 600 doctor symposium on human sexuality that he has been a homosexual for more than

Continued on page 38

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AROUND TOWN



By D.G. Durham

Now to the beginning of December: a Persian art exhibition, "Shah 'Abbas and the Arts of Isfahan," including artifacts, paintings and rare manuscripts, at the Asia House Gallery.

* * *

Monday, October 15th: Mart Crowley's new three-character play, "A Breeze From the Gulf," opening at the Eastside Playhouse.

* * *

Monday and Tuesday, the 15th and 16th: the American debut of the Music of Iran Ensemble in a program of classical Persian and chanted poetry. 8 PM at Carnegie Recital Hall. For information call 371-4758.

* * *

Tuesday, the 16th: pianist Noel Lee performing selections of Schubert's sonatas. The City University Graduate Center, 33 W. 42nd St. Free admission.

* * *

Tuesday, October 16th: beginning of the American Place Theatre's fall season with Ed Bullins, "House Party (A Soulful Happening)," directed by Roscoe Orman. * * *

Wednesday, October 17: Cleo Laine appearing in concert at Carnegie Hall.

* * *

Wednesday, October 17th: first preview of "The Indian Experience," a production based on songs, legends, poetry and oratory of the American Indian. Official opening the 23rd of October. At the Playhouse, 357 W. 48th Street.

* * *

Thursday, October 18th: soprano Birgit Nilsson performing with New Jersey Symphony: "Thus Spake Zarathustra." 8 PM. Carnegie Hall.

* * *

Thursday, October 18th through the end of the month: Ken Laurence's film, "Howzer," in the continuing New American Filmmakers Series at the Whitney Museum, 75th Street and Madison Ave. For information call 249-4100.

* * *

Friday and Saturday, the 19th and 20th of October: final staging of Giovanni Battista Pergolesi's "Lo Frate 'Nnamorato," newly discovered comic opera by the Opera Buffa. 7:30 pm curtain. At the Triangle Theatre of Holy Trinity Church, 316 E. 88th St. Free admission. For reservations, call AT 9-4100.

* * *

Friday, Saturday and Sunday, the 19th, 20th and 21st: last staging of Emlyn Williams "Night Must Fall," directed by Edmund Trust. The West Side Gay Theatre, 37 Ninth Ave. (14th St.). 8:30 pm curtain for all performances. For information call 675-0143.

* * *

Sunday, the 21st: Alice Coltrane, Gato Barbierei and Keith Jarrett performing in the continuing Jazz Anthology series at Carnegie Hall. 8 PM. For information call 595-5272.

* * *

The October 12th Central Park Rock Extravaganza, featuring Max, and Dale Coleman & Expressway, has been cancelled. A new date and location for the groups' first New York appearance to be announced.

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Continued from Page 14

those squishy globs, there must have been a case of them. Marshmallows and beer, ugh! The next day, with one eye half open, I surveyed the living room. There were gooey globs of toasted sugar on everything. Certain areas looked like Dali paintings, and the hearth was a mass of bubbling lava from the still-glowing embers. There must have been a lot of burned fingers. After that, the marshmallows were banned. It was more fun (and neater) without them.

There was an actor who used to like to hold court in the kitchen (during recess) and tell jokes. His favorite involved spitting out a mouthful of milk, and he had a new audience for the story at every party. When I finally got wise to the mess on the floor and the missing milk, there was no more milk to be found in the refrigerator. His story wouldn't have worked with tomato juice.

I have to hand it to Frank. He really managed and manipulated all the parties. He invited most of the guests aside from my friends. He was responsible for many "marriages" and quite a few breakups. He could be a part of the party at all times and still keep one eye out for anything fishy. Frank always stayed over, usually on the hide-a-bed in the living room or the day bed in the dining room. And more often than not there were one or two guests with him (they were the ones he'd had his eye on since early evening at the bar). He would help clean up and have coffee and breakfast with me, listening to me protest, "never again." If my eyes had been wide open, I could have spotted the impish grin on his face.

There was one guy who always bitched me for having those parties, he would always turn down any invitation from Frank or me, yet somehow would always turn up with a friend. He also "disapproved thoroughly" of the action at the trucks (yes they were even doing in those days). Yet he was seen and heard (he has an unusually deep voice with pseudo-British tone) quite frequently at what is now called "Disneyland." Like the guy who tried to mop the albums of pornography at the party. He kept yelling that they were vulgar and he was going to destroy them! They were vulgar, that was their purpose.

Those parties stopped at my place when I got "more than" a room mate. But Frank found several other people who were willing to put up with them and had the space. But I don't think any one of them would go for more than one or two of the parties. Things had been right for us. The time and compatability. They served a purpose for us and many others who had no place to go. As far as I know there were no drugs involved, yet the crowd was young. Such parties would really be impossible today, and not many people would want them anyway. But I still shake my head in amazement at what we "got away with," maybe that was part of their success, "getting away" with something.

Frank is still prancing around the Village, swinging from bar to bar. He still looks the same. I saw him recently, walking his horse of a dog, and he yelled across the street, "Hey, wanna have a party?"□

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30 years...He said he was speaking out to try and end some of the suffering of homosexuals...Tired of homosexuals being attacked for sport by teen agers and other goons, a group in **San Francisco** having gotten a group together and call themselves the **Lavender Panthers**...They patrol the gay areas and thwart off all would-be trouble makers...Guess that's about it for this one...must dash and take my pet flea for an abortion...and may all your thoughts of today be beautiful... Love Ya...**George Sardi**

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GAY HAPPENINGS
By D.G. Durham

Monday, October 15th: Gypsy Presents — a musical revue at The Bike Stop, featuring Jim, Al and Emil. Showtime 11 pm. Reservations, no cover. 874-9014.

* * *

Wednesday, October 17th: "Is Archie Bunker Gay"? — discussion night at West Side Discussion Group Center — an exploration of prejudices, on the part of gays and straights. 8 pm. $1.50 donation, refreshments served. 37 Ninth Ave. (14th St.) 675-1043.

* * *

The 17th through the 20th and the 24th through the 27th: Michael Greer, direct from three weeks of sell-out performances in Chicago and San Francisco, performing Wednesday through Saturday for two weeks at When We Win, One Sheridan Square For reservations call 675-1960.

Monday, October 15th: screening of the 1968 film "The Queen."

* * *

The 17th, 19th and 20th: Joey & Michael presenting "Seesaw" at the Forest, showtime midnight. For reservations call 744-9873.

Every Monday and Wednesday at 11 PM: John's Joynt features a pool tournament with trophies and cash prizes for the winners.

* * *

Thursday, October 18: Bonnie & Clyde, a very popular women's bar, celebrating their second anniversary. The gay-la festivities, including a free buffet and door prizes, start at 6 PM... to...? For entertainment: the very talented all-girl band, "Sister Moon." Congratulations!

The Club Baths has a new drawing card: the walls of the former lounge

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the best." We asked why. "They're just better audiences," she said, "there's no doubt about it. Gay audiences are more sensitive, and more open and receptive." "The empathy is just wonderful," she said, with a show of her beautiful smile. "A gay audience can change a song, you know," she said, "the vibes are so strong, it makes for a fantastic atmosphere; the performer affects the audience and vice-versa — a case of giving and getting which is just great."

We started talking then about the last Gay Liberation Day Parade and the rally at Washington Square Park, where Judy and Johnny joined other performers in entertaining. "I can't help but have great confidence about gay progression, when I think about that day, " said Judy. "Wow!" Johnny agreed, "What a turn-on it was! What a high! A sea of faces — and all of them gay and proud of it!"

Besides being two great entertainers, Judy and Johnny struck us as two beautiful people on a personal level. Johnny is a down-to-earth and very amiable guy, and Judy's ebullient personality is ready to provide that marvelous, infectious laughter at the slightest provocation.

Talking about the importance of gay pride, Judy said, "Why not be proud of what you are?" At the same time, she made mention of the dangers of exclusivity, to which a lot of gays fall subject. "As a friend of mine put it," she said, "you can make a career out of being gay. We asked, "Do you think that the opportunity, which exists now in New York, for free expression of homosexuality, will present itself to the same degree in other parts of the country?" "Not in my lifetime," Johnny said. Judy was a little more optimistic, "I think so," she said, "Look at the advances that have been made in the last five years alone. When you think of the raids, the harassment, the secrecy that was so prevalent, and, in so many cases, so necessary — if you wanted to keep your job; there's a tremendous difference, thanks to the liberation which has been going on."

"Great strides have been made," Johnny agreed, "Guys can kiss publicly if they want — and that would have been pretty hard to do give years ago." Gay publications can freely advertise now," he said, "Gay places are no longer secret and furtive haunts, it's really great when you think of it."

How about handling the matter of





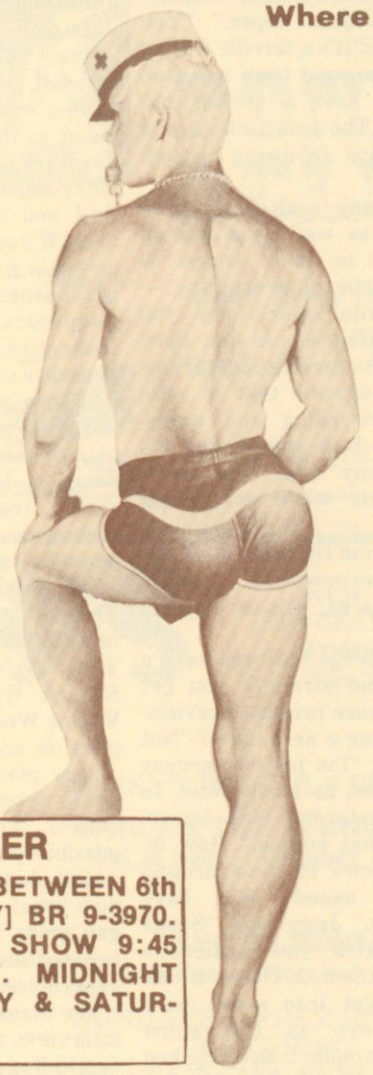
informing one's family about one's homosexuality. Judy and Johnny felt that, in many cases, verbalization is probably unnecessary. "That's a general question," Judy said, "which requires an individual answer." "You should try to be charitable," Johnny said, "and consider how capable the person involved is of accepting it."

We asked them if the fact that they have performed mostly in gay clubs has worked any disadvantage to them

Continued on page 42

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Continued from page 40

professionally. "No," Johnny said, "That era is over." Judy repeated her preference for performing in gay clubs, stressing how kind the gay audiences have been to her and Johnny. "Super," Johnny agreed, "Just super." "You know," Judy said, "It's a terrific feeling when you move around from one club to another, and have a crowd that appreciates you. The gratification you have from a loyal following is just overwhelming."

Judy and Johnny each have their own repertoire, as well as a mutual one. The music in their shows is composed of a little of everything — rock, old standards, show tunes, you name it. They acknowledged that show business can be a pretty precarious profession, but agreed that it was tremendously rewarding and enjoyable. "You have bad nights too, it's inevitable," Johnny said, "But there are certain nights when everything goes just right — the atmosphere becomes electric and the vibes from the audience are overpowering. . .Man! When that happens, it's a natural high!"

Does the knowledge that you have a loyal following and strength you get from past experience prevent nervousness before opening a new show? "Not at all," said Judy, "I'm just as nervous before a new show, as I ever was. In this business, yesterday isn't important, it's today that counts." How do you get an audience to come around your way, we asked. "We have standard openers," Judy said, "Songs that sort of catch the audience's attention, bring them in closer to us, allowing us to get into some more intricate numbers as the show progresses that wouldn't have clicked right off."

Is there a great deal of a difference between audiences in New York and elsewhere? A little bit, they agreed. "For example," Johnny said, "Steve Sondheim's music, which is so beautiful, is kind of intricate. In New York it's an easy turn-on. Outside of New York, though, it's a little more difficult to put across."

"It all depends on the particular audience, too," Judy said, "For example," there's been times when we've switched songs that were planned, simply because you get this feeling from the audience that it's not going to do the trick. When it comes down to, though, is that it's up to the entertainer to turn on the audience. And you can't lie to an audience — ever! If you enjoy your work, it comes across — it has to. And whatever initial nervousness you might have — that disappears, once you've made the connection with the crowd out there; the vibes start to flow back and forth — and then you're set."

For most shows, Johnny's at the piano, joining Judy in song. On occasion, however, they do stand-up shows together, backed-up by an orchestra. They remarked that they had a ball some time ago, doing a show together with George Sardi and Gypsy. They've performed together, it seems, in practically every gay club in New York — New Jimmy's, Brothers & Sisters, Walter's Apartment, Kelly's Village West, the Roundtable — the list goes on and on.

Any plans for touring the country, doing shows in gay clubs across the states? They sad that it was a possibility they'd like to consider, and added that such tours could probably do a great deal to help the advance of gay pride in places that have so far resisted the liberating influences we've experienced in New York.

We thanked Judy and Johnny for the interview, and asked if there were any concluding remarks. "Yes," said Judy with that wonderful smile, "I'm having a ball!"



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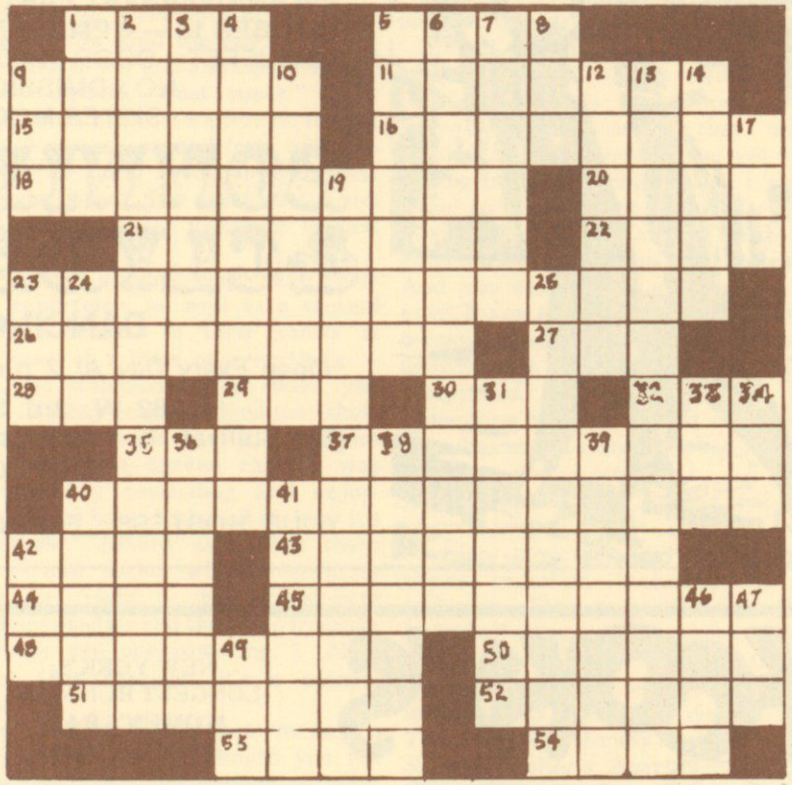
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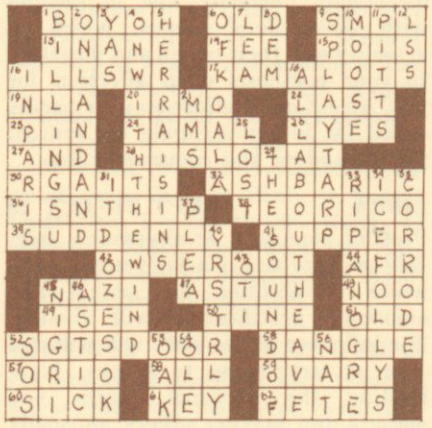
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ACROSS
1. Of stage or screen
5. Caresses
9. South Houston arias, perhaps
11. Within a W. Virginia town
15. Watch out for the pigeons!
16. Sp. Cape drop
18. A chance at slapstick, in Greece
20. With smls. and meds.
21. So be it group
22. With 37 across, Why can't she make a Gibson for that gal?, or character actress
23. Auction result
26. While swimming, fol de -----
27. Virginia college
28. French marshall
29. Scandanavian floor covering
30. Branch number (abbr.)
32. Catholic fraternal members
35. Measurement (abbr.) var.
37. See 22 across
40. Composer Orff's "Carminas," for example
42. Roman numeral M
43. What do you call a powdered chocolate truck?, or French dish
44. Former French colony location (abbr.)
45. An uninteresting Peruvian Mountain
48. Three Osterwalds (Ger.)
50. Bleaches
51. See 8 down
52. Boat rope tie (abbr.)
53. Seasonings (abbr.)
54. Sounds on seeing a mouse

DOWN
1. Beans
2. "B" girl book, or Astaire
3. They ---- who sand and wait (cows)
4. What's with the sassafras stems, Mao?, or Ntnl. Rd.
5. English Dramatist, if high flying
6. What's a next month to March?, or T.V. personality
7. Brooklyn bases, for one
8. With 51 across and 36 down, Aren't the subways working Miss Vanderbilt?, or Latin phrase
9. Word with shore or food
10. Old sex stimulant (abbr.)
12. Helmet shaped flower parts
13. Who drives a large dildo truck?, or T.V. star
14. Remnant
17. Healer (Hebrew)
19. What was the ewe made at McKen about?, or gun cleaning thing
23. Can
24. ---- of a kind
25. What did Packard's office worker say when she quit?, or detective
31. Legendary king of Rome
33. Prefix, with list and tic
34. Some citizens (abbr.)
36. See 8 down
38. Sets free
39. I tingle
40. Stop, Arthur!
41. Bahia, for one (abbr.)
42. State (abbr.)
46. Poetic evenings
47. Fast plane
49. Boston staples (abbr.)

Answers to last week's puzzle



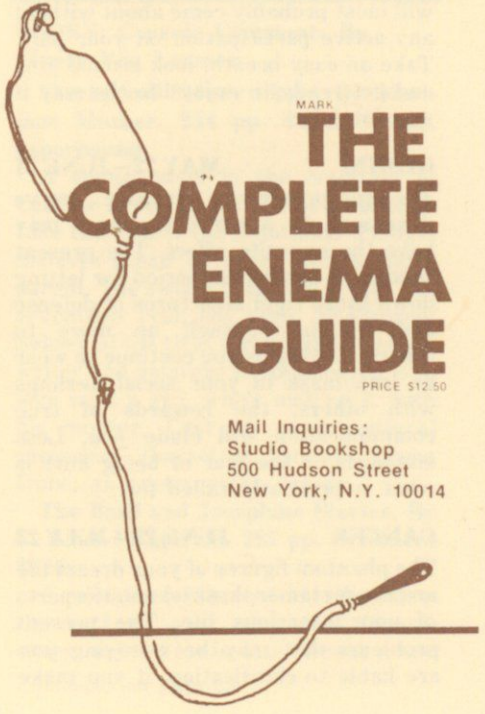
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LOVE STARS

By Mandrake

ARIES MARCH 21—APRIL 20

Emotional blackmail! Someone may be trying to pull this on you, and, if you're not careful, they'll get away with it. Exert all your energies toward averting a possible crisis by playing down the heavy scenes of emotional conflict and not allowing the pressure of another's feelings bear down too heavily upon you. A relaxed approach will help guide you through what troubles lie ahead.

TAURUS APRIL 21—MAY 21

Present planetary configurations indicate the likelihood of serendipitous pleasures waiting for you in the not-too-distant future. You're likely to find that recent troubles will soon lose their urgency, enabling you to get more enjoyment out of life. All of this will most probably come about without any active participation on your part. Take an easy breath, look around you, and get ready to enjoy life the way it was intended.

GEMINI MAY 22—JUNE 21

The self-protective carapace you've developed to avoid being hurt may have the opposite effect. The present time is an auspicious period for letting down those rigid structures of defense and opening yourself up more to others. As long as you continue to wear an iron mask in your social dealings with others, the rewards of true communication will elude you. Less emphasis on the fear of being hurt is what is presently called for.

CANCER JUNE 22—JULY 23

The phantom figures of your dream life are the metamorphosized counterparts of your conscious life. The present problems that may be worrying you are liable to clarification, if you make earnest attempt to pierce through the caligninous screen of your subconscious imagination. A heightened awareness in this area is yours at present, due to the influences of current stellar situations. Take advantage of present opportunities to study your dreams and achieve elucidation of emotional mysteries.

LEO JULY 24—AUG. 23

The presence of the quarter moon may have an unpleasant significance as far as your emotional stability is concerned. The possibilities of unexpected troubles appearing on your horizon are quite strong for this period. There is no need, however, for panic. Try and develop your self-confidence, so that a calm demeanor will see you through the nuisance of temporary unpleasantries. Endeavor to achieve a stronger sense of self-reliance.

VIRGO AUG. 24—SEPT. 23

Manifestations of jealousy are usually marks of unguarded affection. Your partner may soon explode in a series of violent, jealous fits, which may have very little connection to actual events or real causes. Like a funambulist, you'll be expected to tread an alarmingly unsteady line in dealing with these fiery scenes, which in actuality owe their origin and initiation to your partner's deep affection for you. An extended effort on your part is called for in the struggle for mutual understanding and communication.

LIBRA SEPT. 24—OCT. 23

Present planetary arrangements indicate the approach of a halcyon period in which possibilities for sexual and emotional gratification will abound. The influence of the stars will enhance your attractiveness to others, highlighting the personal charm you possess and making others unusually susceptible to the magnetism of your personality. Reap what benefits you can, as long as this happy period lasts.

SCORPIO OCT. 24—NOV. 22

Phrenological indications should not be underestimated. The key to success in social dealings is based on the ability to communicate on a variety of levels. Whether or not you may feel particularly talented in this area of social activity, you, nonetheless, will find at this period that you are possessed of a heightened perception as far as others are concerned. Exploit what may be an ephemeral talent in achieving social success as long as the influence of the stars continues to affect you in this way.

SAGITTARIUS NOV. 23—DEC. 21

Every personal relationship is subject to ups and downs. The ability to ride the waves through stormy periods is a mark of strength and maturity. Your talents in this field may soon be put to a test in a series of emotional conflicts that originate on a sexual level. Eschew vituperative confrontations and concentrate on the happier and positive aspects of your relationship. Sexual harmony can be achieved through more expansive communication.

CAPRICORN DEC. 22—JAN. 20

The presence of the quarter moon may be responsible for the present confusion of your personal affairs. The day-to-day burden of social responsibilities may affect you more strongly now than it ever has before. A perfectionist attempt to establish order out of chaos is most likely to end in frustration. Try not to take things so seriously. Relax, flow with the tide, and save yourself unnecessary disappointment and aggravation.

AQUARIUS JAN. 21—FEB. 19

The chance of someone very close to you serving up a platter of disappointment is not at all unlikely in the near future. Distress at what you regard as a blemish or shocking fault is likely to overwhelm you. This heart-rending discovery of your loved one's previously concealed imperfection may cause you a great deal of psychic agitation and concern. Do not be hasty in making your judgments; it's very easy to be a harsh critic. Counter-effect your disappointment with an extension of generosity and compassion.

PISCES FEB. 20—MARCH 20

If you feel that you have been caught in a morass of banality and discontent, doe something about it. The present star arrangements indicate that it is now an auspicious period to improve your sex life. Enliven the possibly lagging interest of your partner by incorporating new erotic techniques into your love-making. Make the most of your lustful imagination, remembering that fantasy plays an important part in the achievement of sensual gratification.

BOOKS: Capsule Comments By Claude Van Leussen

Shockproof Sidney Skate. By Marijane Meaker. 254 pp. Curtis. $1.25, paperbound.

A comic novel in the tradition of **Catcher in the Rye** and **The Graduate.** Like the latter, the emotional triangle involves a pair of young lovers and a parent. The switch this time is that the seventeen year old hero, Shockproof Sidney of the title, a compulsive letter-writer and amateur herpetologist, is in love with a girl, who's making it with his mother. Cast of unconventional secondary characters includes Lorna Dune, an exotic snake dancer.

The Basil and Josephine Stories. By F. Scott Fitzgerald. 287 pp. Scribners $8.95.

A collection of short stories, based on the author's own adolescent experiences, written in the late twenties, and

Continued on page 62

WEST SIDE DISCUSSION GROUP

By Doug Feldman

Nineteen fifty-six. It was the year of the greaser, of Chuck Berry, Elvis Presley, and Marilyn Monroe. It was the year of the lindy, hops, and the high school senior prom. It was the year of the souped-up hot rods, Hodwy Doody, Milton Berle, Sid Caesar with Imogene Coca, James Dean, and golf jackets. It was the year some were arguing that rock 'n roll was merely a passing fad, but it sure seemed like it was here to stay. It was the year that just about everyone, but a few "effeminate eggheads" for Stevenson, liked Ike.

Nineteen fifty-six was many things. But one thing it was not: it was **not** the year of the homosexual. There were very few gay bars in New York that year. The word "gay" itself was a password only homosexuals knew. Joe McCarthy had died the year before, but to the homosexual, the depth of personal suppression and social oppression was so pervasive, it certainly seemed as though the Senator was very much alive.

Homosexuality was a not a subject for benign humor, as it is today on the Johnny Carson show. It was something which went down very deep into the man on the street's worst fears and nightmares. Those few who let their homosexuality all hang out were the subjects of the worst imaginable verbal and physical abuse. Gay — yes; but carefree — definitely not!

The Mattachine Society of New York first organized (back in the early fifties) to protect the much trampled upon civil rights of gay people, decided in 1956 to start several informal discussion groups throughout the boroughs which would meet regularly in different members' apartments to talk on gay topics. Much of the membership was nervous about meeting publicly together, even if it were only in private residences.

As might have been expected, considering the social climate of the time, all the groups shortly died out as the people stopped coming. All but one, that is! The discussion group which met regularly in the apartments of those members of Mattachine who lived on the West Side of Manhattan managed to survive and continued to meet for several informal conversations on a given topic without fail every week.

There were about 10 to 15 members who regularly came. As the years rolled on and rocked forward, the West Side discussion group continued meeting in various apartments. By 1964, the number of participants had doubled. So they moved into the Freedom House on Fifth Avenue and 40th Street with the rest of Mattachine.

The following year, the group broke with the Mattachine Society to become totally independent as the "West Side Discussion Group." (the W.S.D.G.). It has been a fully independent non-political social organization ever since. A one-page monthly newsletter was begun. It grew into the eight-page **West Sider Magazine** without missing an issue in the past eight years.

The group moved from Mattachine's headquarters two blocks down Fifth to the gay women's Daughters of Bilitis headquarters on 38th Street. They stayed there for a little over a year.

In early 1967, the group moved into a building down 38th Street, between 7th & 8th. A social organization, designed as an alternative to the bars at the time, was founded and named Cordoroy Club by the dozen leaders and advisors of the West Side Discussion Group. The gay club became quickly successful, but turned predominantly black. Unfortunately, many of the whites stopped coming. The Cordoroy Club exists now in name only.

But this didn't stop the WSDG's steady growth. The Village Voice started to accept — as the gay lib

Continued page 54



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YOUR HOSTESS...ELAINE

Continued from page 39

room have been made into a photographic display with about thirty giant-sized framed nudes — all new work by the photographer Roy Blakey.

* * *

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* * *

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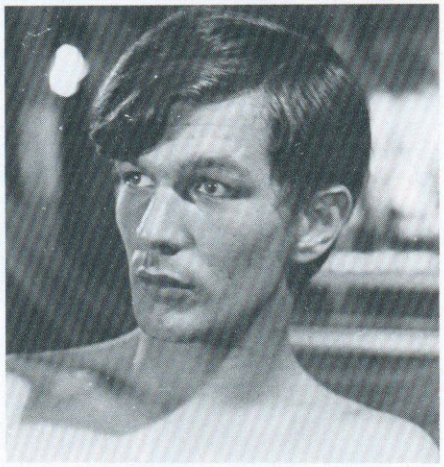
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* * *

SKIN FLICKS



By John Stephens

Jack is a sex movie. Let there be no misunderstanding. I cast its actors for their beauty, among other talents. And the film contains a number of explicit, and I hope imaginative, sexual encounters. Jack's story unfolds through a series of them, in fact.

Now I take my film making seriously. I'm developing it as my career. In light of that, I'm often asked why I got into creating a homosexual sex movie. After all, even in film there are still career dangers inherent in identifying with the gay cause.



That question should never be asked. Look at the situation in homosexual film today. Any number of gay films churn through the Park-Miller and its counterparts across the land each week. You can gaze upon male bodies — good or bad — banging away to your hearts content. And there it lies.

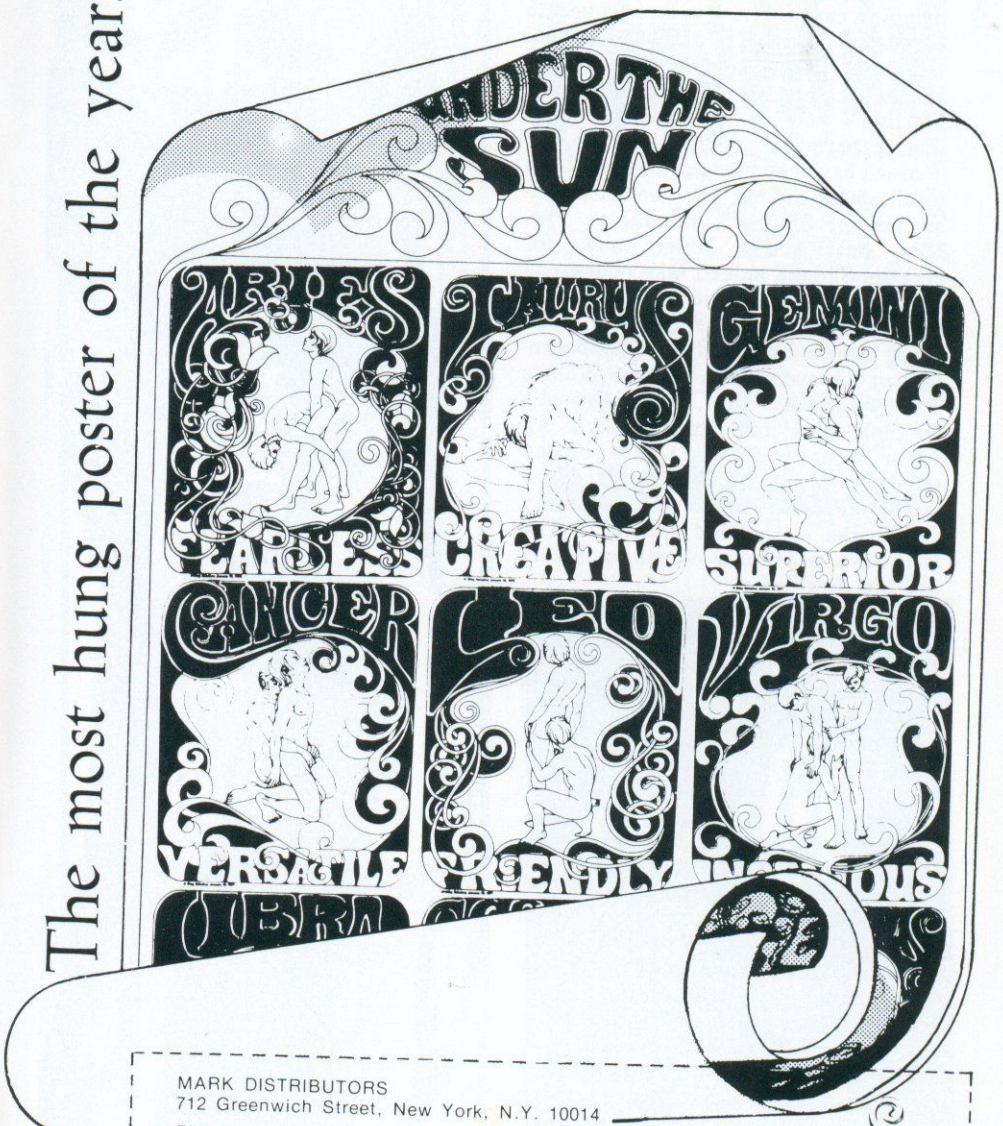
To my knowledge, no homosexual film has gotten beyond bodies banging. For example, Wakefield Poole's artistic imagination justly towers over the field at present. Cinematically, he'd done some fascinating, even mind blowing work —particularly in **Bijou**. Yet, certainly because he's acting on other concerns, the conceptions of male sex in Poole's films remain where they were before him.

As a film, Jack speaks to this problem in portraying masculine sex. We have to progress beyond these films that exhibit the actor's most intimate parts without the least glimpse of his personlity or situation. I figure watching two people make love is more exciting when you know why

Continued on page 60

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Continued from page 10

show. The famous Monroe smile with parted lips rigidly in place, wet and dripping carmine red, was as much to conceal the flaw as to announce sexual readiness." These seemingly petty and somewhat depressing details underline Marilyn's role as a packaged, promoted, parlayed product.

Much has been made of the supposed intellectual hiding just beneath the surface of Monroe's mentality. Probably only Arthur Miller knows for certain. She did indeed take courses in art and literature at UCLA; on a publicity tour, she reportedly took along copies of Freud's Psychopathology of Everyday Life, Thomas Wolfe's The Web and the Rock, Proust's Swann's Way and Stanislavsky's An Actor Prepares. George Cukor refused to direct her in Zola's Nana, and her often articulated desire to play Grushenka in the film version of The Brothers Karamazov made international headlines.

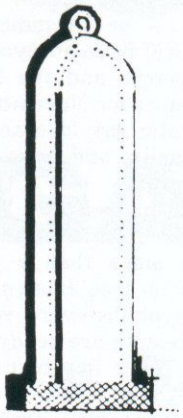
One must inevitably wonder, of course, what Marilyn Monroe's acting range really was. At the Actors' Studio, she played Blanche DuBois in Tennessee Williams' Streetcar Named Desire and Eugene O'Neill's Anna Christie. A projected television appearance as Sadie Thompson in Rain fell through.

Author Mellen inaccurately blames inept scripts and Monroe's stereotyped image for the lack of range her movies reveal. But she was, after all, directed by Otto Preminger, Joseph L. Mankiewicz, Howard Hawks, Henry Hathaway, Billy Wilder, Joshua Logan, George Cukor and John Huston, a veritable Hollywood pantheon. And significantly her most dramatic roles, in Niagara, River of No Return and the Misfits, contain excrutiatingly embarrassing moments, when not even the film editor's ability to cut away another actor's reaction can clean up her performance.

Continued on page 56



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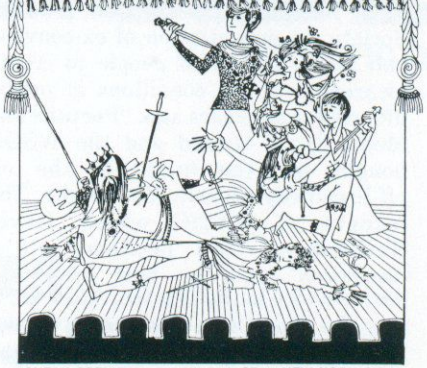
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Continued from page 48

movement was just beginning. By fall, 1969, the Cordoroy Club building was nearly spilling over with people. So they moved again — this time to the meeting hall of the Church of the Holy Apostles on Ninth Avenue at 28t St.

Few people know it, but it was the West Side Discussion Group which gave the idea to start the Fortune Society, an organization of ex-convicts and other interested people to create awareness of the conditions in prison life. About six years ago, "Fortune and Men's Eyes" opened and the WSDG bought out the house of the off off-Broadway theatre for a night. The leaders of WSDG asked David Rothenberg, the producer, if a discussion could be held after the performance in the theatre. After all, it was the West Side **Discussion** Group!

Rothenberg O.K.'d it, and the discussion was such a success that he decided to have a discussion after the show once a week. The ideas developed out of these discussions led eventually to the formation of the Fortune Society.

It was in March, 1972 that the WSDG finally moved out of the church and into their present permanent headquarters — a huge loft on the second floor of 37 Ninth Avenue at 14th Street. While the WSDG had been having after theatre parties, bus trips, dinner parties, picnics, and such, long before they arrived at their present location, the rented loft gave them a chance to do other things than just have discussion group meetings once a week at the new center.

Today, the weekly attendance of the discussion has grown from the ten to fifteen of seventeen years ago to one hundred to one hundred and fifty people. The discussions happen Wednesday nights at 8 P.M. for $1.50. Refreshments and some dancing and a social hour follow.

This Wednesday night (the 17th) the topic will be "Is Archie Bunker Gay?" The topic for October 24th is "Preference — or Prejudice." Halloween night will have everyone talking about gay people and the November elections. Topics for November include one on neurotic gay love and another on homosexuality and prison life. Dial 675-0134 for info.

But what makes the West Side Discussion Group so different is that it is so much **more** than a discussion group. They do free anonymous blood testing for syphillis every Wednesday night. The results are ready the very next week. There is a boutique table with everything from books and records to ivory white elephant lamps for sale at cut-down prices. No reasonable offer is refused.

They've got an escort service like none you've ever imagined! If you need a date with the opposite sex to maintain appearances for those straight occasions when the boss invites you over, or when Aunt Hilda's daughter gets married and you're expected to bring a guest, the WSDG will get the right date for you.

There's a gay women's night which draws into the WSDG Center about fifty lesbians every first and third Tuesday at 8 p.m. for $1.00 It will be happening this Tuesday (the 16th) and again on Election Day.

This is the only discussion group in the world, gay or straight, with its own bowling team. They meet every Tuesday at 7:30 p.m. at the National Lanes. The address is Eighth Ave. and 23rd Street. Call Dan for details at 733-5248.

The West Side Discussion Group has a dial-a-shoulder service, too. If you've got a problem or a personal tragedy you can't deal with, the "Heart Line" will listen and try to help if it can. Call Joe at 938-0555, Calvin at 966-6714, or on Wednesday nights the WSDG Center at 675-0143.

They've got some really heavy special social events. Coming up are

Continued on page 62

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Continued from page 52

To what extent, then, was her stereotyped image the result of her actual limitations as an actress? Her three genuinely accomplished comic performances — as gold-digger Lorelei Lee in Gentlemen Prefer Blondes, as the double-taking chanteuse Cherie in Bus Stop, and as the all-girl bandleader Sugar Kane in Some Like it Hot — are indeed perhaps variations on dumb-blonde-ism, but her line readings show undebatable comic skills. They're nuanced performances, however limited their range may be. In a comic context, she could succeed in communicating a serious emotion: When she says, "I've been tryin' to be somebody," in Bus Stop, it's a brilliant dramatic moment. But when she attempted some of the portentious dialogue of The Misfits, the effects were all too often ludicrous.

And when author Mellen states Monroe was stereotyped unfairly as a music-hall or saloon entertainer, she overlooks entirely the real reason: such roles gave Monroe and opportunity to sing and dance. Her musical numbers in fact provided major highpoints of most of her pictures: "Diamonds Are a Girl's Best Friend" in Gentlemen Prefer Blondes and "After You Get What You Want" in There's No Business Like Show Business. If she had been habitually cast as a female sociologist, she would hardly have had the occasion to burst into a heavy-breathed rendition of "My Heart Belongs to Daddy."

Ms. Mellen's most serious critical failing, however, is her entirely inaccurate interpretation of Arthur Miller's portrait of Marilyn in his play After The Fall, which she brands a vicious psychological assault on Monroe. It's actually an anguished attempt to exorcize some very real demons, and even constitutes Miller's self-indictment for his inability to help Monroe find herself. "Teach me, Quentin," she says in the play, "I don't know how to be."

Famous anecdotes abound in all three books: the Saks Fifth Avenue shopping spree when Marilyn, ready to try on six dresses, stepped out of her own, stark naked, startling the salesgirls; her gamey replies to always facetious interviewers:

Q: (Over the phone) What do you have on?

A: The radio.

Q: I understand you want to do the Brothers Karamazov?

A: Oh, I don't want to play the brothers. I want to play Grushenka. That's a girl's role.

Q: How do you spell Grushenka?

A: Well...it starts with a G.

In seeking the secret of her death, all three authors and Mellen discuss her alleged love affair with Robert Kennedy. Rosten discounts the rumors, but Mellen concludes somewhat sensationally: "The police, strangely, refused to named the poison found in Marilyn Monroe. Even more astounding was their impounding of the telephone company's taped record of her outgoing calls on the night of her death. This indicated a call Marilyn made to someone whose help she craved, but whose high public position could not survive the scandal of being linked with her. She died with the telephone in her hand." Mailer's murder theories seem far-fetched —

In all the psychological postulations about her search for a father figure, her childhood insecurities that reverberated for a lifetime, her compulsive lateness, her being victimized by her own sensuality — in all of it one sees fragments of whoever she was. But she remains elusive.

And what the authors of the various post-mortems neglect to emphasize is precisely the quality that endeared her to us. Not the facile sexuality, not the walk or the lip-quiver. The joy. The genuine joy she radiated. It may have

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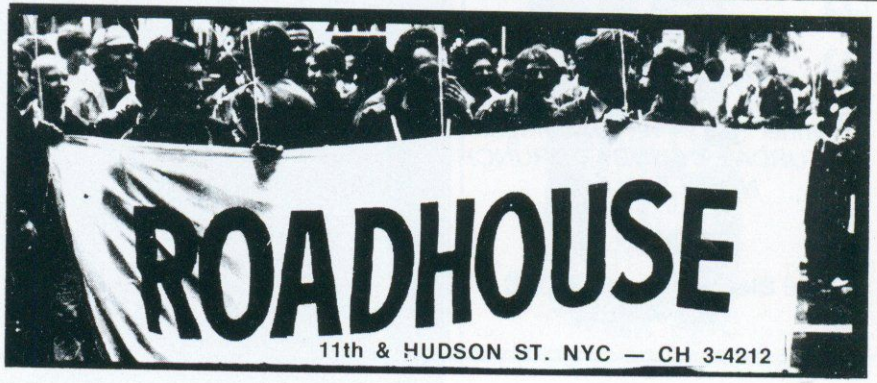
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masked a misery, but it made us love her.

The vaguely necrophiliac scrutinies of the off-screen and on-screen superstar indicate a valid fascination with manmade myths. But a myth is by definition elusive, intangible, larger than life and certainly larger than explanation.

Rosten's book ends brilliantly:

"In my desk is another reminder I sometimes glance at. It's a postcard she had sent me once upon a time. On one side, an American Airlines jet in flight. On the other, the message, a single sentence: 'Guess where I am? Love, Marilyn.'"

Where, Marilyn?□



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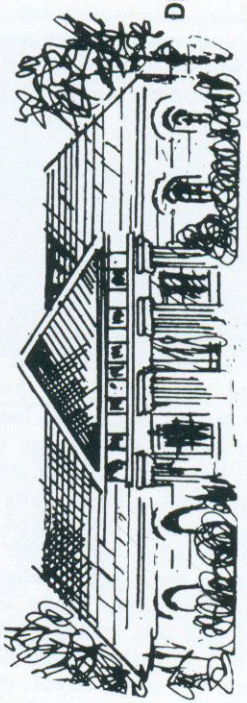
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MISTER G'S ROUNDHILL RESORT

Continued from page 50

they're doing it.

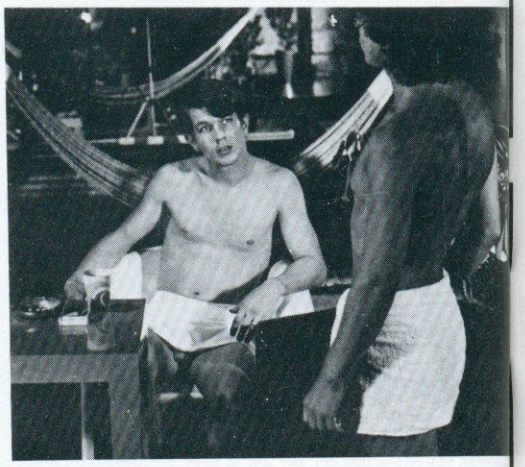
So when I wrote the script for Jack I aimed at revealing him to his audience. I wanted them to know his home, his tastes, his work — something of his total life style, in short. At the very least, I thought that would make the sex more intriguing.

More importantly, I wanted to make the audience confront what it feels like to be Jack. that's Jack's most serious premise, I think. It tries to speak about the nature of homosexual desire, homosexual love. After all, artists and writers have been unfolding the difficulties and joys of Tristan's love for Iseult, John's love for Mary ever since the 12th century. That leaves us with some catching up to do.

In literature and art we've made a start. And I hope Jack will be the first shot in the coming revolution in film. I wanted Jack to be a film full of homosexual joy, disappointment, beauty, sorrow, and poetry. I think it is. And beyond Jack there are tremendous lots of work to be done. For any film maker that represents an incredibly rich vein of human experience open and unexplored. What an unbelievable opportunity!

Naturally, with any film the concept and the scrip are only the beginning. Conceiving the film is fun. And that's one of my deepest motives for beginning the process. But there's no doubt that conception and script are the peaceful part. After that all hell breaks loose. It stays fun of course, else no one would stay with it. But frenetic is the mildest term that applies. Camera men and crew have to be contracted for. Locations have to be found. Film stock and equipment arranged. Transportation and a dozen other minor details coordinated. All this frenzy's purpose of course, is a smooth flowing shooet!

Yet before the actual shoot, casting the film is certainly the director's



greatest challenge. I knew that in the casting I was going to realize the the basic conception of Jack or not.

In the final analysis, the cast's performance during the shoot was the most gratifying part of creating Jack. Our lead, Dano Martin, virtually without experience, really unfolded in the course of his performance. He amply repaid the faith I had placed in him for carrying the role of Jack. Bob Jones and Leo Link as Henry and Lonny, the two sides of Jack's sexual desire, cooperated beautifully, bringing out the nuances of their difficult roles with full professionalsim. Robert Lamb as Roger and Bob Benelli as Danny gave me everything I could ask for in the all important secondary roles. These gave real fabric to the picture.

Finally, I must make special mention of Phil D'Angelo's cooperation in the important role of Glen, Lonny's lover. As you will see, I hope, Phil is very handsome. And he gives a beautiful performance. But what you will not see is the jovial spirit with which he helped sustain all our spirits during two specially arduous days of shooting. Because of the experiences like this we all felt real regret when we broke camp after the final day's work. The Jack family was breaking up.□

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Continued from page 54

"gay and groovy" sex films. October 26th at 9 p.m. for $3.50 is when there'll be four films with drawings for duplicates of the film reels. The WSDG's fourth annual Halloweeen Ball will take place at the Center on October 27th at 9 p.m. for $3.00 ($2.50 if in costume). Trophies will be awarded for the best costumes.

Then there's the **West Sider magazine** which was mentioned before. It not only follows up on what's happening at the Center, but has articles of genuine interest and literary quality. Subscribers range throughout the five boroughs and the suburbs of New York and beyond to Israel and Japan. Free subscriptions for a six-month period can be had for the asking if done in person at a Wednesday night meeting. Renewals are also free, but — once again — must be made in person. Otherwise, a yearly subscription is $3.00 by check or money order payable to WSDG. The Mailing address is **The West Sider**, c/o WSDG, Box 611, Old Chelsea Station, New York, N.Y. 10011.

The WSDG's biggest money-maker is, of course, the West Side Gay Theatre, involving scores of actors and hundreds of theatregoers. See the article on the gay theatre the week of September 24th issue of **Where It's At** for details.

Obviously, the West Side Discussion Group is quite a lot more than what it started out as 17 years ago. It is now a full service social organization. It's one of the largest (and just maybe **the** largest!) gay groups in the country.

There are about fifty volunteer staff members (no one is paid), and about fifty to sixty other gay theatre staff. The eight Board of Directors keep things moving at the Center. They are Bobbi, Sandi, David, Marie, Ken Warren, Steve West, Fred Pattison, and Tony Spiegel. But they don't do without the help of the seven managers, the Publications Group, the Host Group, the Special Services Group, the Activities Committee, the Questionnaire Committee, the Public Relations Committee and the Maintenance Group. There's a lot of people doing lots of things at the WSDG Center.

Nineteen fifty-six. It's been a long time since then, and a great deal has happened with the discussion group over that period. The sofa chairs in a circle have given way to long rows of metal folding chairs. The intimacy of private apartments has given way to high-volume microphones. But it still remains the West Side Discussion Group — a place which sort of makes you kind of glad you're gay.□

Continued from page 47

published during that period in the Saturday Evening Post. Introduction by John Kuehl and Jackson Bryer.

Portrait of A Marriage. By Nigel Nicolson. 249 pp. Illustrated. Atheneum. $10.00.

Mr. Nicolson's parents were Harold Nicolson, diplomat and man of letters and Vita Sackville-West, novelist and poet. This book is a portrayal of their half century relationship, including a confessional autobiography by Vita Sackville-West of her love affair with another woman, Violet Trefusis, as well as her son's exposition of her romance with Virginia Woolf.

The Best Little Boy in the World: The Maturing of John Reid. By John Reid. 247 pp. Putnam. $7.95.

John Reid is a magazine columnist and author. This book is an account of his "coming out," relating the long years of self-deception and closet-case frustration, as well as analyzing his emergence into gay life, the coming to terms with his homosexuality, and the achievement of self-acceptance. An extended review of this book will appear in a subsequent issue.

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