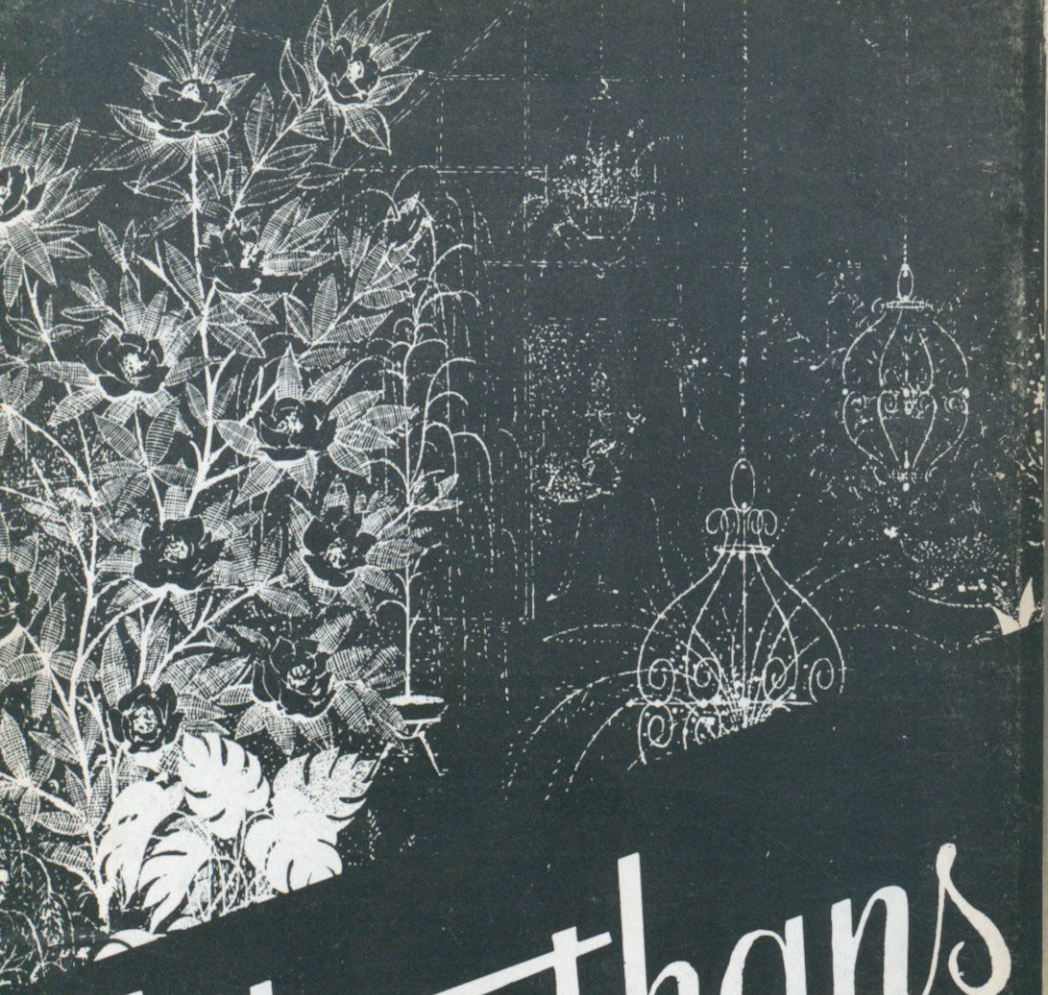


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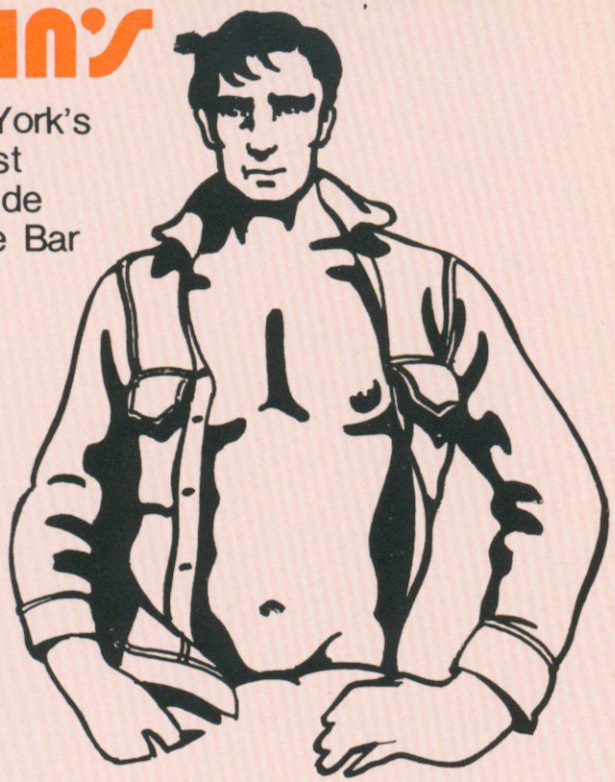
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STAGE STRUCK
FIRE ISLAND [part 2]
HOROSCOPE
CURSE OF GONE WITH THE WIND
BAR GUIDE
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Genesis Way, Inc.
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THE OSCAR QUEENS: DAVIS & HEPBURN

Their Careers Represent A Series of Almost Uncanny Coincidences

by LARRY ZIEGLER

Although both Luise Rainer and Elizabeth Taylor won two Academy Awards apiece, Katharine Hepburn, with three Oscars to her credit (**Morning Glory, 1933; Guess Who's Coming to Dinner, 1967; The Lion in Winter, 1968**), and a total of eleven nominations, and Bette Davis with two Oscars (**Dangerous, 1935; Jezebel, 1938**) and ten nominations, certainly must qualify as today's Oscar Queens. Even though these two great ladies of the screen were born less than half a year apart — Hepburn on November 8, 1907, in Connecticut, and Davis on April 5, 1908, in Massachusetts — they are rarely, if ever, thought of together, either as actresses or as women.

True, there are great differences in their acting techniques and in their personal lifestyles, but there are also a great many similarities, especially in their respective rises to fame and in their acceptance of that fame. Both ladies came out of similar Hollywood systems to emerge as strong, albeit very different, screen personalities.

Both From New England

Though both women were born in the Northeastern United States, Hepburn was raised in an atmosphere of wealth, intelligence, and "proper" breeding, while Davis was more "of the people," her father (who divorced her mother in 1915) being a patent attorney, while Kate's dad was a surgeon, urologist and physical culturalist. From the beginning of her life, Hepburn was strongly influenced by her mother's being a suffragette, a crusader, an emancipated woman. Kate, of course, went on to beome one of the strongest, most out-spoken and most-emancipated ladies to come out of the Hollywood studio system. Bette, on the other hand, though equally outspoken and ready to fight the system, came by these traits as a defense, not as a heritage.

In the late 1920's and early 1930's, both Kate and Bette got their training on the stage, in stock and repertory (Bette, interestingly, worked in Rochester, New York, for George Cukor in 1927-28; Cukor later became Kate's "mentor" in Hollywood, fighting for her and directing her first film, **A Bill Of Divorcement**). However, when they did finally hit Hollywood, Hepburn, in **Divorcement**, attained almost instant stardom, while la Davis toiled as an apprentice actress, a supporting performer, in 21 films, mostly for Warner Brothers, before she began to get the recognition — that was eventually to grow and grow.



Photo: Courtesy of Memory Shop

Bette Davis got gypped out of Oscars she should have won, but holds record for nominations.

Bette's First Marriage

In 1932, during her apprenticeship, she married Harmon "Ham" Nelson, whom she divorced in 1938. But in 1934, Mildred in **Of Human Bondage** was Davis' 22nd film role, and "easily her finest performance," according to Mordaunt Hall in the New York Times. From this time on, Davis received top billing, and in 1935 received her first Oscar, for **Dangerous**. (Although the name "Oscar" was officially given to the gold statuette by Mrs. Margaret Herrick, of the Board of Governors of the Academy, la Davis claims to have named the award after her husband "Ham," whose middle name was Oscar and whose backside the award apparently resembled).

Hepburn began receiving top billing in her second film, **Christopher Strong**, in 1933, although she is one of the few Hollywood stars who has always remained flexible on the subject of billing. She then made **Morning Glory, Little Women** and the ill-advised **Spitfire** before returning to New York to star for Jed Harris in a bomb of a play, **The Lake**. Even having won an Oscar for her third film (**Morning Glory**), Kate was behaving very badly in the eyes of some Hollywood moguls, and was developing the reputation of being "trouble."

She rid herself of one "trouble" of her own, however, before returning to Hollywood after **The Lake**; she divorced her "husband" (apparently in

name only, for she **always** wore the pants) from 1928, Ogden Ludlow Smith. Now truly independent (except for her secure new RKO contract), she made nine films including **Stage Door, Bringing Up Baby** and **Holiday**, which, interestingly enough, she had understudied on stage, and which she wanted to do as a film so badly that she bought out her RKO contract for $200,000 (she also did not want the "humiliation" of playing in a minor RKO film, **Mother Carey's Chickens**, which eventually starred Anne Shirley and Ruby Keeler).

Wonderful 30's

Throughout this period — the wonderful 30's — the paths of Davis and Hepburn crossed many times, although at the time the two ladies didn't even know it. In 1933, Davis acted with Spencer Tracy in **20,000 Years in Sing Sing**; Tracy was later to become Hepburn's favorite co-star, both on-screen and off. Hepburn was the only actress near her own age whom Davis admired, and when Bette heard that RKO would make the film version of **Mary of Scotland** with Kate, she went to director John Ford — without her own studio's knowledge — and tried to persuade him to let her play Elizabeth to Kate's Mary. Ford merely laughed, and Florence Eldridge, then married to Frederick March, the co-star of the film, got the role.

Davis, like Hepburn, refused certain roles that contractually she was required to play (most specifically, that of a lady lumberjack in a film called **God's Country and the Woman**, a role finally played by Beverly Roberts, as in "whatever happened to...") but, since she didn't have the Hepburn funds with which to buy out her contract — if, indeed, Jack Warner would have allowed Davis to do so, she being a "hot property" at the time, while Hepburn was then known as "Box-Office Poison" in the industry — she went to England with Ham and staged a lengthy and well-publicized battle with Warners, which she lost; she was forced to return to the United States and to Warner Brothers, but, to her surprise, was given a worthwhile part in a fine film, **Marked Woman**, which she followed with **Kid Galahad** and then two minor movies, **That Certain Woman** and **It's Love I'm After.**

Fracas Over GWTW

And then came the fracas over the casting of **Gone With The Wind**, which involved Davis, Hepburn, and countless others. This long to-do, which is at least vaguely familiar to anyone ever interested in the movies, had a surprise ending for both Bette and Kate.

Along with every young actress, both in and out of Hollywood, Bette and Kate were both determined to play Scarlett O'Hara. The role was a treasure, a gem; had it been necessary, some women would have literally killed to play it. When the novel was first published in 1936, Jack Warner had promised la Davis that, if she'd appear as the lady lumberjack, she could play

[Continued on page 60]

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ONCE UPON A TIME

by GEORGE SARDI

John Michel, caught while performing at Marie's Crisis.

Contrary to rumor that was **Bela Lugosi** on the covor of **Where It's At"** and not yours truly..(you sweet things)..So happy to see the great turn out for the bartender awards at **Nefty's Barn**...that darling **Nathan** of the **Picadilly Pub** and his gang really put out a knock out country style buffet...**Mario** of **Leo's Lion** put his best gowns forward as **Mae West** doing the emcee honors with **Nefty**...also on the stage were **Billy & Tiffany [Marie Crisis]** dressed very 40's singing "Diamonds"...their orchestra was **Jeff Arnold** on the accordian...fab fun...Bartender of the month was the devoon **Doric of Ty's**...**Right Roger**??? Waiter of the month was mouth watering **Rick** of the **Roadhouse**...**Right Eric**???Bartender of the Year is that rascal **Ronnie** of the **Roadhouse**...**Right Arthur**???A special Award was given to **Jimmy Merry** and **Gypsy**...**Jimmy** gave a wonderful speech on sticking together after and after he finished someone yelled out **Merry for Mayor**...**Gypsy** gave a short speech and said he would be police commissioner...The Awards themselves are the male species private parts on a chain...(I just couldn't bring myself around to say cock and balls).

Some people who won rooms at **Man's Country Baths** and **Continental** were...**Jimmy [Tinderbox]**..**Tim O'Malley [Beau Geste]**..**Michael [Westsider]**..**Arthur [Forest]**..**Eddie Hickey [New Jimmy's]**..**Jay Richards**..**Johnny Savoy** and the great **Lil Bier**..Counting the votes were...**Frankie Elliott [One Potato] Jerry Fitzpatrick [Frizby's**..**George Kelly [UC South] Bobby Shea [John's Joynt]**..**David Nelson**..**Dennis** and another beauty held down the bar..T'was a gay day...I'll miss the awards at **Mr. G's** because I'll be still be in **Puerto Rico** giving and getting a few awards of my own...On **May 7** the Awards take place at **Harry's Back East**...and on **June 4** they take place at the **Chez Bippy** in the **Bronx**...The directors guild of America gave it's highest TV award to **"That Certain Feeling"**...The **Rainbow Grill** was about to ask 2 men dancing together to leave the floor when it turned out that one was a woman...sic em unisex...

MEMO: Dear Hearts..I may mention a certain writer..bartender..and entertainer working in a certain bar but by the time this column comes out they may have already made a change so therefore I suggest you call and make sure...OK?.. That mighty meat **Michael** formerly of **Harry's** now tending bar at **Leo's Lion**...**Jimmy Barret** waiter at the **Pelican** making it even more delicious..



Billy and Tiffany spotted doing their "thing" at Marie's Crisis.

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All of those adorable kids of the former **Trysting Place** are now working at **Sebastians** in **Kew Gardens**...Incidentally, their store has nothing to do with **The Sebastian** of **Manhattan**...Must be spring I saw a **Robin** at the Awards...**Ralph & Bob** are now managing the **Cell Block**...**Jerry Stock** was seen throwing pennies in the **Barn's** wishing well...What were you wishing luv??Is it true that **Tony Collado** of **Frizby's** has a water bed for wet dreams only???**Danny Dane** is now producing a new revue called **"Scandels 73"**...and you should also hear **Danny** sing... **Right Lisa???**Was that really **The Bo Shearer** at the Awards???**Teddy** formerly of the defunct Alibi now at **Jack Delaneys**...Understand the **Marie Crisis** party was a real blast or is that bingo...**Pelican** open house party was super...this is one **Pelican** that ain't gonna lay no egg...**Right Roy???Weeeeo** the **Candy Store** cocktail party was something else...really groovy...**Tommy Dowling** still hasn't lost his touch and **Mary Storm** looked as glamorous as ever...**Frankie Francine** did her glamour hair do...A real fun party...The upstairs room was constantly being filled by people entertaining...Even **Mary & Tommy** sang...**Right Vera**???The **Roadhouse** did **Schrafft's** and from what I hear it was a 4 starched handkerchief review...**Laymate of the week**...**Jack [Beau Geste]**.. **Lezmate**...**Helene** girl about town...Happy birthday to my dear friend **Carl [New Jimmy's]** and **Frankie [Harry's]**...Is **Anne of Begonia** taking toe dance lessons???Thank heavens his nurse's aid **Hank** is near at hand...or underfoot...

"Pulp" is **In** movie to see...Is **Wayne** on a vodka and rice diet???2 **Al's** to arrive from Mexico to sell their Fire Is. hacienda...Multi talented **Norman Farber** now appearing at **Walter's** as a waiter...**Allen** host of **Siro's** looking very dapper with his wowie collection of bow ties...**Judy Sexton & Johnny Savoy** making the customers very happy at the **Main St.** in **Old San Juan**...**Singles** buffet on Sun. nites very popular...Just ask that **Jezebel Jamie** and **Eddie** of the **10th Circle** who is behind the bar...The **Jack Paar** show had members of the **GAA** on his TV show...The President of **GAA** said there were 800 homo clubs in the country...**Peggy Cass** was heard to say I've seen 800 of them at Bloomingdales..



Bobby is one of the popular bartenders at Kooky's.

Right Bessie???**JoJo** is a juicy joy joint funk...**Christine Gardner** to appear at **New Jimmy's** for 2 weeks in April...**Johnny Sofia** and **Bobby Strickland** are

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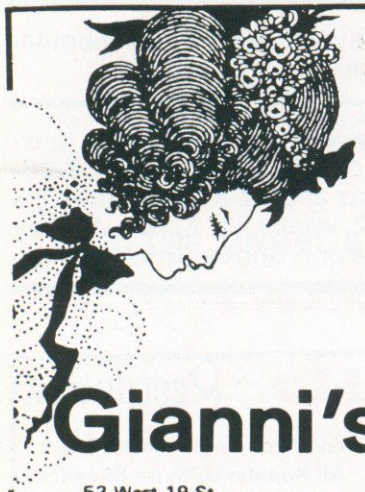
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reason enough to partake of the mad festivities at the **Gilded Grape**...What westside bartender was seen partaking in the balcony festivities of an all nite movie???**Gwen Saunders** back sporting a Fla. tan...**Jerry Gilbeau** off to Fla. for good...That sweet petunia **Ellie Mae** can now be found at **Marie Crisis**...**Ty Bennett** of **Club 82** fame seen enjoying **New Jimmy's Sunday Brunch**.. **The Bike Stop** already expanding...**Eddie [UC South]** got into the wrong telephone booth... he came out a blonde...Happy 2nd Birthday to the **Club Baths**...**John's Joynt** is where the old **Charlie's Also** used to be...Congrat's to the **Cave's** 1st anniversary...**Gene King** seen doing the town in a bib of golden necklaces...**Patrick** of **Painted Pony** to record...**Dear Jer**...To me there is no such thing as a generation gap... Whenever some sweet young thing makes a remark about age to me I just look them in the eye and say...Well at least I've made it I wonder if you will...Nuff said...That's about it...The next column will be about my trip to Puerto Rico...Adios con much amor...

P.S. The 2nd Anniversary at the **One Potato** was really smashing...**Right Catherine the Great**???

P.P.S. The very talented comedienne **Daphe Davis**, will be appearing at **New Jimmy's** from April 4th to April 15th. For reservations, call 860-4509. (If you miss her, you'll be sorry.)

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STAGE STRUCK

with LARRY ZIEGLER

Having received several irate phone calls about my first column — as I write this, my second column has not yet hit the stands, God help us — I feel the need to clarify my position (as it were) to any of you readers who may care who the hell I think I am. I am **not** a critic; I am not even a reviewer. I was asked to do a Theatre **Column** for **Where It's At**, and I will be writing about certain other facets of entertainment for this magazine, but **please**, my friends, remember that word **"Column."**

When I go to a play or movie or whatever, all I want is to be entertained, to have a good or meaningful or fun or moving time. If I **am** entertained by something, I'll try to tell you why; if I'm not, I'll also try to tell you why. But I'm just one man with a lot of opinions; as long as someone wants to publish those opinions; I plan to keep having them and writing them. I haven't set out to offend any of my friends in the entertainment industry, and if I do, well, **c'est la vie**. But enough of this disclaimer and on to **c'est la vie** and offending: on to **Irene**.

1919 Musical

Irene, the anxiously-awaited revival of the 1919 musical which is being brought to us by, among others, the man who brought you **No, No, Nanette**, and the show for which the **Tony Nominations** were held up so that it could be more "pulled into shape" and **Debbie Reynolds** and **Patsy Kelly** could be nominated (notice they didn't hold the nominations for **Seesaw**, either because of time problems or because...?) is just unbelievable, and for various reasons. It is unbelievable that it is here; it is astonishing that anyone would bother to revive **Irene** at all; it is stranger still that this **Irene** is not really a revival at all, for it has but four songs from the original, a brand new book; but it is **most** believable that the show will probably attract a large audience and be a big hit.

Starring dear **Debbie Reynolds**, and directed by **Gower Champion** with choreography by **Peter Gennaro** (figure **that** out!), **Irene** has everything that a movie musical should have except close-ups.

Unfortunately, however, this is a play, **not** a film, so those close-ups are really missed. And even though **Mr. Champion** replaced **Sir John Gielgud** as Director (Sir John, by the way, can currently be seen as **Chang, the Assistant to the High Lama**, in the musical film **Lost Horizon**), the conception of the show, as it stands now, **must** be Mr. Champion's, because it's pure MGM musical from the 40's and 50's, and such a conception just doesn't work on a stage. I don't think that it's a coincidence that the show is what it is — a messy movie — since the two major powers involved in putting the show on are **Debbie** and **Gower**, who both came out of MGM.

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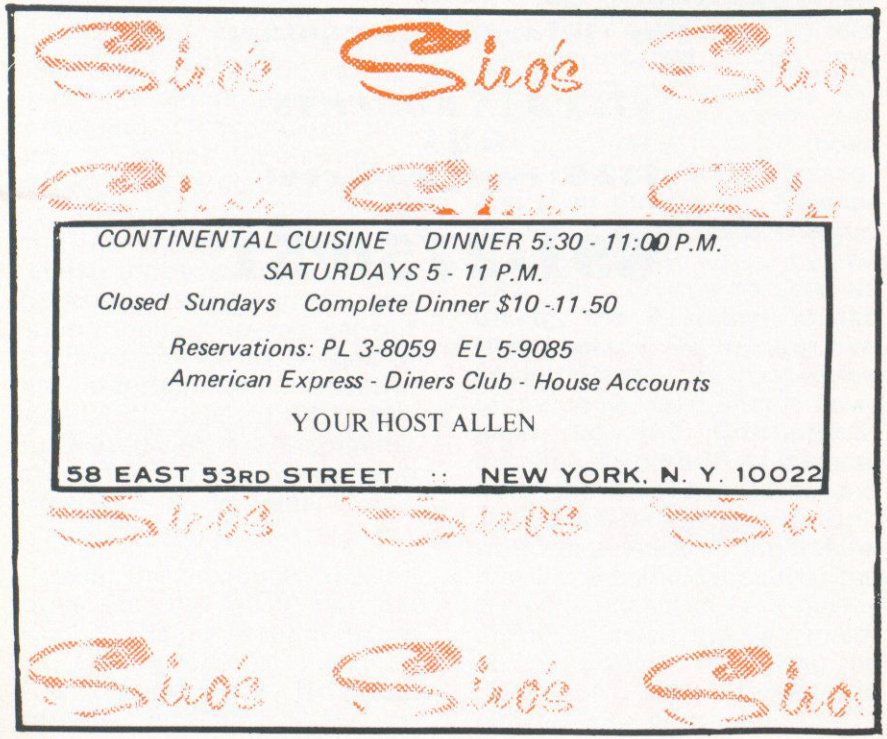
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Sticky Cinderella

Irene is a sticky-sweet Cinderella story, Molly Brown (brogue and all) meets Henry Higgins with a vengeance, and just to make sure that everyone gets the point, **Debbie** loses her show at the end of the first act as she flees the ball, and **Monte Markham**, hardly **my** idea of Prince Charming, holds it out to the wings as the curtain falls. But the shoe is leather, not glass, and the magical crystal slipper is turned into a common **Capezio** danceshoe just as the rest of the show is common, routine. The dances are energetic, but they are done in the same style as **Champion's Hello Dolly!**, which is strange since **Dolly** is 1890's and **Irene** is 1919. Well, MGM only ever had one style, so I guess I shouldn't complain about that. But while I **am** complaining, let me hit a few other spots on this show:

As for the cast: **Debbie Reynolds** in her sweet little **Alice-Blue-Cape** — she never gets around to actually wearing the much-sung-about Gown — has boundless energy, but very little charm; she performs like a puppet, and she **tries** to be funny (she falls down and slaps her own face a lot), but she's not, and whoever is pulling her strings isn't doing it right. But I did admire all that energy.



Hooray For Patsy

Patsy Kelly plays Debbie's mother, and she is glorious, fighting against unbelievable odds for her laughs and winning every time. She mugs and mugs and mugs some more, and thank God for her!!**Hooray** for **Patsy!! George S. Irving** is barely adequate as Madame Lucy, the couturier; one longs to see **Billy DeWolfe**, for whom the part was so obviously tailored in this revival, play it. **Ruth Warrick**, usually a fine actress, is dreadful as dreadful **Monte Markham's** mother; **Carmen Alvarez** and (especially) **Janie Sell** are fine as Debbie's Ninth Avenue cronies; and **Ted Pugh** is **not** funny as **Hugh Herbert**, whom he spends the evening imitating (you see, it's not even a **pure** MGM movie; (**Hugh Herbert** was at Warners in the 30's). **Irene Sharaff** did Debbie's costumes, and **Raoul Pene Dubois** dressed everyone else (patch patch patch) as well as designing the sets, most of which are a terrible mistake, because they're so **ugly**; maybe 1919 wasn't a very pretty year, but at least it always looked nice on the screen in Metrocolor. Even the **Dancing Waters**, which were to appear in the finale, have been cut on the road; I guess they don't dance as well as they used to (they were a **smash** when I saw them at the World's Fair in 64!).

It is a patchwork affair, put together in bits and pieces, and this shows, dreadfully. The **Playbill** tells us that the book is by **Hugh Wheeler** (also responsible for **Night Music**) —



They say that Patsy, right, swipes "Irene" from Debbie.

at least he's a **busy** hack) **and Joseph Stein**, who wrote **Fiddler**, from an adaptation by **Harry Rigby** (one of the producers, and the **Nanette** man, until he was ousted by **Nanette's** money-lady, Cyma Rubin), **based on** the original play by **James Montgomery** who, according to his bio, "found success with his first play, **Native Son**" (and you all remember **that** one, don't you? from 1909?). So, **of course**, the show is patchwork. The original score was by **Harry Tierney** and **Joseph McCarthy**, but there are also other old songs by **McCarthy** with other composers, plus **new** songs by various song-writing teams (too numerous to mention here). If you're going to have a new book **and** new score, why bother to do **Irene** at all?

Certain Charm

The first act has a certain charm, I'm sure, but not for me. There is no second act, but rather some plot resolutions and a few production numbers. The audience, which loved the first act, was much cooler to Act Two; but how can you respond to an act that just doesn't exist? So, even though the show will no doubt run [**President Nixon**, who saw it in Washington, predicted that **Irene** would be a big hit with out-of-towners, and when was **Richard Nixon** last wrong about the theatre?), it will never capture audiences the way that **Nanette** did.

But the main problem remains conceptual, with no clue offered to the audience as to what the creative staff of the show is getting at (I **know** they didnt't intentionally set out to make a movie!). There are 34 names listed on the title page of the **Playbill**, and since only 8 of those names are performers, it gives you an idea of how many hands were involved in baking this puff-pastry that never rises properly. Imagine all of the names **not** listed! The show has been promoted as a follow up to **No, No, Nanette**, but it just doesn't have the charm or the easy elegance of that hit. But even when they were first done (**Irene** in 1919, **NNN** in 1925) **Irene** was never as good a show as **Nanette**. And in 1973, at $15 a seat, it's not even as good as the Late Show.

But enough of **Irene** (**more** than enough!). **A Little Night Music** got very good notices, but many implied, as the **Village Voice** came right out and said, "Pleasant and superbly professional, but not a necessity." In spite of some great notices, **Follies**, the last Prince-Sondheim show lost all it's money. **Night Music** may be destined for a similar fate, because even with its rave reviews, it did only $79,599 worth of business in its first week at the Shubert; selling out, it could have taken in $107,135 (these figures are from **Variety**). **Seesaw** and now **Irene** have made me appreciate **Night Music** all the more, even though I **still** think it's boring, but we'll see how it fares at the Tony Awards.

Tony Winners?

And speaking of the Tonys, which will have been awarded before you read this, here are some of my guesses on the winners:

Best Play: **That Championship Season**

Best Musical: **A Little Night Music** (though it could easily go to **Pippin**, which I didn't like either).

Best Score: Stephen Sondheim, **Night Music**

Best Actor, Play: Jack Albertson, **Sunshine Boys** (Second guess, Alan Bates in **Butley**)

Best Actress, Play: Julie Harris, **Last of Mrs. Lincoln**

Best Actor, Musical: Robert Morse, **Sugar**

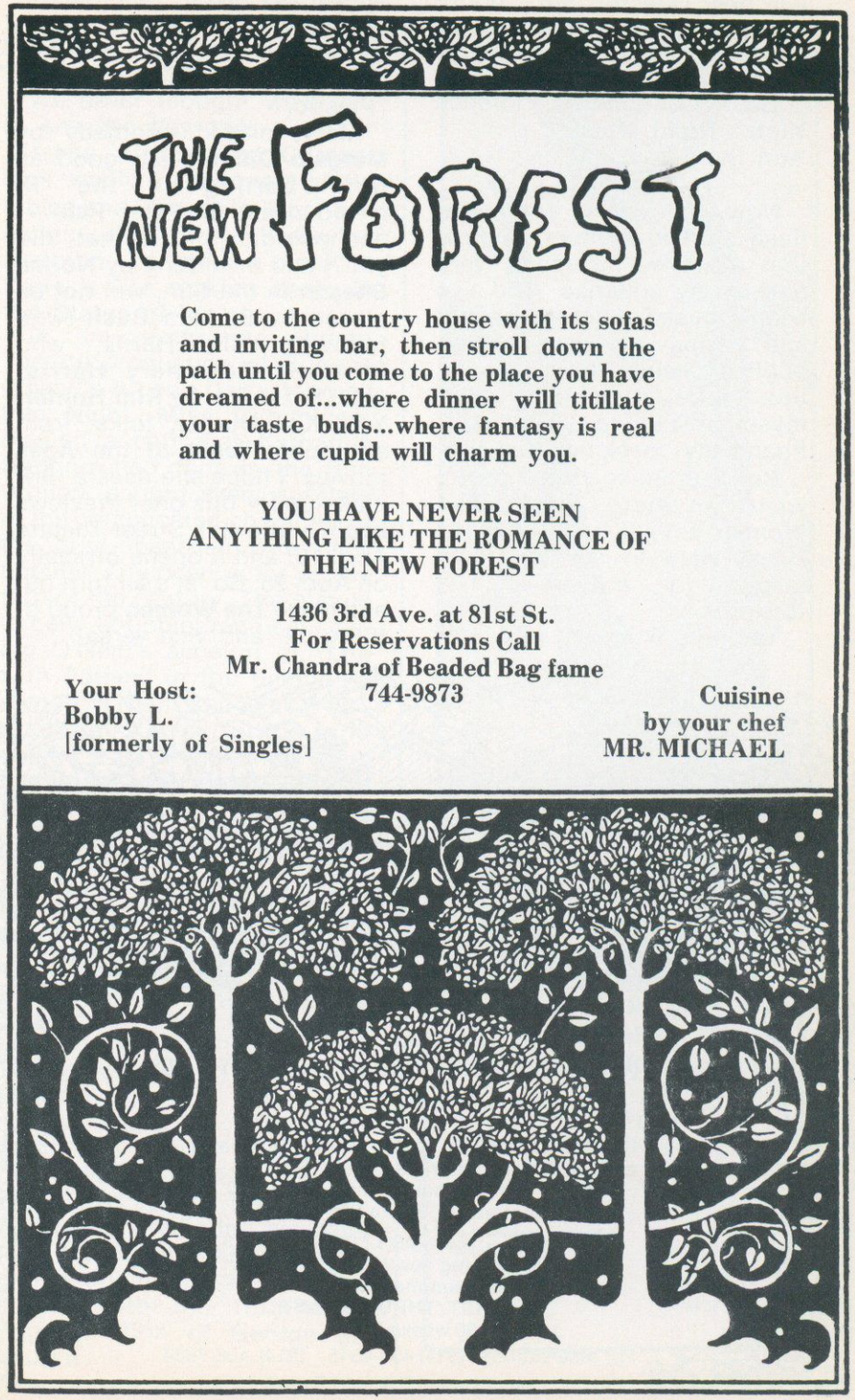
Best Actress, Musical: Glynis Johns, **Night Music**

(though I'm told that Debbie might get it — oh my God!!!)

Best Director, Play: A.J. Antoon, **Championship Season**

Best Director, Musical: Hal Prince, **Night Music**

Best Choreographer: Bob Fosse, **Pippin** (he could also



win best Director, but I doubt it)

Best Sets: Tony Walton, **Pippin**

Best Costumes: Florence Klotz: **Night Music**.

And there you are!

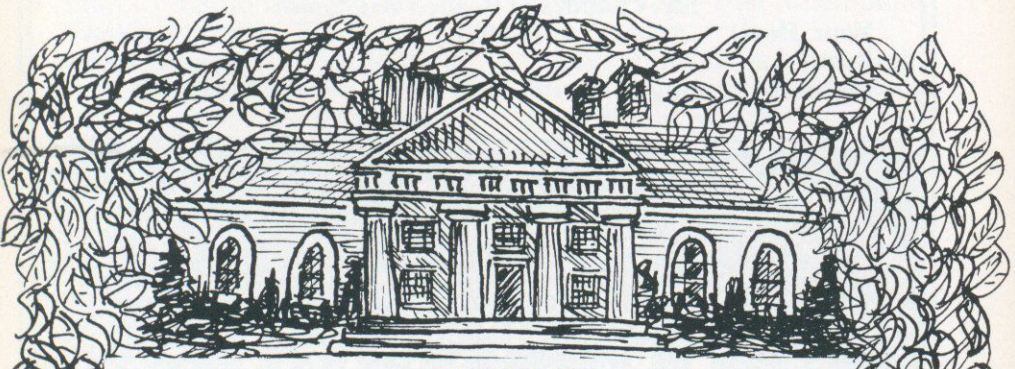
On The Women

Now, my dears, one more flash on **The Women**. I know that this revival has made every one of my columns, and I've been accused of being a backer and trying to get it free publicity, which is not so (at this point I couldn't back myself on a trip to Gristedes — financially speaking, that is).

But I promise that I won't write anymore about **The Women** until it finally opens; I just want to set the facts straight (or, at least, gayly forward).

Tammy Grimes will **not** appear as Crystal; that role will be played by **Lainie Kazan**, formerly of **Seesaw.** The role may have to be re-named "Plastic."

Mary, played originally by **Margalo Gilmore** (so good as **Mrs. Darling** in the Tv re-broadcast of **Peter Pan** — and you didn't miss **that**, did you?) and then done by **Norma Shearer** in the film, will **not** be played by **Barbara Rush** (who followed **Julie Harris**, who followed **Rosemary Harris**, sigh) but rather by **Kim Hunter**. Yes, **Kim Hunter**, folks, from all those **Planet of the Apes** movies. I hope she uses a new make-up for this one! Previews begin at the 46th Street Theatre April 18, and it opens officially on April 25. So let's all turn out and make **The Women** proud of the girls, and vice versa!



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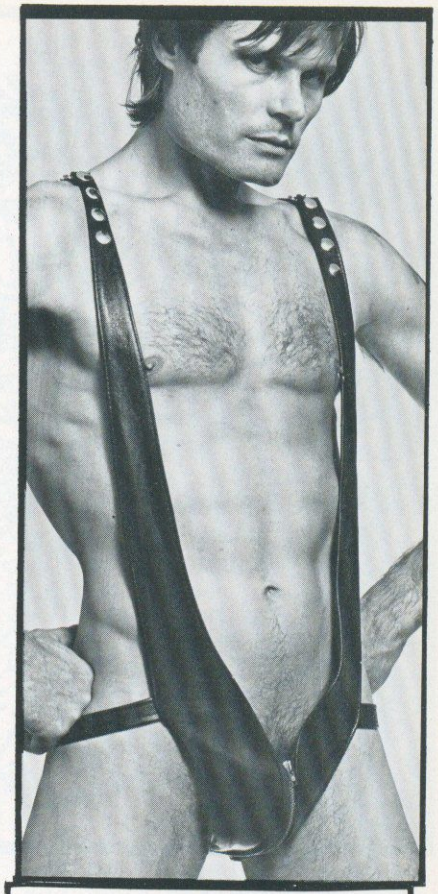
About TV

We never thought we'd live to see the day that a minor actress, **Constance Cummings**, would upstage that justly fabled and venerable American acting institution, **Katharine Hepburn**. To make a crack at Katie is like making dents in the Statue of Liberty.

In any event the British Theatre production of Eugene O'Neill's **A Long Day's Journey Into Night**, **Miss Cummings**, playing a part that **Katharine Hepburn** had done in the film version, caught every subtlety of the complicated character of the drug-obsessed wife of a popular American actor at the turn of the century. The play is largely autiobiographical, being O'Neill's account of "Life with Father" in the person of James O'Neill, the actor who made his reputation and earned a fortune touring every hamlet in the country as the **Count of Monte Cristo.**

A lot of actors have played the part, but it's doubtful that any matched the quality of the performance of **Sir Laurence Olivier** in this TV version. It was a masterwork and for those with the guts to sit through the three hours allotted the production by CBS it was a completely rewarding experience.

That **Stand Up and Cheer** thing has to be the worst production ever staged on TV, but it was fun to see **Mickey Rooney** remembering his days (and nights) with **Judy Garland** and earning himself a few bucks with his inimitable impersonation of **George M. Cohan.**



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Love And The Stars

by
DOUG LUCAS HARRINGTON

ARIES **March 21-April 20**

The sun is in your sign this period (1st—15th) and it's the beginning of a new astrological year so meditate on your philosophy. Jupiter is sextile with Neptune (1st—7th), and this will help you unlock the door to a happy future, if you think about your present and past. Try to keep cool (6th—15th). Ariens are noted for their hot tempers and with Uranus and Plato opposed and paralleled by the sun and Venus, you are likely to tense faster than usual. A tip. Listen to your heart when dealing with lovers.

TAURUS **April 20—May 20**

Safeguard yourself from evil people, something is in the works for you, so try to take all precautions to protect yourself and your gains on and after the new moon (3rd). Don't overwork, Uranus is opposed and parallel to the sun and Venus, and these aspects could lead you to have a breakdown. See that your home life is also tranquil.

GEMINI **May 21—June 21**

The way to fulfillment and progress may be pointed out by Venus sextile with Jupiter. These aspects may also help to modernize your philosophies. Between the 8th and the 15th, your passions tend to overheat. This will probably hinder rather than help your love life, Venus and the sun opposed and parallel with Uranus. Try to control yourself during this time or you may break existing ties with loved ones.

CANCER **June 22—July 22**

Remember that trick you thought would make a good husband/wife, or that job you wanted, now is the time to get it. All you have to do is strive for it and you will reap a lovely harvest. The new moon should start your operation into full swing. Mars sextile with Neptune on the 5th and 6th should help you to achieve success. After the 7th, the sun is parallel to Uranus and you may have to tango with a partner but this will only assure success.

LEO **July 23—Aug. 22**

Have you decided what you want in life? If you have Jupiter sextile with Neptune it will help you get it, if not this aspect will help you get it together. Go to social gatherings, you will enjoy them. After the 8th the sun is opposed by Venus, so things may not go your way, but they will change after the 15th. A tip. Don't travel!

VIRGO **Aug. 23—Sept. 22**

The new moon on the 3rd will bring success to anything you venture to do; sun and Venus sextile with Saturn. This aspect will also help you get those pennies for that project you planned. Be careful not to overspend, and once you have your prize, hide it under a bushel or someone will try to take it from you; sun opposed to Venus. A tip. Now is a good time to use one of those skills you've mastered, it can bring in extra cash.

LIBRA **Sept. 23—Oct. 23**

Your talents and your mind will get it together this period and work as one. (Jupiter in conjunction with Mars). This aspect will help you impress employers and that special person in your life. A marriage is a definite possibility. (Sun in conjunction with Venus). A tip. Keep calm around social gatherings, you may blow up unnecessarily.

SCORPIO **Oct. 24—Nov. 22**

If you own real estate you should make some financial gains during this period. Jupiter sextile with Neptune and in conjunction with Mars

are favorable aspects for selling property at large gains. After the 8th your stomach might give you some trouble, Venus parallels Uranus. Be careful what you eat. A tip. Be careful with your spending and do not borrow or lend.

SAGITTARIUS Nov.23—Dec.21

You may think your lover has lost interest in you, Jupiter sextile Mars, but the new moon should push all doubts out of your mind. Things have been going well for you but remember, nothing lasts forever so be careful when dealing with lovers or business associates. (Sun opposing Venus) you can't afford to lose them.

BEWARE

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CAPRICORN Dec. 22—Jan. 19

In order to get anything you have to show you deserve it. Do this while the sun & Venus are sextile with Saturn and you will find many favorable gains (1st—6th). After you get the fruits of the harvest pack them up and quietly leave. You may find soft words will get you more than a bitter tounge (sun and Venus in opposition to Uranus). A tip. Try not to take the spotlight (7th—15th) it is safer to dance in the last line of the chorus.

AQUARIUS Jan. 20—Feb. 18

It is a good time to hit the bars. You will probably want to make new friends. Jupiter sextile Neptune (2nd). Romantic and cultural interest will materialize with the sun and Venus sextile with Saturn (5tJ & 6th). Try to collect yourself when the sun and Venus parallel (10th—15th). Avoid short or long trips this period. A tip. Enjoy the beauty of the new season.

PICSES Feb. 19—March 20

From the first to the sixth everything will be going your way. You will make profits on everything you sell or buy. Sun and Venus sextile with Saturn. But don't get too confident and don't let down your customary caution. Sun and Venus parallel 9th & 10th. Try to cool your efforts to get to the top. You know if you try to hard you don't get up.

Fire Island Part II

[CONTINUED FROM LAST ISSUE]

Now where do **you** fit in? How do you get in on the action? Let's take it from the top. How to get there. You can take a Long Island train from Penn Station to Sayville, a taxi to the ferry docks and there you are. For a stranger, follow the best looking people in Penn Station and you can't go wrong. You can bus it with the Islander's Club; charter buses leaving frequently from Manhattan locations. Great fun with beautiful people and cocktails served en route. Or you can drive. And for the affluent, you can fly, although this is a trifle expensive on a continuing basis for all save a few.

Once there, you'll need shelter. If you already have a friend with a house, you've got it made. A good way to get summer invitations is to offer to help your friend open the house in March or April. There will be a lot of hard work and it may be a trifle cool but it will pay off in the summer, especially if you're a hard worker and/or very good looking. (For the cold-blooded, find and make a friend this spring who owns or rents.) But if you want to do it by yourself, you have several options. Come out for a weekend early in the season, and stay at one of the hotels or inns. Reservations are always required. Or you can take a season room somewhere. Or you can go whole hog and rent a house outright. But do it fast because the best and least expensive houses go fast very early in the season, like in March. Several friendly real estate brokers will help you there and please, do it with a broker. It's faster, and in the long run, cheaper.

Costs. An invitation costs nothing but it may involve a price you don't want to pay. Always consider the host and his proclivities. Some take Lord of the Manor quite seriously. In any case, you're still expected to carry your share of food and booze expenses. A hotel or inn room will cost in the neighborhood of $15—$25 a night, double occupancy, higher on major weekends. A season room will run from $700 to $1200 depending on size, etc and usually without kitchen privileges.

As for food, you can, if you want, live out of cans, or store-bought sandwiches and soda, etc. and restaurant-bought burgers and chili. But live it up. Take in at least one major meal at one of the restaurants. (I own one.) They're better and, surprise, cheaper than comparable Manhattan meals. And the ambience and service is incomparably better, and the waiters infinitely cuter.

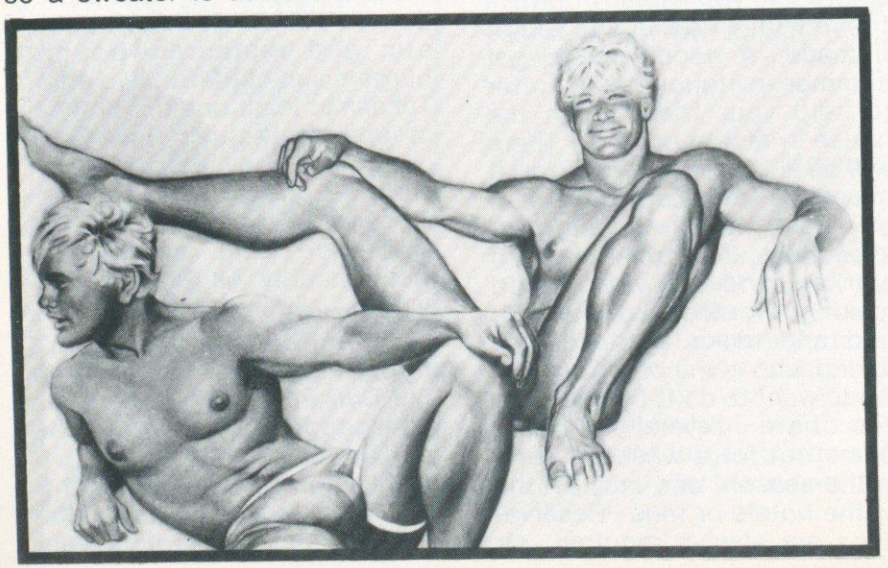
Naturally, the sky's the limit if you vere toward filet mignon and Don Perignon but you can get a good meal, with one drink and tip, for around $6.

The nightlife. Ah the nightlife! It's all true. The music, the lights (or lack of them) the wild

dancing, the mobs of people. But it costs. They're not as much as you would imagine. Beer is a buck ('72 prices). Mixed drinks from $1.25 to $1.50 with some exotic creations higher. There is a $3 Saturday evening minimum at the Grove's Ice Palace and you understand why when you're there. The minimum entitles you to two drinks.

Clothes don't make the Fire Island man or woman, but they help. Some can live out of a flight bag for a week and look sensational. Others literally bring a matched set of Gucci for a weekend and also look great. It all depends. As I said before, jeans and a T-shirt are all you really need (plus a bathing suit) especially if you have a dynamite body and there are some really TNT bodies on display all the time. But others may prefer a few changes and little bezazz for the evenings. Also nights can be cool, even in deep summer, so a sweater is advisable.

And here's a new one. Ethics. We Fire Islanders are totally free from inhibition and pretense, but not of restraint. Certain rules, in public at least, are obeyed. Both the Pines and Grove, aside from some petty thievery, are as safe and secure as any two communities in the U.S.A. The police, by the way, are without question, the most relaxed and fair anywhere. As long as certain things are not rubbed in their faces, they join in the whole environment of relaxation and fun. So we don't carry on in public. Save for the bedroom, or the Rack. Extremes of dress, or undress, are just in poor taste. A nice body is great but leave a little for the imagination. In general, your home or room is your castle, but keep it at home, from smoking home-made cigarettes to freaky sex, and never, repeat never in public establishments, and that includes Poppers. As for the pills and hard stuff, that is **out**.



Nothing will get you a one-way ticket on the next ferry with a rather mean escort, than that madness.

In short then, there is just no other place in the world like the Grove/Pines of Fire Island. For gay people, even more so. For on the Grove and Pines there is a combination of rare physical beauty, together with accessibility to the City, with the unbelievable openess and freedom for gay people.

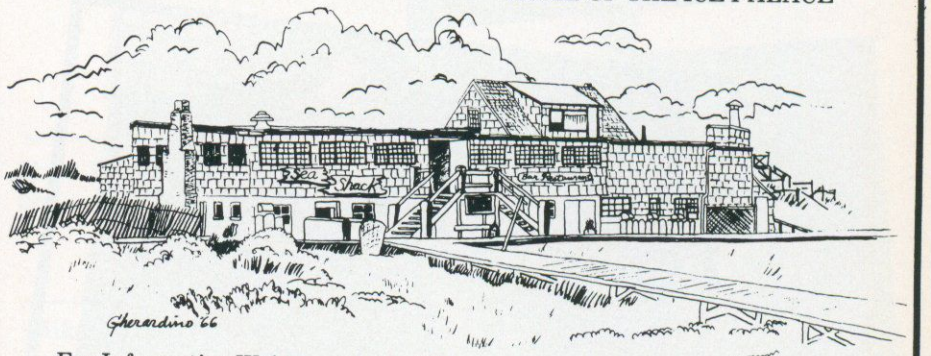
And I've left so much out! The seemingly endless miles of sun-drenched beach, not a city block's walk from almost every house, the feeling of remoteness of peace. The lazy days, doing nothing. Or everything. The volley-ball games. The laughter. The cruising. The immediacy of sex, ever literally at your finger-tips. The mad camping. The beautiful faces and bodies. The Fellini-like parties. The charming boardwalks. The absence from the tyranny of the automobile. The absence of intimidation and harassment from both police and public alike. The feeling that these are your communities and here at last you are free from the restraints and conformities of family, job and society.

In both the Grove and Pines (to a lesser extent there because of conflicting sexual and social mores) gay people work at the fulfillment of the great dream, "Make Love, Not War."

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"Fast Freddy" takes a break in remodeling of his club to greet Barry and Georgiann.

Bones of Speakeasy Era Uncovered at Fast Freddy's

The carpenters, electricians and plaster workers who are busy these days and nights redoing Fast Freddy's speakeasy-type bar at Tenth and Seventh Avenue have suddenly discovered they're archeologists as well.

Their discoveries would never land space in the Smithsonian Institute, but they might become postscripts to that extraordinary era when the United States tried out Prohibition and the Great Metropolitan city of New York would have nothing to do with it.

Like Phoenix there arose from the ashes of "the Great Experiment" a curiously American innovation called "the speakeasy," a watering spa whose name came from the fact that customers, when they announced themselves, "spoke very easily" the traditional words, "Joe sent me."

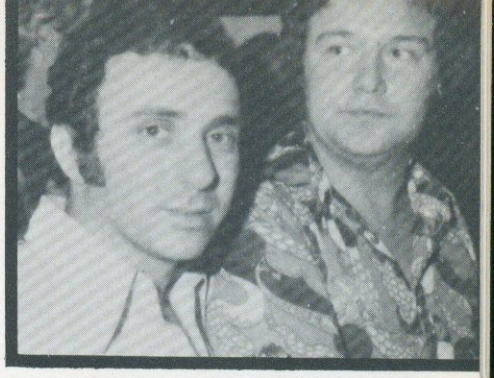
Joe evidently sent a flock of customers to what is now Freddy's location. Workmen have uncovered a secret rear exit, complete with ladder from which customers made hasty flights to an apartment on nights that "the Feds" decided to make raids.

They've also ascertained that the place was run by one — Don Giullio — a colorful speakeasy owner of that era who lived on the premises with a bevy of beautiful dolls.

Fast Freddy is seriously thinking of serving drinks in tea cups — just as they did during the inglorious era of Prohibition.

DINING OUT

with DIXIE LANE



David and Frankie, two reasons for success of One Potato.

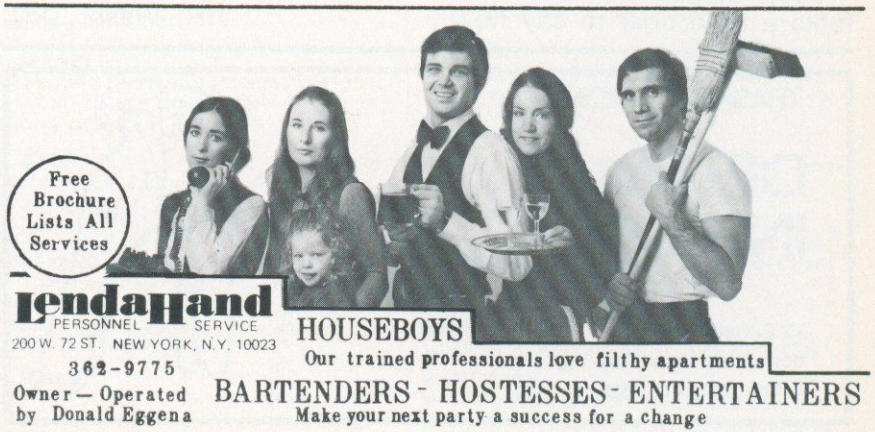
The One Potato: Popular & Reasonable

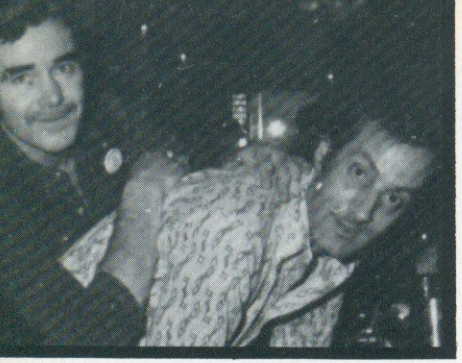
The **One Potato** at **Hudson** and **Tenth** celebrated its second anniversary over the **St. Patrick's Day** holiday and the crowd that showed up at the two bashes, one at lunch time; the second in the afternoon, attested to the loyalty of its customers. They've come to know the **Potato** as one of the better downtown restaurants and bars with a clientele that enjoys swinging with discretion.

David is the **Potato's** owner and he has coaxed his establishment to success and popularity with an excellent and diversified menu that doesn't flatten your wallet. For instance there's delicious **Fried Chicken** at $2.75 and **Sirloin Steak** available at $4.95.

They represent the more expensive items on the menu — dollars less than you can find elsewhere. Mainly **Potato** deals in thick, **meat-filled sandwiches** and **grilled hamburgers**. They range in price from .75 for a **cheese sandwich** to $1.50 for the **cheeseburger**. And no one looks daggers at you if you settle for **French Fried Potatos** which cost only .40 until 4 PM. Or a luscious baked potato at .50.

The real bargain at the **One Potato** is the luncheon special which features either soup and a sandwich or a mixed drink and a hamburger for $1.40 and $1.90 respectively. The specials are anything but a come-on. The drink I sampled, and old-fashioned, couldn't have been better and the





Bill and Peter are One Potato's popular bartenders.

hamburger came equipped with lettuce and excellent French Fries.

But **Potato** is more than just a popular restaurant. Its bar appears to be packed throughout the day and you can't find a more delightful crowd of regulars in the **Village.** And that, as I see it, is what makes a restaurant distinctive and an attractive place to visit.

To use those overworked words of restaurant writers, the **Potato** is "cozy and comfortable." There are few frills and that probably explains the excellence of the kitchen.

Letters

Dear T.D.:

Mmm — I love mystery. . . .

Well — whoever you are — I love you and thank you for the beautiful review.

Also, I whipped through your magazine and I love the writing and the quality of the paper — **class**, my dear, **class**.

Again, thank you!

Love

Lee (Horwin)

Dear **Where It's At:**

Just wanted to drop you folks a little note to say how great your magazine is, especially the bar and restaurant listings.

I am an out-of-towner (Wash., D.C.), and when here on a weekend visit, I obtained a copy of **Where It's At** and found, conveniently, I might add, all the information I needed on where to eat and drink. This aspect of the book is a wonderful idea, and I hope it will continue in the future.

Again, thank you for a fine magazine. I am sure it is welcomed by all New Yorkers and out-of-towners like my self.

J.R., Wash., D.C.

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BAR GUIDE

ABBEY
Calle Cruz 251. Old San Juan, Puerto Rico. Fabulous discotheque in cathedral setting, if your into worship.

ALIBI
1546 Second Ave. Always fun, often there is entertainment. Gwen is a fine hostess with a strong following. Dancing.

ALLEY
74-05 37th Ave., Jackson Heights, Queens. Largest discotheque in Queens. Fun, good drinks, good people.

THE BARN
Park Ave. South and 19th St. This new bar is really catching on. Masculine atmosphere and clientele, door prizes Sun., Mon., Tues., and Wed. nights.

BEAT GOES EAST
Charlie Chantel of the Roundtable is opening this spot in the Bronx on March 23rd. 601 Morris Park Avenue.

BEAU GESTE
239 Third Ave., at 20th St. This is an interesting bar with excellent food at reasonable prices. You'll find the help quite friendly.

BETSY ROSS
73-13 37th Rd., Jackson Heights, Queens. Congenial people in a rustic atmosphere, good drinks at lower prices.

BETTER DAYS
316 West 49th St. Dancing and a wild crowd. Mixed types of all kinds of something for nearly everyone.

BIG DISH
12th and Fourth. Good food, nice atmosphere, friendly.

BIG SPENDER
315 West 48th St. Hang out for many of the theatrical types. Good fun after a Broadway show.

BIKE STOP
230 W. 75th St. Say hello to Richard and David. They've got the newest wheels in town. Lots of fun.

BONNIE AND CLYDE
West 3rd St., between Thompson & Sullivan. A very popular bar with women of the liberation movement. Live music on Fri. and Sat. nights.

BON SOIR
40 West 8th St. Big dance bar that has long been popular with the young set. Very hip and late-night crowd.



Tommy Dowling, Mary Storm and guests, enjoying The Candy Store.

BROTHERS AND SISTERS
355 West 46th St. Mixed crowd, both men and women. This combination is very popular with those who dig being with all types.

CANDY STORE
44 West 56th St. Two floors of chic gay life. One of the more established bars in town that has a strong following.

CARR'S
204 West 10th St. Small and quite friendly. Gets many of the better local gays for cocktail hour.

CAVE
Bank and Washington Sts. Warm and friendly, crowd is young and cruisy.

THE CELL BLOCK
West 11th St. and West St. The smallest and most atmospheric of the leather bars in vinyl alley by the docks.

COMBINATION
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COMEBACK
Rt. 9W, Piermond, N.Y. 914-359-9653. A new spot that appears to be attracting a friendly, neighborhood crowd.

COUNTRY COUSIN
1313 Third Ave. Popular dining spot on the East Side. Fine food and a cruisy bar. Interesting clientele always.

DANNY'S B'KLYN HEIGHTS
108 Montague St. Most popular bar in B'klyn Heights, especially among the young set. Two floors open on the weekends.

DANNY'S OF PALISADES
771 Palisades Ave., Cliffside Park, New Jersey. Part of the scene in Jersey, if you miss this one you are not really in the swing.

DANNY'S SHERIDAN SQUARE
170 Seventh Ave. South. Young hip crowd. Dancing in back room. Will reopen soon.

DIRTY EDNA'S SCOREBOARD
264 West 46th St. Home of the midnight cowboys. This is a wild and fun bar with lady bartenders.

THE DUCHESS
71 Grove St. at Sheridan Square. Sophisticated private club for women.

EAGLE'S NEST
11th Ave. and 21st St. Major leather western bar in the city, but if you are not part of this scene, they won't let you in. Restricted.

82 CLUB
82 East 4th St. Night club that features drag revues right out of the Fifties. Stiff minimum, basically tourist trade.

FAST FREDDY'S
185 West 10th Street. Walk down the steps into this hospitable boite presided over by Fast Freddy himself. It's been completely redecorated, serves food. Open from noon to 4 a.m.

FEDORA'S
239 West 4th St. Intimate gay restaurant with a small bar. Reasonable prices.

FINALE
48 Barrow St. Under new management and being completely redecorated. Fine food and moderate prices with a village atmosphere.

FIVE OAKS
49 Grove St. Long popular restaurant with local gays. Moderate to expensive.

FOREST
Third Ave. at 81st Street. Come see the country house with sofas and inviting bar. Real country setting.

FRIZBY'S
531 Hudson St. Good food, comfortable atmosphere. Tony and Jan are at the bar.

GAY GINZA
40 East 58th St. Dancing, far out. A new spot on the discotheque circuit.

GIANNI'S
53 West 19th St. Intimate women's bar with a strong following. They get some beauties here.

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719 Eighth Avenue. Has this place ever brightened drab Eighth Avenue? Great fun with Emma, Timmy Scott, Alberta Peaches and Bobby Strickland. You can dance, dine and enjoy the razzle-dazzle atmosphere.

GODMOTHER
309 East 60th St. Sebastian now rules the roost here, and he is living up to his reputation of fine food at reasonable prices. A fun place.

GRACIE'S MANSION
79 Pineapple St. (Pineapple & Henry), B'klyn Heights. New and very well-done. In a short time this bar has built a strong following among the gay locals.

HARRY'S BACK EAST
1422 Third Ave. Very popular bar, sophisticated and cruise clientele. A must on the upper East Side bar hopping.

HORN OF PLENTY
353 Bleecker St. Fine food. Mixed crowd, but very popular with gays who live in the neighborhood.

JOHN'S JOYNT
1145 First Ave. Nostalgic juke box, humpy hamburgers. Lots of fun. Enjoys steady, congenial clientele.

JULES VERNE
West 10th St. off 7th Ave. Has very good food. Very intimate and attracts a mixed but interesting crowd.

JULIUS
159 West 10th St. Landmark gay bar with burgers and young crowd. One of the few places you can watch the Sunday game and cruise at the same time.

KELLER'S
284 West Street, Village. Small but active leather bar. Last stop on the Christopher Street cruising tour.

KELLY'S VILLAGE WEST
46 Bedford St. Fun place for men and women who know where it's at. Entertainment weekends.

KNIFE & FORK
430 E. 72nd St. Meeting place for bartenders and waiters. Good eating place after bars close.

KOOKY'S
149 West 14th St. Long time favorite women's bar. Lots of beautiful women here and lots of fun. Also serving Italian dinners nightly. Closed Monday.

LEO'S LION
57 Lexington Ave. This is a fun place where you can relax and have fun.

THE LIB
305 East 45th St. This is one of the most popular bars in town among gay men women and men. Closed Mon. & Tues.

LIMELIGHT
91 Seventh Ave. South. Fabulous sound system for dancing. Late crowd and active.

MARIE'S CRISIS
59 Grove Street. Friendly and intimate. There's always a good time to be had, especially when the spot stages one of its shows. John Michel is your host.

Ty's

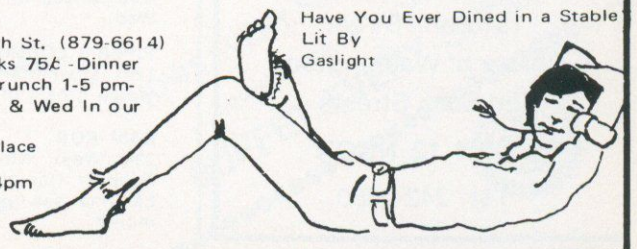
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Have You Ever Dined in a Stable
Lit By
Gaslight





Murph, a popular Village personality, spotted at Red Hare.

THE MEAT RACK
500 West 14th St. Leather and western bar that often has special entertainment. Becoming quite active in last few weeks.

MONA'S ROYAL ROOST
28 Cornelia St. Piano, excellent food, charming and friendly bar. Mona's all the way. Show biz crowd.

MONTE'S OF HENRY STREET
82 Henry Street in Brooklyn Heights. Phone: 625-8009. Your host is "Big Mouth" Henry and he's just one of the affable bar crew that have made Henry's an extremely popular bar, known for its special nights and Sunday afternoon buffets.

MR. G'S
Rt. 9W, Nyack, New York. A lively out-of-town spot for dining and dancing. Very popular with the locals.

THE CAVE
131 Bank Street
Corner of Washington
and Bank Streets
OPEN 12 NOON
Tel: 242-9550

NEW JIMMY'S
1576 Third Ave. Without question one of the really fine gay restaurants in the city. Good entertainment, bar, good company. Always a fine time. Special Sunday buffets with entertainment.

NINTH CIRCLE
139 West 10th St. Dancing downstairs and peanuts and cruising upstairs. Serves Sunday brunch. Young crowd.

ONE POTATO
518 Hudson St. Long and active bar plus a large dining room. One of the most popular places in the Village. Good food.

PAD-1
389 Madison Ave., Paterson, New Jersey. Live music on Fri., Sat., and Sun. One of the most popular bars on the other side of the Hudson.

PAINTED PONY
1485 Third Ave. Piano, entertainment, good laughs. A very active bar with a strong following.

PAULA'S
Greenwich Ave. at 7th Ave. This is a mixed bar, with a comfortable, informal Village atmosphere. Good drinks and has a pool table.

THE PELICAN
200 W. 70th St. Newest restaurant on upper West Side. Specializes in seafood.

PENNY LANE
220 West 49th St. Features nostalgic music on the juke boxes from 40's to 60's. Understand they have gotten it together and the result is fun.

PETER RABBIT
305 West 10th St. This is a very active bar that is like a Fellini movie. There is something here for everyone.

PIANO BAR
103 Montague St., B'klyn Heights. The local hangout and watering hole. Split level bar.

PICADILLY PUB
324 Amsterdam Ave. One of the finest and most active of the upper West Side bars. Door prizes on Sun., Mon., Tues., and Wed.

PIPER'S LOUNGE
1201 Lexington Ave. Dancing, cruising, young crowd of varied types.

RAM ROD
394 West Street across from Peter Rabbit's. One of the many leather oriented bars that has opened in the city in the last month.

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DANNY'S

OF PALISADE'S

OPEN SAT. NIGHT 'TIL 4 AM
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771 Palisades Ave.
Cliffside Park, New Jersey

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PLACE IN JERSEY
AT THE MOST POPULAR
PLACE IN JERSEY

SHOWS EVERY SUNDAY 11:30 & 1:30
Shows Tues. & Sunday
BUFFET EVERY SUNDAY

RED HARE
Corner of Christopher and Greenwich Sts. One of the more attractive Village bars and definitely clean, thanks to Tommy, its good-looking, blue-eyed bartender.

ROADHOUSE
570 Hudson St. One of the most active cruise bars in the city. Pool table. Semi-leather and western following.

ROUNDTABLE
151 East 50th St. Wild discotheque that attracts a young fast crowd. This place is always busy. Entertainment.

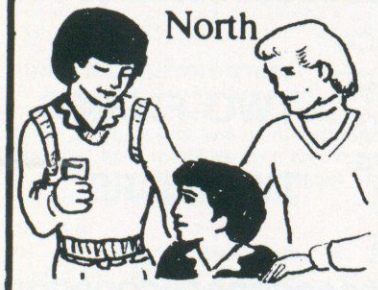
SAMMY'S FOLLY
Fifth Ave. and 15th St. Piano, lavish decor. One of the chic downtown bars.

SANDULINO
11 Barrow St. Full menu of fine food. Cheese board and excellent pastry.

SINGLES
951 First Ave. Intimate and popular wit the cocktail hour crowd. Chic without being stuffy.

SEBASTIAN'S
1068 First Ave. Fine food and reasonable prices. Sebastian has a good following and for good reason.

UNCLE CHARLIE'S
North



1049 Lexington Avenue
at 75th Street
Cocktail Hour 4-8 P.M.
Popular Drinks 75 Cents
Free Hors d'oeuvres
Sun.: Open 2 PM—
Free Hot and Cold Buffet
Mon.: Surprise Nite
Tues.: Raffle Prizes Given
Wed.: Drinks (2 for 1)
Gemini Night
Thurs.: Showtime—Live
WAYLAND FLOWERS
Fri.: Fun & Frolic
Sat.: Super Cruise Night
Open Daily 4 PM
No Cover — No Minimum

SIRO'S
58 East 53rd St. Elegant dining. Excellent continental cuisine. Piano entertainment nightly. Beyond a doubt, one of the chicest restaurant and bars.

SOMBRERO
253-32 Northern Blvd., Queens. Very popular with the gay kids in Queens. A must if this is your turf.

SPIKE
120 Eleventh Ave. These boots are made for walkin' so stomp over here for a good time. Leather and western.

TAGGARRISS HOUSE
108 East 41st Street, East of Park Ave. So. New unisex bar which is open from 9PM to 4AM seven days a week.

THREE
314 East 72nd St. This is open for cocktails, dinner and supper. Very East Side, chic and smooth. There's entertainment nightly and hosts Travis Hudson and Ronny Whyte recommend reservations, so the number to call is 743-9303.

TIJUANA CAT
350 West 46th St. Latin food with entertainment to boot. Very popular and part of the active 46th Street bar hopping.

1020 CLUB
1020 Ashford Ave. in Condado Beach, P.R. Piano entertainment nightly. Cozy, quiet atmosphere.

TY'S
Christopher and Bedford. New and has really caught on. Masculine atmosphere and a butch following.

UNCLE CHARLIE'S NORTH
1049 Lexington Ave. Not sister bar. Friendly, very busy. This rates as one of the better bars in town.

UNCLE CHARLIE'S SOUTH
581 Third Ave. One of the most active bars in town. Lots of room and lots of action. Clean-cut crowd.

WALTER'S APARTMENT
1068 Second Ave. Piano, fine food, friendly warm room. Has become very popular in a short time.

WESTSIDERS
2160 Broadway at 76th St. Very popular with local crowd. Dancing and features entertainment on some evenings. Now serving Sunday brunch.

WHAT A DUMP
76-06 Roosevelt Ave., Queens. One of the most popular bars in Queens. Yes, they live around here and they also have the time....

YUKON
140 East 53rd St. An active, chic bar that is a favorite among many of the upper East Side types.

ORGANIZATIONS

CHURCH OF THE BELOVED DISCIPLE
Meets at 2 p.m. on Sundays at the Moravian Church, 30th St. and Lexington Ave.

GAY ACTIVISTS ALLIANCE
This is the Firehouse at 99 Wooster St. Tel: 226-8572. General meeting on Thursday at 8 p.m. Call for information.

GAY ACTIVISTS BROOKLYN
99 Clinton St. Meeting on Monday nights. Call 924-4036 for information. This group also sponsors dances.

GAY ALCOHOLICS ANONYMOUS
Meets at 8:30 on Wednesdays at the Church on Ninth Ave. at 28th St. Call Joe C. for further information at 473-3067.

GAY COUNSELING SERVICE
475-0390, 6 p.m. to midnight.

GAY PEOPLE AT B'KLYN COLLEGE
Call Flo at 434-7705.

GAY PEOPLE AT CITY COLLEGE
Get Gerri's number from the Gay Switchboard, 924-4036.

GAY PEOPLE AT COLUMBIA
Room 105 Earl Hall, 280-5113. First of the gay college groups.

GAY PEOPLE AT COOPER UNION.
Call 924-4036 for further information.

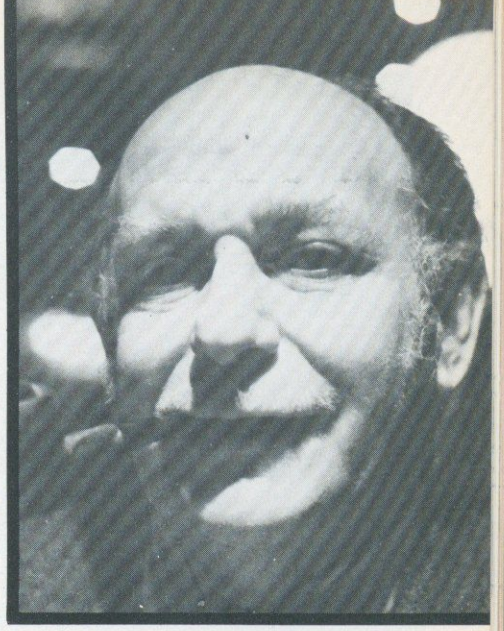
GAY SWITCHBOARD
924-4036, 6 p.m. to midnight. This is the central clearing house for everything that is gay in New York. They can answer any question you might have. If you are new in town, in trouble or have any questions, call.

HOMOSEXUAL COMMUNITY COUNSELING CENTER, INC.
Responsible psychotherapists and counselors offering a full range of individual and group psychotherapy and counseling for gay women and men and their faimilies. Call 988-7632 at any time for an appointment. 921 Madison Ave.

LESBIAN LIBERATION COMMITTEE
Meets at the GAA Firehouse on Mondays at 8 p.m.

LESBIAN SWITCHBOARD
741-2610, Wed. through Sat., 6 p.m. to midnight. Will give information on any question concerning Lesbian life in the city.

MATTACHINE SOCIETY
59 Christopher St., 2nd floor, call 691-1066. Discussion every 2nd Tuesday. Counseling and information 5:30 till 9:30 p.m. daily, Sat. 2 to 5 p.m.



Arvey is the genial owner of Heller's Bar.

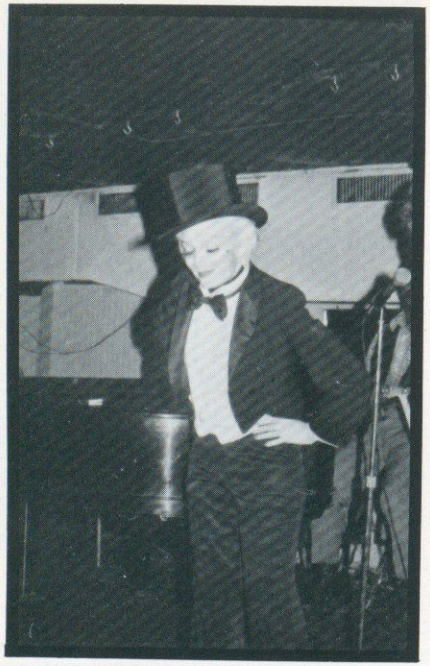
METROPOLITAN CHURCH
Ninth Ave. at 28th St. Meets 8 .m. Sundays.

NYU GAY STUDENT LIBERATION
Meets at Loeb Center on Washington Square. Call Andy D. at 866-4632.

WOMEN'S LIBERATION CENTER
243 West 20th St., 255-9802. A coordinating center for: abortions, legal services, information, Daughter's of Bilitis. Afternoons and evenings. Feel free to call.

WEST SIDE DISCUSSION GROUP
37 Ninth Ave. (14th St.). Call for information, both men and women at 675-0143.

"Celebrate Life"
at
CARR'S
204 W. 10th
255-9742



Comedienne Daphne Davis opens at New Jimmy's April 4.

Someone For Everyone, Day & Night * If I'm Not Here On A Weekday, Meet Me On The Weekend * Frank-George-Jim-Joe

PETER RABBIT

"The Hottest Bar On The Waterfront"
305 West 10th Street
New York City
WA 9-9579

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We are a new company belonging to the new "up front" Gay Business Movement. Presently we are publishing note cards designed to appeal aesthetically and artistically to Gays.

GAY NOTE CARDS FOR ALL GAY OCCASIONS
10 different cards and envelopes $3.00; 20 different cards and envelopes for $6.00. Mail your check, cash or money order to:
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New York, N.Y. 10001
All orders filled promptly — this is guaranteed.
Send for free illustrated brochure.

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ARIES
Christopher St. off Bleecker. Specializing in custom and ready-made leather goods.

ARROWSMITH SHOES
Many locations, call 832-6633. Largest selection of hip footwear to be found in the city.

J. BELLINI
241 East 60th St., 421-6133. Suits and coats and expensive leathers imported from France and Spain. Very high fashion and tailored as seen in French and Italian Vogue magazine.

DENIM INIQUITY
45 Christopher St. New shop featuring mod fashions.

GAY GREETING CARDS
Goliath Enterprises, G.P.O. Box 3003, New York, N.Y. 10001. Catalogue available.

LEATHER MAN
85 Christopher St., 243-5339. Every kind of leather garment you can think of plus they will make it to your specifications.

MADONNA
220 East 60th St., 832-0268. Exclusive Italian imports of velvets, sports shirts and a large selection of gabardine slacks.

MARQUIS DE SUEDE
20 West 22nd St. A Capricorn's homage to the leather fettish. Very good stuff.

MICHAEL'S CLOSET
135 East 34th St. and 844 Lexington Ave. and 150 West 10th St. Casual wear that's moderately priced.

H. I. BOUTIQUE
963 Third Ave. Large selection of inexpensive casual wear that's hip.

THE PEACOCK BOUTIQUE
33 Greenwich Ave., 243-0833. Velvet suits, coats, and other fine clothing at reasonable prices. Watch for sales.

TAILS OF HOFFMAN
West Broadway and Houston St. Chic shoes from Spain and English boots. Very hip.

POSITIVELY FOURTH STREET
4th St. and Barrow St. Lots of junk mixed with good stuff. Tell them **"Where It's At** sent you.

RICH ORIGINALS
Seventh Ave. South and Perry St. Causal wear, large assortment of swim suits and other vacation clothing. The last stop before the Islands.

SECOND HAND ROSE
Hudson St. Ch 3-9522. An Art Deco store. Has really interesting things.

THE VARIETY SOCIAL CLUB
proudly presents
the
"DRAG BALL OF THE YEAR"

PARIS IN THE SPRING
COSTUME BALL
APRIL-14th-1973



YOUR HOST
FRANKIE QUINN

COSTUME PARADE AT 12 A.M. FLOOR SHOW AT 11:00 P.M.
Cash Prizes and Trophies for Professional, Beauty, Originality and Comedy
CONTINUOUS DANCING FROM 9:00 P.M. TO 3:A.M. - TWO BANDS

Tables seating: 4, 6, 8 or 10
Boxes seating: 8 and 10

DRESS OPTIONAL
RESERVE EARLY

TICKETS ONLY... $7.00 IN ADVANCE $8.50 at DOOR

call
FRANKIE QUINN
274-3798

Grand Ballroom, Hotel Diplomat
108 West 43rd Street, New York City

Don't Miss It!



Ruth Truth made a dazzling appearance at Marie's Crisis.

RESORTS

MR G'S ROUND HILL RESORT
Washingtonville, N.Y.

BATHS

BEACON BATHS
227 East 45th St., 687-0322. Up on the 11th and 12th floors. Skyline views, piano room and lots of action. Moderate prices, rooms available to anyone at no extra charge. Early Bird special reduced rate.

CLUB BATHS
24 First Ave., 2nd St. 673-3283. The hang-out for young, groovy heads. Very clean, very intimate. Rooms $8.75, walk-in $6.75, gym $4.75. Students, $2.75, gym locker.

CONTINENTAL BATHS
230 West 74th Street, Broadway. This place has everything. Discotheque; Friday, Saturday, Sunday and Monday. Shows with top stars on Saturdays. Weeknights, the mini-locker is $5.00; gym lockers $6.00 and walk-in lockers $7.00. A room costs $9.00.

EVERARD BATHS
28th St. & Broadway. 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 BATHS
53 Pierrepont St., Brooklyn Heights, 624-1362. Gym, pool, restaurant, disco, sauna. Inexpensive.

MT. MORRIS BATHS
1944 Madison Ave. Almost all Black. Can be fun. Inexpensive. Call 534-9004.

LEO'S LION



"OUR NEIGHBORHOOD PUB"

57 Lexington Ave.
at 25th St. •••• 686-9608

JOHN MICHEL
Presents
"THE 42 REVUE"
as presented at
MARIE'S CRISIS
Wednesday, April 11
Curtain — 10:30 p.m.

•

Reservations Recommended

YOUR HOST — MARIO
YOUR BARTENDER — MICHAEL

THE SAUNA
300 West 58th St. Seven days a week, 10:30 a.m. till 3 a.m. All services for $4.50, no time limit. Conservative crowd. No heads.

ST. MARK'S BATHS
6 St. Mark's Place and 3rd Ave. Open 24 hours. Voyeurs heaven, active. Mon. to Thurs.: lockers $3, rooms $4.50; weekend, $3 and $5. Time limit 8 hours.

BOOKS AND THINGS

BICYCLES WEST AND EAST
329 Columbus, 1449 Third Ave., 874-0439. For a gay trip through the park, rent a bicycle built for two.

COMIC BOOKS
15 Third Avenue. Tel: 533-0870.

LABYRIS BOOKS
33 Barrow St. Good selection of reading material for women.

LEGEND GALLERY
152 Seventh Ave. South. Periodicals, gifts, amusing novelties.

MEMORY SHOP
100 Fourth St. Tel: GR 3-2404. Tons of interesting old movie material, stills, posters, lobby cards, pressbooks. Large purchases discounted.

PLEASURE CHEST
248 East 50th St. and 152 Seventh Ave. South, 242-4372. Water beds, leather items and S&M stuff.

STIMULATED MAN
154 West 10th St., 989-9128. Gadgets, toys and leather clothes for gay men and women.

STUDIO BOOKSHOPS
500 Hudson St. at Christopher and 166 W. 72nd St., 243-9631. Large inventory of hard to get books and items, films, periodicals, toys. Open until 2 every night.

SERVICES

DAVIS PERSONNEL, INC.
198 Broadway. Telephone 349-5130. 24 hours a day, 7 days a week. If you need a position and have office skills, call them.

GAY DOCTORS
Call the Gay Switchboard at 924-4036 in the evening for the name of a gay doctor who will help you out.

JOHN HUNTER JONES, ANTIQUES
Reupholsters repairs, refinishing, restorers of fine antique furniture, fixtures, mirrors. Your fabric or ours. Retail. Interior decorator, draperies. Call for further information 684-9077.

LEND A HAND
200 West 72nd Street. Telephone EN 2-9775. This is the complete agency. You can find all the help you need from house boys to bartenders.

TRIM-AWAY
134 East 70th St., 535-2030. Get rid of ugly fat.

BARBERS

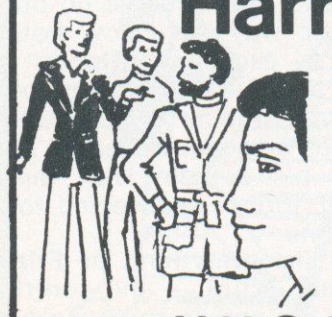
HAIR CUTTING BY CHUCK
1st Avenue at 63rd St. Wild bunch of barbers who will chop away with fabulous results.

HAIR PEOPLE
Lexington Avenue at 59th St. One of the really popular hip shops in the city.

PHILIP'S HAIR PARLOR
743 Madison Ave., 744-8237. He'll cut it the way you want—long or short.

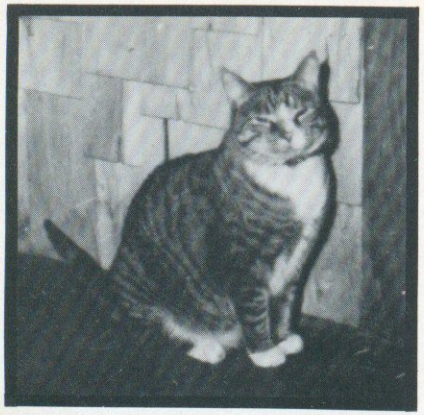
TOP MEN
Seventh Ave. South at 13th St. One of the most popular shops in the Village with gays.

Harry's Back East
1422 3rd Ave.
(80th-81st)



Open Daily at 2 PM
2 to 8 PM All Drinks 75 cents
Complimentary
Sunday Brunch 5—8 PM

N.Y.C.'s Most Popular Bar



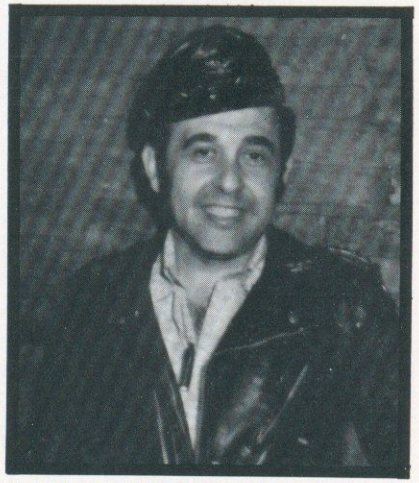
At Frizby's—A Boy Named Sue

One of the more colorful spas around town is **Frizby's** at **531 Hudson Street, between Tenth and Charles**. The reasons for its popularity as a daytime and night time haunt are many — and they range from owner **Teddy** to **Tony** and **Jerry Fitzpatrick** (who's also a newspaperman) the establishment's handsome and friendly bartenders. Tony has been cover boy on any number of magazines, most recently in **David**.

Frizby's is one of those busy special events places, and there's hardly an hour of the day when you can't pop in and fine something going on — whether it's the inexpensive drinks which are the Friday features, or the send-off brunches on Sundays. **And on this weekend, March 30th, 31st and April 1st, Frizby's** will celebrate its **Leather and Western Christening**. There'll be an unveiling of the flag, free champagne, door prizes at odd moments of the weekend and late buffets. Obviously this is a catch-all that shouldn't be missed.

And it won't be missed by **Frizby's** very special customer/waiter/bartenter/host — a terrible-tempered cat named **Sue**. Now **Sue** happens to be a boy and to prove that he's butch he wears a leather studded C-collar around his neck. **Sue**, like **Frizby's**, has become an intriguing part of the downtown scene. He's been in the neighborhood for years as cat in residence and has as many friends as **Teddy**, **Tony** and **Jerry**. People go out of their way to enjoy both **Frizby's** excellent **Bloody Marys** and **Sue**. **Sue** will let you pet him a little bit — but that's as far as he goes. Generally he roams his domain with that special arrogance reserved for the feline.

But like everything at **Frizby's Sue** is fun — and contributing his part to the success of the bar.



Teddy is the popular owner of Frizby's on Hudson St.

Movie Musicals at Theatre 80 St. Marks Place

One of the more flourishing enterprises around town for the last couple of years has been the **Theatre 80 Saint Marks** which has been featuring an awesome repertoire of revivals of famous movie musicals.

The theatre is not the most comfortable playhouse in Manhattan, but you can't beat the audience. They're real movie buffs, ranging from pink-cheeked kid to old-timers who can sing along with the stars and even recite some of the gags.

What the theatre lacks in creature comforts is more than made up by the crowd, the atmosphere, the free coffee and penny candy available in the lobby.

Because of interest in old flicks, the studios have gotten around to making new prints expressly for houses like **Theatre 80 St. Marks**. And that's something to be grateful for.

To give you an idea of the programming here are some of the great musicals coming up in the next few weeks: **Golddiggers in Paris, Dancing Lady, San Francisco, New Moon, Cat and the Fiddle, Swingtime** and **Shall We Dance**.

Generally there are three shows a day at the **Theatre 80 St. Marks** and the boxoffice appears to be on top of information if you call them at 254-7400.

Frankie Quinn's Gala Ball

Another of **Frankie Quinn's** fabulous costume balls is on the agenda for April 14th. The title is **Paris in the Spring** and **Frankie**, of course, will be the vibrant, charming host he always is — parading his fabulous drag wardrobe.

There will be a floor show at 11 P.M. and the **Costume Parade** begins at midnight. There's also continuous dancing. The affair will take place at the **Grand Ballroom, Hotel Diplomat**. Call **Frankie Quinn** for tickets at 274-3798.



MARIE'S CRISIS

59 Grove St.
243-9323

YOUR HOST: John Michel
Terry Hammond at
The Piano Nitely
All Swinging
All Dancing Waiters



Joey Cord performed at Reno-Sweeney opening.

Where It's Happening

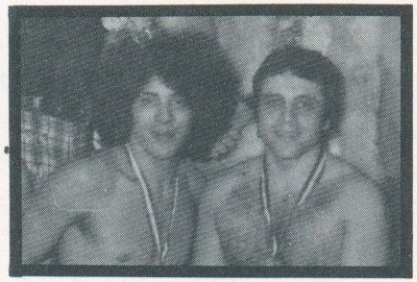
by TONY DAVID

Night clubs, like the **Cigar Store Indian**, the **Buffalo Nickel** and the **Dime Transit Fare** and so much other good **Americana**, appeared to have disappeared from the scene a few years ago. And even the most optimistic never believed they'd make a comeback. But here they are, sprouting up all over town and dragging New Yorkers away from their TV sets in wonderfully encouraging numbers.

One of the brightest in the new collection of night spots is **Reno-Sweeney's** at 126 W. 13th Street. It opened on March 13th and a capacity crowd was on hand, having been forewarned of the event by a bright, imaginative publicity campaign with stories in **The New Yorker** and the **New York Times**. Both went to special pains to report that **Reno-Sweeney** was bringing back something delightful to the New York life style. And we heartily endorse their opinions.

Reno-Sweeney is the brainchild of **Lewis Friedman**, who remembered affectionately New York's quiet, charming boites of the 40's and 50's. He called in two pals, **Eliot Hubbard** and **Victor Whitehurst** and the three went to town to create their "thing," whose name is derived from one of the female characters in Cole Porter's **Anything Goes.**

At the opening they called upon a long-time NYC favorite, **Jimmie Daniels** to host the proceedings which included **Joey Cord**, at his very best, and **Baby Jane Dexter**. She's a gal who isn't afraid to belt and knows her way through the pitfalls of comedy songs. I was in stitches when she unfolded her version of the Cinderella fairy tale.



Dennis Welsh and Errol Saxton, winners in Mr. Club.

Reno-Sweeney is a sweet and lovely supper club with a smile in its elegance. Its decor is stunning; the whole layout, beautiful and inviting. The menu is excellent; the service, fabulous. What more can I say — except **don't miss it!**

Miss Mardi Gras

One of the jollier events around town the last couple of weeks was the gala night at the **Peter Rabbit** when a costume party was held to select **Miss Mardi Gras of 1973.**

It was a great night — with friends of the bar — and their friends — flocking in from all over the city to crown the winner who turned out to be **Peter**. Now, did it just happen to be a coincidence that the affair was held at the **Peter Rabbit**? And **Peter** happened to be there?

Coming Events

We're looking forward to the **Miss Long Island** contest which will be held on **April 8** at the **Four Seasons Country Club** on the **Jericho Turnpike. Gypsy** will be the mistress of ceremonies...And we're certainly looking forward to the opening announcement of that mystery half-block long discotheque and bar, **The Combination**. That teaser ad campaign has been a stunner and the guessing as to who, where, what and why has been driving our **Where It's At** staff nuts.

Dawn Hampton

Dawn Hampton, as usual, wowed them at the **Continental Baths** on the 24th, and she'll be the subject of an inverview by

MR. G'S
ROCKLAND LAKE
NYACK, N.Y. RT. 9W

FEATURING COMPLETE DINNERS
TUESDAY — SUNDAY

TUESDAY NIGHT SPECIAL — 1.50
Meatballs & Spaghetti
with glass of wine

WEDNESDAY NIGHT SPECIAL — 1.25
Twin Hamburger Platter with
french fries, lettuce & tomato
and glass of coke



Baby Jane Dexter wowed them at Reno-Sweeney opening.

Larry Ziegler, that bright newcomer of the theatre critics fraternity whose scribbling in **Where It's At** has attracted such attention. The theme of the next issue will be the revival of cabaret. Of course, yours truly will take you on a trip down **Memory Lane** to the days when the brightest stars of the night club circuit were **Harry Richman, Clayton Jackson and Durante,** the fabulous **Bricktop, Tommy Lyman, Mabel Mercer** and everybody's **red hot mama, Miss Sophie Tucker.**

Champagne and Steam

The second anniversary of the **Club Baths** was just as the advertisement for the event promised — **"Join all Your Friends."**

Just about everyone in the **Gay Community** was there to applaud the selection of **Mr. Club** and his runner-up. The handsome winner of the title was **Dennis Welsh** and the 1st runner-up, just as devastating, was **Errol Saxton.**

Brandy Alexander, that very stunning female impersonator, did the hosting, and among the celebs attending were female impersonator star, **Frankie Quinn**, author **John Francis Hunter**, entertainer **Joey Cord, Lew Thomas** of Colt Studios, **Lige Clark, Jack Nichols, Jerry Fitzpatrick** (who writes for **Gay** and **David**) and our own bon vivant, handsome **Stephan Roberts**,on hand to cover the event for **Where It's At**. And, of course, that distinguished photographer **Roy Blakey.**

Altogether, the **Grand Second Anniversary** was a roaring success and started off the **Spring Season** with a bang. Everybody will be looking forward to the **Third Party** — and the special events planned at the **Club Baths** between now and then. Congratulations to everybody — especially to the winners and that charmer, **Brandy Alexander**.



Brandy Alexander was M.C. at Club Baths anniversary.

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Vivien Leigh as Scarlett and the great Hattie McDaniel as her Mammy won Oscars for GWTW.

Photo: Courtesy of Memory Shop

THE CURSE OF GONE WITH THE WIND

by TONY DAVID

When the late Hollywood producer, David O. Selznick, became excited — which was often — he lay down on the floor of his posh executive office and beat his head child-like against the floor. To prevent damage to Selznick's cranium, wherever he moved, studio decorators were careful to lay extra thick carpeting in his office.

The world has forgiven its geniuses far more bewildering eccentricities and Selznick would have earned his right to unconventional behavior had

GWTW REMAINS THE BIGGEST OSCAR WINNER OF THEM ALL

he accomplished nothing more in his lifetime than bringing **Gone With The Wind** to the screen.

But there was a lot more to Selznick than Margaret Mitchell's Civil War epic. His credits date back to the immortal **David Copperfield**, through a long succession of hits to his controversial and cordially disliked second version of Ernest Hemmingway's **A Farewell to Arms** in which he costarred Gregory Peck and his wife, Jennifer Jones.

But **Gone With The Wind** — or **GWTW** as it was called in the trade — still remains his monument, an enduring epic whose life span has still to ebb. It still holds the record for the number of Oscars awarded any movie.

Also His Curse

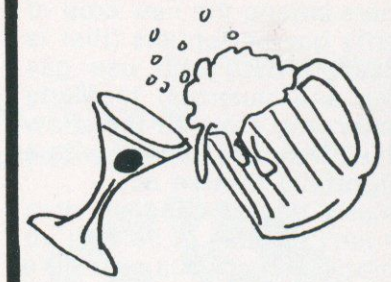
The Civil War superspectacular was also his curse, and Selznick predicted this nearly 30 years before his death. "I'm a young man," he said, "compared to most important producers. And I'm making this picture at the wrong time in my career. I'll never be able to top it — much less equal it. All my work will have to stand in comparison to "**Gone With The Wind.**"

History has proved Selznick's prediction to be correct. But neither he — nor anyone else connected with the film — could foresee the bizarre curse

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Marty Becker At Firehouse

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Marty doesn't work in drag but isn't adverse to picking up a black ostrich boa when he stepped to the microphone to sing **My Man**. Quickly changing mood, Marty worked into **I Used to be Your Baby**, a Bessie Smith Favorite. He held the audience in the palm of his hand.

Then came **Maybe This Time** — beautifully controlled in his silvery tenor voice. Finally he turned **Scarlett Ribbons** into a beautiful gay ballad — and he earned every bit of the wild applause the audience directed toward him.

Marty is a Brooklyn boy in his 20's who has appeared both in New York and San Francisco, singing his gay songs and lyrics.

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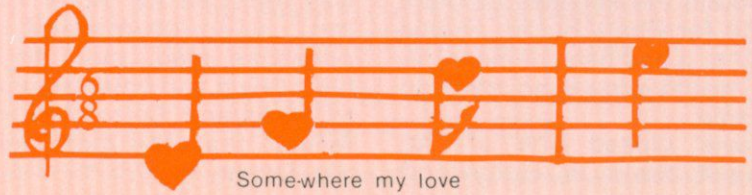
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of **GWTW**, how tragedy touched so many people, tragedy both personal and professional and, in some cases, strange unexplained deaths.

Wheeling and dealing, greed, under-the-counter arrangements, frustrated talent, temperament were the talismans of the **GWTW** curse whose odyssey began when Selznick aquired the Margaret Mitchell novel for a paltry $50,000, long before it had become a best seller phenomenon.

Selznick won the prize by default. In those precarious boxoffice days of the depression haunted 30's none of the big studios wanted to tackle such an expensive production, including Warner Brothers whose first lady, Bette Davis, was storming Jack Warner's office daily to sew up Scarlett O'Hara for herself.

Selznick's mentor in persuading him to buy **GWTW** was millionaire Jock Whitney who guaranteed to finance the epic. With Whitney gold assured, Selznick assumed that he would be able to operate as he always had — as a wildly, erratice, tough and single minded creative talent. But it didn't work out quite as he'd planned it.

Hat in hand Selznick was forced to go to his father-in-law, mighty Louis B. Mayer, head of **Metro-Goldwyn-Mayer** to obtain the services of Clark Gable for Rhett Butler. Public opnion, it had been demonstrated, would accept no other in the role.

Mayer closed one of the craftiest deals in Hollywood history. Selznick got Gable at a price twice the $5000 weekly the King was making under is pre-war contract. On top of this Mayer demanded — and got — distribution rights to the picture at a fee of 10% off the top. It was like stealing candy from a baby. Mayer threw in director George Cukor.

Scarlett Search

With Gable in his pocket, Selznick realized he could gamble on a newcomer as Scarlett, and that's a story told so often it need not be repeated here. The facts are all correct — that Selznick found Vivien Leigh among the invited guests who had come to Culver City to watch the shooting of the very first scene, the burning of Atlanta.

Less well known is that Miss Leigh had set her mind on getting the role months before when she was busy in London and carrying on a romance with Laurence Olivier, then married to Jill Esmond.

With the casting of Scarlett, **GWTW** was complete and its complement of actors included, besides Gable and Vivien Leigh, such bright talents as Leslie Howard, Olivia de Havilland, Hattie McDaniel, Thomas Mitchell, Henry Travers, Butterfly McQueen, Laura Hope Crewes, and Carroll Nye.

The first casualty of **GWTW** was director George Cukor who was replaced by Victor Fleming, a tough-minded, no nonsense man, more to Gable's liking and better equipped to withstand Selznick's interference than the more sensative Cukor.

For all of its bigness and the unprecedented length of its shooting schedule, **GWTW** presented no insurmountable production problems in an era when Hollywood know-how was at its peak. The film had attracted the finest movie craftsmen available and, for all his temperament, Selznick was a master at manipulating them.

International attention focussed on the Atlanta world premiere of **GWTW** in 1939, and the movie fully lived up to all its expectation. It was a triumph and long before its road show engagements had been completed, plans were being made for the revivals which, at ten-year intervals, have become a tradition.

Curses are foreshadowed and the first of the **GWTW** tragedies occurred with the untimely death by heart attack of Carroll Nye who had played one of Scarlett's suitors. There were those who insisted Carroll died of a broken heart.

Carroll Nye had been an insignificant juvenile around town before he landed on the **Los Angeles Times** and worked himself up to an excellent job as radio editor. In order to get back into acting he quit his newspaper job and grabbed the minor part in **GWTW**. Most of it landed on the cutting room floor, and that was the beginning and end of his comeback.

The curse hit quickly and frequently thereafter. Margaret Mitchell, the sweet, modest author catapulted to overnight fame who had given 20 years of her life to the novel, was hit by an automobile while crossing a street in her native Atlanta. Miss Mitchell never fully

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recovered from the injuries and died after several years as a semi-invalid. She wrote only one work, **GWTW**.

Sudden Death

Among Hollywood directors Victor Fleming was considered indestructible. He was big, impressive a fantastically healthy outdoorsman, like his buddy, Clark Gable.

Having survived **GWTW** it was inevitable that he would be chosen to direct Hollywood's next big-time epic, **Joan of Arc** in which Ingrid Bergman played the Maid of Orleans.

The production, produced by Walter Wanger, who was far out of his league, was a disaster. A few months after its completion Fleming suffered a heart attack and intimates insisted it came from sheer exhaustion and the realization that he had missed a chance to equal his work on **GWTW**.

Shortly after the outbreak of war Leslie Howard had gone back to England to volunteer his services. Like America's Clark Gable, Jimmy Stewart and Melvyn Douglas, the British were accepting over-age volunteers of Howard's stature for their morale value.

Howard served inconspicuously with the R.A.F. until, toward the end of the last year of World War II, he was reported missing in a routine plane flight between London and Lisbon. No details were released then — or later. The most common rumor, believed to be correct, was that Howard was a V.I.P. decoy whose flight was intended to camouflage a Channel crossing of Winston Churchill. Howard supposedly had been warned of the risks, patriotically accepted them, leaving behind two women who loved him, his wife and mistress of many years.

Hattie McDaniel

Sudden death was only one aspect of the **GWTW** curse. It affected careers, finances, health and mental stability. One of the pictures most tragic victims was Hattie McDaniel, Scarlett's wondrous Mammy, who stood before a bejewelled audience of her peers to become the first black artist ever to win an Academy Award.

It was a triumph for the performer who had come up the hard way — through Negro vaudeville, stock companies and the theatre to become a popular and fairly well paid Hollywood feature player. Of course she was typed in the Negro stereotype of the day — but she worked.

Neither the quality of her performance or the Academy Award did anything for Hattie. Her salary jumped and her jobs became fewer. She also discovered that her own people were discouraging the kind of roles that made her famous — black Mammys and black maids. Hattie McDaniel spent her last years in the Motion Picture Home where she died in 1952.

Clark Gable's award-winning performance in **GWTW** insured his Hollywood position as **The King**. But he never shared in the picture's fabulous profits — including the bonus on his salary. That went to MGM.

Gable's career went steadily

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downhill after Rhett Butler, especially when he returned to movie making after a couple of war years in the Air Force. He was bitter that he'd never been paid in proportion to his value and when a chance came to clean up in **The Misfits** opposite Marilyn Monroe, Gable grabbed it. He signed a contract that instantly made him the highest priced freelance actor in history. At the same time he was signing his death warrant. None of his friends will disagree that Gable's strenuous dieting for the role, his insistence on performing difficult stunts and the aggravations produced by Marilyn Monroe were responsible for his fatal heart attack.

Vivien Leigh, in 1959, was an honored guest at the last revival of **GWTW** when it celebrated its Alanta premiere. She was gay, bright and beautiful, talked cheerily and reminisced about the days when she and Clark and Leslie and Olivia were making a movie which no one suspected would make history.

At the time no one would suspect that Vivien's life would be snuffed out tragically a few laters amidst a welter of rumors, all concerned with the condition of her mental health.

Finally, there was David O. Selznick, a strange, unloved, moody, erratic but brilliant man — the man who had suffered the curse of **GWTW** for nearly 30 years.

For a long time after **GWTW** Selznick did not produce at all and when he got around to it with films like **Little Women** and **Duel in the Sun**, the critics pounced on him. Hollywood rumored that he was washed up, that he'd lost his touch.

Selznick survived the jungle by lending out his stars like Ingrid Bergman to other producers and by re-releasing his old pictures. To help finance the ill-fated **A Farewell to Arms**, Selznick sold his ace, his interest in **GWTW**. Partner Jock Whitney gobbled it up.

Selznick and Jennifer Jones moved to New York where periodically announcements were made that he was planning a stage version of **GWTW**. No one believed it for an instant. After all, Selznick himself had said 30 years earlier that he'd never repeat the success of **GWTW**.

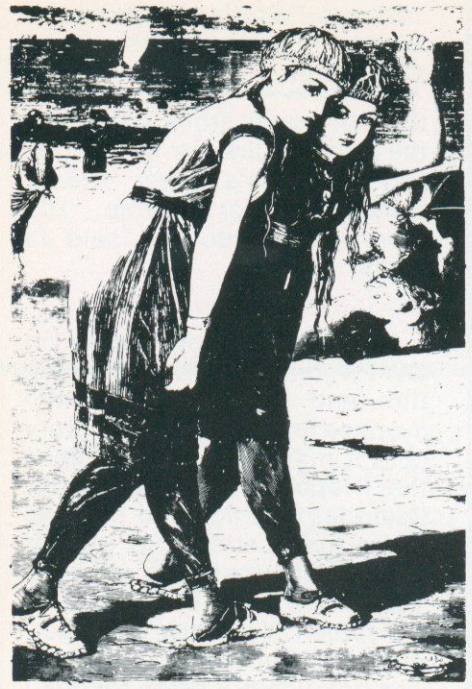
Selznick died in 1965, not obscure, not forgotten — just a giant who had been sidelined.

There are two survivors of **GWTW** — Olivia de Havilland and Butterfly McQueen.

Butterfly, a spunky little woman, will have nothing to do with **GWTW** revivals because of its stereotyped portrait of the black man. She's worked in Macy's, been a guide in Georgia and has appeared off-Broadway. "I keep going," she says, "and that's the main thing."

Parts are fewer for Olivia de Havilland who now does commercials and spends much time in France where she has a continental marital arrangement with Pierre Galante, editor of Paris Match. They share the same apartment but do not live as man and wife.

Butterfly and Olivia shrug off the curse of **GWTW** as a coincidence. They want to believe it. But is it?



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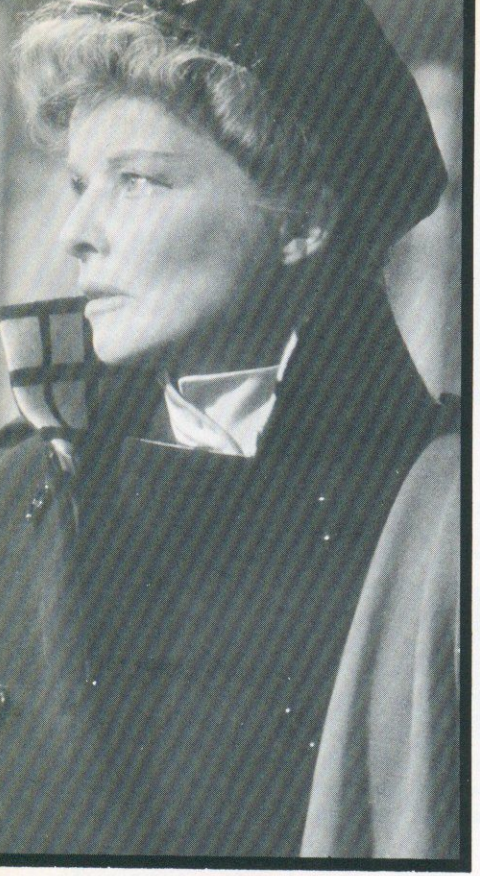
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The Oscar Queens Davis & Hepburn

[Continued from page 6]

Scarlett (how Jack Warner claimed to have an option on **GWTW** remains unclear). The rebellious Davis, not wanting to play a lumberjack, and not having read **GWTW**, retorted grandly, "Yes, and I'll just bet it's a dilly!" Her second opportunity to play Scarlett was aborted when she refused to work opposite Errol Flynn as Rhett, a piece of casting which mercifully never came about. And Davis always felt that George Cukor, her old boss in

"Guess Who's Coming to Dinner" made Katie Oscar Champion.

the Rochester stock company, the original director of **GWTW**, and Hepburn's great friend, favored Kate for the role. "His thumbs were down," said la Davis.

Katie Wanted Scarlett

RKO had a short option on **GWTW**, and Kate fought for the film and the part, but RKO dropped the project. The story (and it may only be that) goes that Hepburn went directly to David O. Selznick and pleaded to be his Scarlett. He offered her a screen-test. She refused: "You know what I look like on the screen. You know I can act. And you know that this role was practically written for me. I **am** Scarlett O'Hara!" To which Selznick had supposedly shot back: "I just can't imagine Clark Gable chasing you for ten years."

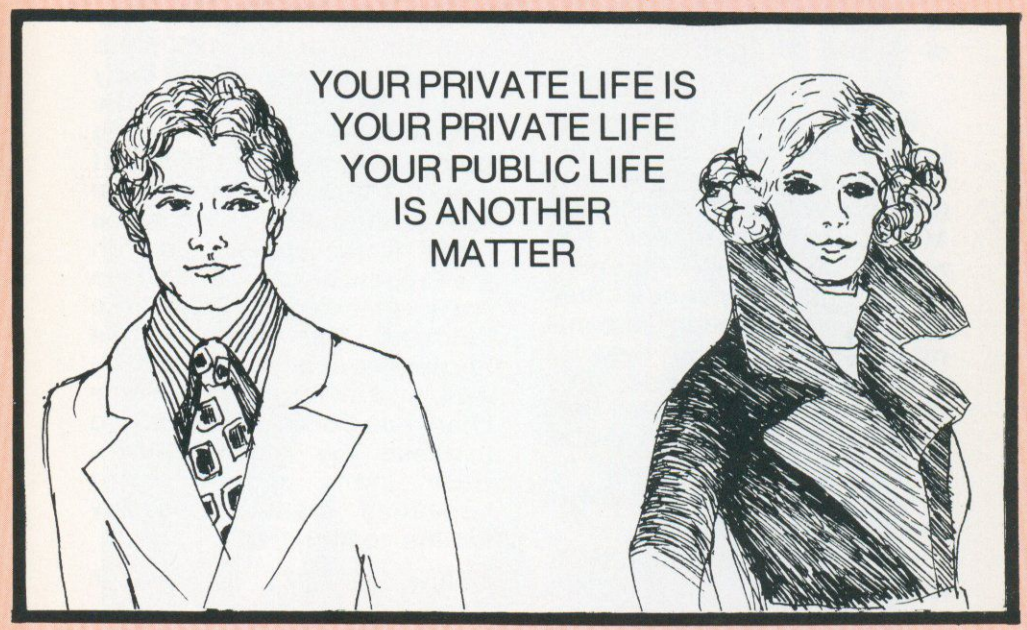
The surprise endings to the **GWTW** rumpus for our two ladies were as follows: Davis made **Jezebel**, about a Scarlett-type Southern belle, and won her second Oscar for it in 1938, a year before **GWTW** was released. Hepburn returned to the stage with the play **The Philadelphia Story**, in which she scored her greatest stage triumph, and for which she earned a pile of money (estimated at a half a million dollars) and great respect in the industry.

Since Kate had wisely bought the rights to the play, she could sell it to Hollywood with any strings attached that she pleased, and she did:

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MGM bought her as star, Cary Grant as co-star (**her** choice) and Cukor (**her** choice) as director. The film won several Oscars, including one to James Stewart as Best Actor, and Hepburn, though nominated but losing to Ginger Rogers in **Kitty Foyle**, found solace in her award from the New York Film Critics as Best Actress, her picture on the cover of Life Magazine, all that power and, of course, all that money.

Independent Ladies

By the early 1940's, though both ladies were still under long-term contracts to studios (Bette to Warners, Kate now to MGM), both actresses had established their indepenence, not to mention their acting styles and personal mannerisms, in the eyes of Hollywood and the world. Their personal and professional lives here seem to have almost nothing in common, except for the fact they both continued to make film after film.

Hepburn, of course, never remarried, but rather "kept company" with Spencer Tracy, both at work and at play; Davis hopped from spouse to spouse. Though Hepburn's films were of a consistently higher "quality" than Davis', Davis had more fans, made more films (a total of 82, as opposed to Kate's 38) and more news than Hepburn. In the early 50's, as Hollywood's studio system began to disintegrate, both women became independent players, under contract to no studio, no single boss.

Arbitrary Coincidences

But two very large, and totally arbitrary, coincidences bind these women in their later years. For each, eleven years (and this is almost **spooky**) lapsed between what would be considered by the public, even in the light of other fine performances, Davis' and Hepburn's "mature" milestone performances: for Bette, they were **All About Eve** (1950) and **Whatever Happened to Baby Jane** (1961) and for Kate, **The African Queen** (1951) and **Long Day's Journey Into Night** (1962). The other coincidence is that in the 1960's both ladies made major appearances on the Broadway state. In 1961, la Davis appeared in Tennessee Williams' **The Night of the Iguana**, leaving it to make **Baby Jane**; in 1969, Kate hit the boards as **Coco**, finally leaving to make **The Trojan Women**. Both stars proved major box-office draws, especially for the tourist trade.

Now, in 1973, neither of these "Oscar Queens" is even nominated for an award, since neither has made a major film in several years (both seem to be working less and less, at their own insistence). Maybe we could use some of their glamour, their persistence, their strength, their talent in today's chaotic world. Though they haven't disappeared from sight, though I'm sure they will continue to work, I feel sure that, like the South of **Gone With The Wind**, we will not see the likes of them again.

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