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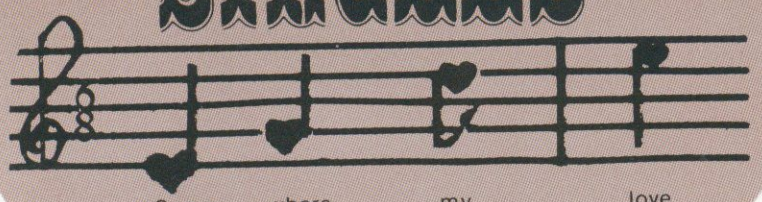


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WHERE IT'S AT

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AVA

BY TONY DAVID

Ava Gardner hit 50 last Christmas Eve and, as usual, she received her annual telegram from Frank Sinatra, "Wouldn't you know you'd compete with Jesus Christ?" And her sister, Beatrice, baked the two cakes that have been traditional in the Gardner family, ever since Ava was old enough to enjoy cake. One, to mark her birthday; the other, to celebrate Christmas.

Where Ava celebrated her 50th birthday isn't exactly a matter of record, for the tempestuous brunette from North Carolina spans the globe with considerably more ease than the Long Island commuter makes it from Penn Station to Baldwin. In her hey-day they used to say Ava covered more miles than John Foster Dulles; now, I suppose, she's the runner-up to Henry Kissinger.

Two questions are constantly asked of Ava's friends, "How does she look today?" and "What is Ava really like?"

To the first inquiry one astute Ava watcher replied, "Ava Gardner, at any given time, can look exactly the way she wants to."

The lady is correct. Ava can roll around in slacks and a sweater, emphasizing her full but not outsized bosom, without make-up, eyes puffed from too many Flamenco parties, bullfights and nights on the town and still look exciting. Yet she's capable of sitting in front of a mirror and convert herself into the most gorgeous 50-year old woman in the world.

Years ago, a prominent man who had just met her, sighed, "It wasn't an introduction — but an event."

As to what she's really like, the answer is vastly more complex, since there are so many faces to Ava. She can be charming, witty, intelligent, cruel, sulky, spoiled, temperamental, sweet as a lamb, a good friend and a deadly enemy.

What makes her multiple personality more intriguing is the fact that she is capable of exploding all these facets within the course of 24 hours. And to add astonishment to intrigue most of it takes place at night, a time Ava prefers. "It takes talent to live at night," Ava has often said, and it also takes a magnetic, dynamic, fascinating

Ava Gardner [right] in her MGM days with co-stars Lana Turner and Van Johnson.

personality to round up people on whom she can exert such a wide range of emotions.

But Ava has never failed in her endless quest for nocturnal buddies, and I don't mean bed-mates. Ava's reputation as a "scarlet woman" is vastly overrated. Those who care for her — and there are many — are ambivilent about Ava's reputation as a man-eater. They resent the snide insinuations always found in the press and the gossip of the public. On the other hand, they would prefer Ava to enjoy a happer emotional and physical life than she has. But, basically, she's a shy woman and still, at 50, waiting for a knight in armor on a white horse.

Snobbery is not one of Ava's characteristics; honesty is. Her companions have ranged from millionaire playboys to royalty, bullfighters, prostitutes, ballet stars, gay chorus boys, great ladies of society, the theatre and films, admirers like Ernest Hemingway and Howard Hughes, and simple fans who find warm welcomes when (if they're lucky) they succeed in tracking down the elusive star. And for a girl from North Carolina, reared in a molasses atmosphere, she is totally without prejudice.

For 32 years Ava Gardner has been in the limelight. Doesn't it seem impossible? But that's a fact and there's no use repeating here more than the basic facts of her background to refresh your memory.

Fresh from the tobacco fields of North Carolina where her father was a sharecropper she was photographed by her brother-in-law and immediately snapped up by MGM. They tested her silent because of her thick Southern accent. Once signed, the studio wanted to make her dad into a farmer. Ava would have none of it. "He was a sharecropper, and I'm proud of him." Teeth straightened, her baby fat removed, aided by diction lessons and some acting instruction she went before the cameras for the first time, like Lana Turner, in one of those Andy Hardy things.

The fans discovered her, and that's how it's been ever since. Never a superstar but always a favorite. They sufered Ava's matrimonial misadventures with Mickey Rooney, Artie Shaw and Frank Sinatra.

When, in 1953, she shipped out of Hollywood to live in Europe she found a batallion of admirers there and over the years collected new ones.
Ava, sheltered by the Hollywood way of doing things, found certain things rough in Europe; the press, for instance. And for the first decade her life as an expatriate she was constantly in the headlines; rarely, favorably.

Ava and her two male European companians (at different times), Spanish bullfighter Luis Miguel Dominguin and Italian comedian Walter Chiari, were constantly in flight from the press. Ava belted photographers with champagne glasses and slippers. She hid behind dark glasses and blonde wigs. But Ava's beautiful carriage, the bone structure of her face, the way she walked — these charms were known to every newsman on the continent, so relations between the star and the press grew from bad to worse.

Yet all her difficulties with the Fourth Estate only increased the affection of her fans. They admired her as a spunky, independent free spirit whose basic honesty shone in contrast to the prettied-up pictures of the private lives of other feminine stars who were gracing Europe at that time, Grace Kelly, Audrey Hepburn, Doris Day.

Legend has it that Ava Gardner, throughout the years, has been carrying a torch for Frank Sinatra which is supposed to explain why she never remarried. That may have been true for the first few years, but it certainly doesn't hold water now. Ava, on Sinatra, can be devastating, as witness her observation when he married Mia Farrow. "I always knew he'd marry a boy."

Ava shed Hollywood and Sinatra twenty years ago because she was fed up with the pretensions of the first and the loneliness Sinatra imposed on her as he spent more time with his cronies than his wife. (The same thing held true of his short-lived marriage to Mia Farrow.)

In Europe Ava found things more suited to her disposition, a quieter, gentler way of life. Perhaps this was a throwback to her Southern background. "I'm basically a lazy person," she said, "and I've given very little to the movie business. I was an accident, someone the people liked. So they threw me into one lousy picture after the other, and I never complained. Maybe I didn't care. I'm no actress in the first place."

Ava underestimates herself in this area, and there are directors like John Huston and Stanley Kramer who can bear it out. She comes on the set with her lines completely memorized, takes direction like a child and causes no waves when she's working. Behind the scenes it's a different story, but hasn't it always been that way in Show Biz? Ava's temper, temperament and truckdriver's vocabulary aren't exactly precedent-breaking.

At the end of her 17 years with Metro-Goldyn-Mayer, Ava Gardner was constantly being "loaned out" to independent producers for as much as $100,000 and 10% of the gross. That's the figure paid the studio for "The Barefoot Contessa." Of this Ava got about $50,000.

All around her Ava saw stars like Kirk Douglas, Audrey Hepburn, her old buddy, Burt Lancaster, mopping up with $500,000 deals. She decided to get on the bandwagon. "Grab the money and run" was the way she put it.

Once through her contract, Ava did exacatly that — making a succession of pictures in which she was the female star, generally billed under the male star, like Gregory Peck in "On the Beach."

Continued Next Issue

STAGE STRUCK



BY LARRY ZIEGLER

DATELINE: HOLLYWOOD (actually, I'm writing this in Brentwood, which is part of West Los Angeles, but "Hollywood" sounds much more glamorous — especially if you've never been there). As I write this, it's early evening, and L.A.'s usual sun is being obscured by smog and fog. At 4 o'clock this afternoon, Channel 2 showed **The Girl Most Likely**, a 1957 Universal musical which is a pale imitation of the MGM musicals of the 40's and early 50's, even using the MGM-talents of Jane Powell as star and Gower Champion as choreographer, but even their inventiveness and professionalism looked tired behind the tired, derivitive material.

Immediately following the film, a newscaster announced the death of Arthur Freed, one of the great MGM-musical producers. This probably would not have struck me as much of a coincidence anywhere but here in L.A., home of the **Crazy Cosmic Coincidence.** Even the usual here seems bizarre, as the film and TV industries continue to commit corporate suicide. But it's my home-town; why isn't the sun shining?

I've always been obsessed with SHOW BIZ; I still am, in spite of the fact that I can see the craziness of the business and of my obsession. I was raised in a section of West L.A. called Cheviot Hills, which is interesting only that its main street, Motor Avenue, is the only street in the world that begins at one film studio (Fox) and ends at another (MGM) — though I'm sure that some studio heads would argue that it's the other way around.

At any rate, whether my "magnificent" obsession comes from being raised in the strange L.A. 50's climate, or from the movies that I saw when I was a kid in the city where those movies were being made (I went to grade school with the son of the man who wrote **The Girl Most Likely** not to mention the daughter of **Funny Girl** producer Ray Stark), or even from living near that damned Motor Avenue, my strongly mixed feelings of love and loathing for the entertainment industry have become more clear to me on this trip than ever before. **The Girl Most Likely** and the death of Arthur Freed helped me to clarify and culminate these feelings within myself, so, with all this background of where I'm currently "at" planted firmly in your minds, and with my tongue somewhere between "in cheek" and "hanging over lower lip," let's all be **Stage Struck** in L.A.:

The last film I saw in New York before my trip was Ross Hunter's musical remake of **Lost Horizon**, which has been unanimously jumped upon by press and public alike, and rightly so. In spite of some unintentional hilarity, which gives the film its only memorable moments, this version of the James Hilton (no relation to Conrad) novel is a perfect example of those pandering to the public, and pandering in the wrong way, which plagues the entertainment industry today in all of its phases.

The film was meant to be "family entertainment," but with an idiotic script, songs which intrude on the action (such as it is) both because of their placement and their blandness, a cast that seems to be truly embarrassed to be caught by the camera in the midst of such foolishness, sets that look like cake decorations and Jean Louis costumes that could have come off the rack at Klein's (Jean, send those caftans back to Union Square!), the film entertains no one because it tries to please everyone, rather than having some kind — **any** kind — of concept or vision to follow.

Here in L.A., **Lost Horizon** is being gossiped about as the film that may single-handedly destroy Columbia Pictures. If this oatmeal is the best "entertainment" that Columbia can turn out, the studio doesn't deserve to survive.

On the plane, I was shown **The Great Waltz.** Neither **Mary Costa**, a **diva** trying to play an ingenue, nor Andrew L. Stone, who, with this turkey, has topped his own disastrous **Song of Norway,** should ever be allowed near a camera again,

(Continued on page 46)

The La Fleurs

Because we're a comparatively young magazine, **Where It's At** is coming in late with an appreciation of the dynamic **female impressionists** act called **La Fleurs** which has been put together by two dazzlingly talented young men, **Kenn Webb** and **Johnny La Fleur**.

Perhaps it is just as well because, from what we've learned about them, the team has come a long way since **Johnny** and **Kenn** teamed up and brought their act to the **Roundtable** just short of three years ago.

What we encountered on the Sunday night we dropped into the **Roundtable**, along with a capacity and wildly enthusiastic crowd, was an incredibly well-produced act, space years beyond, in style and substance the usual impressionists' performance. It is literally a **tour de force** as **Kenn** and **Johnny** speed from costume to costume in an hour-long show as they unfurl their devastatingly accurate impressions of **Barbra Streisand, Carol Channing, Ethel Merman, Shirley Bassey, Bette Davis** and a host of others. And by costume changes we mean changes that are complete in every detail, from wigs down to shoes and jewelry. You don't meet that sort of attention to detail every night you go out reviewing.

In a sense **La Fleurs** is like a hurricane — assailing you with its whirlwind tempo and the excitement its two stars generate. And here's the stunner. Try to pick a favorite? We couldn't. We found them perfectly matched in such contrasting characterizations as Kenn's **Barbra Streisand** and Johnny's **Carol Channing.**

Proving that there's plenty of talent to spare, when **La Fleurs** step out of their mime roles and chat with the audience, sing the finale, you realize that their talent is inexhaustible.

The success story of **La Fleurs** began about three and a half years ago when **Kenn** and **Johnny** were doing singles. Each admired the other's work so they decided to team up. Both native New Yorkers, they looked around for show business know-how and built their act on strictly professional lines.

The venture has come off handsomely as their list of credits reveals. Besides their three-nights-a-week stand at the **Roundtable**, they appear at the **Morrocan Village** and from time to time slip over to New Jersey for guest star appearances there. Theirs is the unique distinction of presenting the first **female impressionists** performance ever to appear at staid old **Town Hall**. The enormous audience of 1500 people love, and **Town Hall** will welcome them back any day of the week. Right now, **La Fleurs** have their eyes on a Broadway show, and with their kind of persistance there's little doubt they'll make it.

Another distinction is the fact they they were awarded an honorary **Grammy** for their song, **If You Don't See What You Want, Appear.**

Backstage, before and after the show, we met the beautifully disciplined crew that makes **La Fleurs** become the wondrous, smooth production it is. **Peter Loiacano** is the hair dresser; **Robert Salome** designs all the gowns; **Thomas Judge** is the stars' hard working dresser and **John McGee** is their travel dresser.

As an example of the impishness of the show we caught, **La Fleurs** had as their guest a handsome young black artist, **Robert Brown**, who has to be the first of his race to impersonate blackface star **Al Jolson**. With his lips **whitened** and wearing **Jolson's** famed white gloves, **Brown** sailed through two appearances, miming **Jolson** standards with the aplomb of the old master himself.

By all means treat yourself to an hour of sheer delight with **La Fleurs**. They're not to be missed and the longevity of their star at the **Roundtable** is just another compliment to their talent.

by Carl King







DOLL STORY BY LARRY ZIEGLER

How many of you saw **Bette Midler's** concert at Philharmonic Hall on New Years Eve? Well, however many of you did, I'm sure that you remember the life-sized doll of **Bette** that she used to open the second act. That doll was made by **Tom Freels**, a 29-year-old artists from Evansville, Indiana, who, having worked in display and then with marionettes, is now devoting his considerable artistic talents to the making of papier-mache dolls of stars of stage, screen, and cabaret.

It all started around Christmas of 1971, when **Tom** and a friend decided that they would decorate their Christmas tree a little differently. They made about fifty papier-mache heads to be used in place of the standard Christmas tree balls (!) and ornaments. Some of the heads were of such stars as **Elizabeth Taylor, Marilyn Monroe, Lena Horne, Ida Lupino, Mae West, and Joan Crawford,** while the others were just made-up faces.

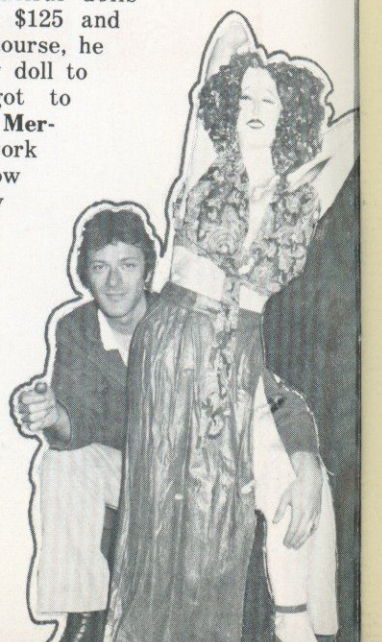
Tom's decorations so impressed Tom's friends and fellow artists that he was encouraged to go on with this work. He was commisssioned, through the Grenvil Gallery on Christopher Street by the producers of the show **Berlin to Broadway with Kurt Weill** to create a doll-replica of Lotte Lenya, **Weill's** widow. The doll was presented to her, was a huge success, and Tom was on his way.

He next made a doll of **Bette Midler**, of whom he was a great fan, which he presented to her when she last played the Bitter End. **Bette** loved it, so **Tom** made her a marionette — he had previously worked at the Marionette Theatre in Central Park—and the life-sized doll, which is pictured here with the real **Tom.**

Tom took this full-sized doll to the Warren Benedek Gallery in SoHo, where he was encouraged to continue working. So, **Tom** created a life-sized **Bette Davis** doll, looking just like **la Davis** in **Baby Jane.** He also has done smaller dolls (about 1 foot each) of among others, **Tallulah Bankhead, Gloria Grahame, Lizabeth Scott, la Davis** in **The Night of the Iguana** (hanging boobs and all), **Jane Russell** in **The Revolt of Mamie Stover** and **Joan Crawford** in **Mildred Pierce.**

Tom's beautiful dolls cost between $125 and $300 and, of course, he will make any doll to order—I've got to have an **Ethel Merman!! Tom's** work can be seen now at Serendipity 3, 225 East 60th Street, N.Y.C.





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DANCING



ONCE UPON A TIME

by GEORGE SARDI

Spring is in the air tra la la tra la la...Already the fountain in **Central Park** is busy and the **ditzy fashion show** still persists...**Fire Island** houses being sequined feather dusted and reopened for the season...**Washington Square** being very village with its many colorful inhabitants...And out in the **Hampton's Gwen Saunders** is opening up her **Cozy Cabins** and club **Out Of This World...Kevin & Paul** of **Uncle Charlies North** have been acting like it's spring all winter long...**Mother Rice** of the **Country Cousin** says spring is a six letter word meaning mattress...which means she must be past 75...Is **Johnny Savoy** admitting to another birthday May 8???Now to **spring** a few questions...Did you know that **Jayson** new owner of the **Finale** was the original **Gerber** baby???Is that lovely talented **Christine Gardner** to record??? Is **Dorian** going to open his new singing act in the **Catskills**??? Was that **Linda Lovelace** seen in an uptown bistro choking on a **fish bone**???Is **Bobby Lazzada** going to take over the **Troubador**???(yes)Is **Steve Ross** of the **Painted Pony** soon to have his musical **King Kong** performed?? Is it tru that **Tommy Wood** can now be found at **What A Dump** in **Queens**???That **Phyllis** is no longer at **Singles**???That **Holly** formerly of **Gianni's** is going to make California her new home ??? (yes) That **Rex** of the **Roadhouse** was once a stand-in for **Margaret O'Brien**???Are **Gypsy & George Sardi** going to do a show together at the **Ice Palace** in the **Grove**???**Laymate of the Week...Michael** of **Leo's Lion...Lezmate of the Week... Miss Katherine Bull**...Don't forget **Monday, May 7th** is the **Bartenders awards** at **Harry's Back East**...Understand there are to be lots of surprises...The next **awards** will take place on **Monday, June 4th** at the **Chez Bippy** in the **Bronx...Murray Grand** appearing at **Siro's... Gypsy** now a **madcap mixologist** at the **Bike Stop...Joey** bar chemist at **Sebastian's** can intoxicate you just with a come hither look...**Frankie Brill** making the **Forest** more enchanting...Is it true that **Murph** the village personality is going to write a book???

Fire Island News...On the docks at the **Grove** a new bar-restaurant will open this season...It will be called the **Island Queen**...it being one of a cast of thousands...And the one and only **Suzy** of the **Grove** has outdone herself this year...At **Mardi Gras** she was crowned **Miss New Orleans** and 2 weeks ago got the title **Miss Long Island...The Arts Project** at the **Grove** will be **25 years old** this year...So instead of painting the sides of the boards **white** they will celebrate by painting them **silver**...with a little fringe maybe???**Johnny Annie Pool** already setting up his exotic tropical drink bar...**Valerie** already has the coffee shop open...**Sherwood** shaking his behind off at the **Monster** on weekends...And on the week end of **May 18th, 19th and 20th** the leather set will have their annual bike run at the **grove**...so start planning your **basket** lunches now...**Good News...Judy Sexton & Johnny Savoy** will be appearing at **New Jimmy's**... They start **Wed. May 2nd thru the 20th**...They will also appear at the famous **New Jimmy's Brunch** with **Wayland Flowers** on **Sunday afternoons from 1-5**...On **Sun., Mon. & Tues.** nites the fantastic **Martha Errolle** will be performing... **Wayland** with the **Madame.. Smedley & Loony Bird Mary** aPPEARS AT **Mona's** on **Fri. & Sat....Lynne Carter** a smash hit at **Mickey Rooney's** resort...**David** who has a winner in the popular **One Potato** has another winner in his lovely, charming wife, **Rosalie...Bobby Shea** bartendering at **Walter's**...where incidentally, on Monday nites **Jan Wollman** presents a **Talent Show Case** which is very good and very popular.

I just love that latin accent on **Martin** the waiter at the **Pelican...George [Peaches] Monroe** back on the bar scene after his trip to P.R...**Doug** of the **1020 Club** in P.R. has shed 25 lbs. getting ready for he and **Matty's** trip to Europe...**Johnathans** getting to be a very popular meeting and eating spot...**Bonito Bobby** waiter at the **Beau Geste** can service me anytime...**Chris** of the **Picadilly Pub** off to the **Bahamas** for a vacation...The birthday bash at the **Piper's Lounge** was a sell out...S.R.O...**Dennis**, the cute blonde waiter at **Uncle Charlies South** can **menace** me anytime... **Johnny Avella** of **Harry's** must be wearing a new body stocking because his new figure looks fab...**Ralph** innkeeper at **Dirty Edna's** had a wonderful layout in the magazine called **Drag... John's Joynt** packing them in...no wonder. with all those beauties around the pool table... **pocket pool anyone???Sam Palmer** of **Penny Lane** says do you know what they call lesbians??? **Bosom Buddies**...The **Lair** has added a new spice to their menu...and he's a beauty by the name of **Jimmy...Gildred Grape** going great guns and **Emma** is just sensational...**The Christopher Street Liberation Day Parade** will take place on **June 24th**...It will start at **12 noon**...This year it will start uptown and end up in the Village...The meeting place will be at **59th St. and C.P.W.**...The parade will then go down **C.P.S.** then go down **7th Ave. to Sheridan Square** and finish up at **Washington Square**...Where refreshments will be served and also there will be entertainment with some big names... This being an election year we want the parade to be bigger and better than ever. We must show the politicians running for office the **strength and unity** of

(Sardi continued on page 38)



Photo by Jerry Keen

DAVID DAVIDSON & LINDA LOVELACE

A new dimension has been added to the mercurial world of adult films.

It all began recently when a story made the rounds that a young actor had worked for nine days in the sequel to "Deep Throat" and never had to remove his clothes. In the bizarre world of skinflicks, that's news!

A week or so later, the unnamed young actor identified himself as David Davidson, 25, who explained that all he took off was his shirt as he played a Ralph Nader-type who is the target of a number of government agents in the feature which appears to be a spy caper. Linda Lovelace, that celebrated alumna of the original "Deep Throat" appears as a nurse with whom David falls in love.

Now, how come David Davidson got by with just bare-chest exposure? Evidently American producers have glommed on to the old European trick of filming two versions of sexy flicks; one for the general public, the other, for the "adults only" theatre circuit.

His as yet unseen work in "Throat II" has made Davidson an overnight celebrity, not that he's been exactly unknown in the world of theatre, modeling and commercials. Davidson, who stands a sturdy 125 pounds and is 5'9", has impish grey-blue eyes that look right past your exterior and melt the hardest core possible. Add to that a light blonde look and it's no wonder that he's been a busy personality, having started out as one of the Trapp children in the stage version of "The Sound of Music."

David was born in Sweden. His mother is Swedish; his father, a Boston business man. The actor's early years were spent in Sweden, but he came to the States to attend school. He happily enjoyed the best of two worlds, spending his school months in America; visiting Sweden and travelling around the continent in the summers.

Evidently David's experience with "The Sound of Music" whetted his appetite for the theatre, so after college he returned to Sweden, feeling that the country offered him greater freedom to express himself politically, sexually and as an actor.

During this period of his life he made the acquaintance of Joe Sarno, a well known director in Germany and Sweden. They began working together.

Then, one day, David received a cable from an old school

chum, playwright Richard Berg who invited him to star in his new play, "Nowhere to Go." The play got nowhere, but David was in New York, so he decided to stay on in order to continue studying acting and singing. He kept busy doing commercials and appearing in such off-Broadway shows as "Oh Dad, Poor Dad."

When Joe Sarno was signed to direct "Throat II," he wanted a fresh face and a fine actor. His friend, David, happened to be in New York and that was that.

When David isn't working, he is even busier enjoying life. His interests are many and varied. They range from reading and studying to painting and writing. David has had several art shows on the continent and at present he is working on a screenplay. He also has a passion for motorcycles, will travel at the drop of a hat, shoots pool like a pro and is in the process of learning to fly. He loves to dance and owns a collector's assortment of records and tapes.

Being handsome and such a well-rounded young man creates for David a full social life and his friends vary from French Chanteuse Nina Masoukouri to bullfighter El Cordobes.

David wants more out of his theatrical career than being an actor. He has a tremendous flair for directing and feels that is the medium in which he will be able to make the fullest use of his creativity. As he explains, "It is the director's emotions — his ideas — which must be portrayed by an actor."

Of course, the "Throat II" publicity has turned the spotlight very much on this handsome, attractive and energetic young man. Casting directors are pounding at his door, offering him all sorts of roles. But, characteristically thoughtful and interested in the scene around him, David is looking for a vehicle in which he can express his views on youth, politics and the state of the world today. He describes his views as "liberal."

Upon meeting Linda Lovelace (our cover girl along with cover boy David), the actor felt an immediate rapport because both feel that sexual inhibitions are ridiculous. Sex, they both believe, is the most natural thing in the world. Inevitably their friendship has blossomed since they filmed "Throat II."

Since that first meeting, Linda and David have spent many hours exchanging views on the state of the world today — with regard to politics, sex and the rights of individuals.

They feel that in America — particularly in the middle, where we find President Nixon's "silent majority," there is a great deal of moral hypocrisy. They rather suspect that the "silent majority" doesn't really enjoy life; rather, they are afraid of it. Consequently they are victims of all sorts of restraints, politically and sexually.

Linda, like David, is not a native New Yorker. She lived in Texas prior to coming to New York and subsequently becoming a "star" via "Deep Throat." At the present time, her home base is Miami, where she lives with her friend J.R. Traynor, a free-lance photographer.

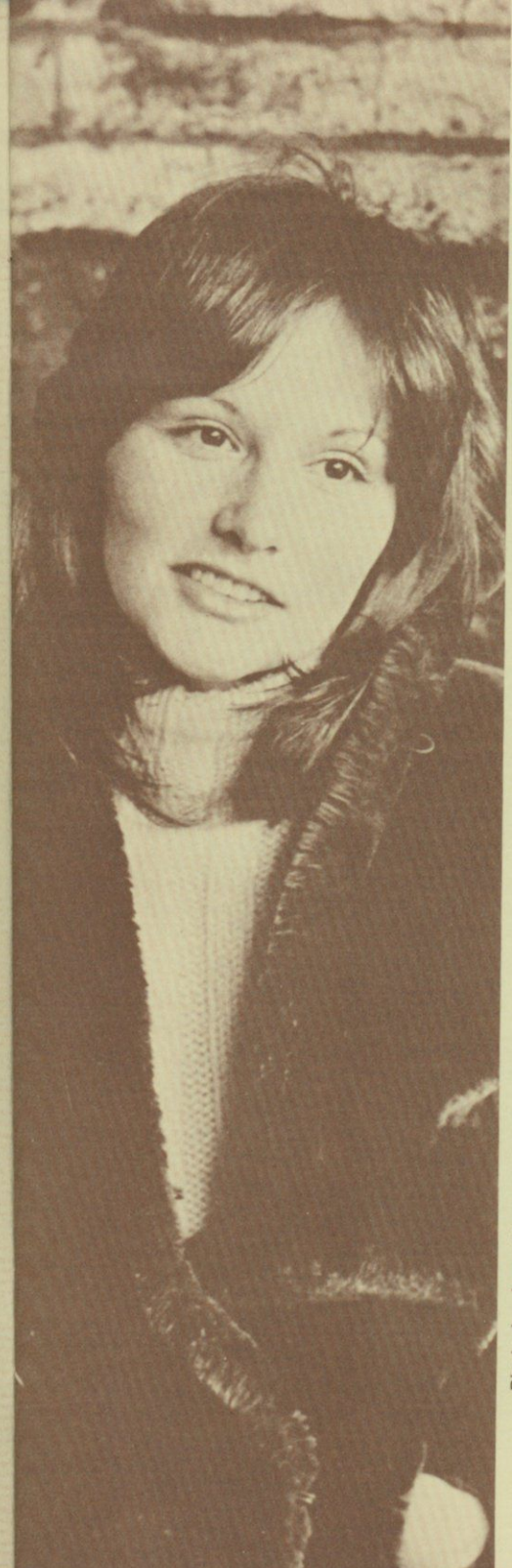


Photo by Jerry Keen

Linda and David both know who they are and what they want — which shows through with their deep respect for other people as individuals.

Since becoming a "star," Linda hasn't really changed. She hadn't exactly prepared herself for becoming a celebrity and she doesn't act like one. Linda admits that she hasn't quite gotten used to being approached by strangers in the street, asking if she is Linda Lovelace. But, used to it or not, she's decided it's fun. Mainly, she feels it hasn't changed her attitudes, that she's still true to herself.

Both Linda and David prefer spending a quiet evening at home with friends — real people they like — rather than bouncing around to fancy places with cynics or phonies. However they agree, that being in Show Biz, they have to put up with them now and then.

After their initial meeting, Linda and David spent time together away from the film. Both have an easy sensuality that they believe is healthy. David explains, "She's full of enthusiasm about life, doesn't have any hang-ups, is bright as hell and the ideal of what the so-called "All-American Girl" should be — but unfortunately, isn't." ●

by Ford M. Ford

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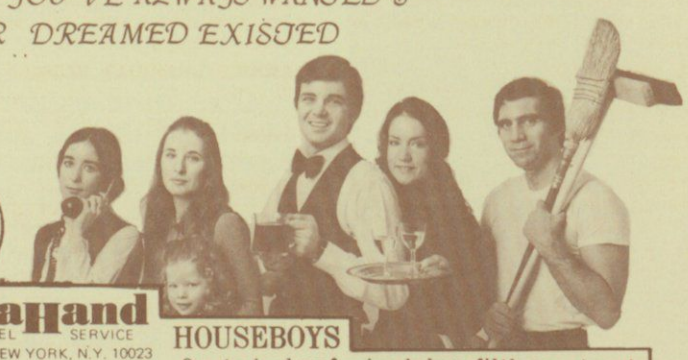
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BEAT GOES EAST
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BEAU GESTE
239 Third Ave. at 20th St. An interesting bar with excellent food at reasonable prices. You'll find the help quite friendly.

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

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BIG DISH
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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. Nice crowd, lots of fun.

BONNIE AND CLYDE
West 3rd St., between Thompson & Sullivan. A very popular bar with women of the liberation movement.

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

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. Entertainment.

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 local gays for cocktail hour. Popular

CAVE
Bank and Washington Sts. Warm and friendly. Crowd is young and cruisy.

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

CHEZ BIPPY
2207 Boller Ave., Bronx. Brand new and really starting to catch on. Nice and friendly crowd.

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COMPANY
365 Third Ave. at 27th St. MU 3-9033. Great new spot for dining and drinking. Varied Continental-American menu. Atmospheric.

CHIPPS
Columbus Ave. between 66th & 67th Sts. Popular with Lincoln Center audiences.

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

COUNTRY COUSIN
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108 Montague St. Most popular in B'klyn Heights. Popular 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're not really in the swing of things.

DANNY'S SHERIDAN SQUARE
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DELANEY'S
72 Grove Street off 7th Ave. South. Good food. A very nice place for dinner and drinks.

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

THE DUCHESS
70 Grove Street at 7th Ave. South. This is quite a popular bar that attracts sophisticated women. Entertainment Sunday afternoons. Good drinks.

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FACES
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FAST FREDDY'S
185 West 10th St. Completely redecorated. Good drinks and a friendly crowd. Seems to be really catching on. Opens at noon.

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

FINALE
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FIVE OAKS
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GIANNI'S
53 West 19th St. Intimate women's bar with a strong following. A very nice and friendly crowd. Good fun.

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719 Eighth Ave. This place really brightens up Eighth Ave. Dining, dancing. Very enjoyable atmosphere.

GODMOTHER
309 East 60th St. A fun place to visit. Good food at reasonable prices.

GRACIE'S MANSION
79 Pineapple St. in B'klyn Heights. A strong following among the gay locals.

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

THE HAYLOFT
780 Hempstead Tpke, Elmont, Long Island. A good place for a fun time. Nice crowd. Good cruising.

HORN OF PLENTY
353 Bleecker St. Fine food at reasonable prices. Mixed crowd. Very popular with local gays.

JOHNATHANS
547 Second Ave. (Bet. 30th & 31st Sts). Chic supper club with piano entertainment. Dress is casual. Nice crowd.

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

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

JULIUS
159 West 10th St. Landmark gay bar with burgers and young crowd. Very popular.

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284 West Street. Small but active leather bar. Last stop on the Christopher St. cruising tour.

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

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430 E. 72nd St. Meeting place for bartenders and waiters. Good eating place, after the bars close.

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149 West 14th St. Long time favorite women's bar. Lots of beautiful women her and lots of fun. Closed Monday.

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

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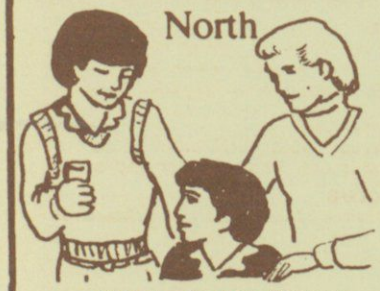
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PIANO BAR
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PIPER'S LOUNGE
1201 Lexington Ave. Dancing, cruising, young crowd of varied types.

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55 Washington Square South. The Faggot now playing. Gay play, depicting past, present and future gay life. Featuring acts on Alice B. Toklas and Gertrude Stein. All seats $2.00.

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THE HOTEL ANSONIA

Looking almost more Rosemary's Baby than the Dakota, the Hotel Ansonia squats ominously on 73rd Street and Broadway, a designated landmark, never to be torn down. Inside, even though extraordinarily wide halls, marble and remnants of elegance remain, a kind of decay that only can be seen in the faces of the people who haunt those wide halls eating away at what used to be the home for the likes of Fausto Cleva, conductor of the Metropolitan Opera, the big stars of music, literature and art.

Once the chic place to have your intimate black caviar and champagne parties after an important performance, the Hotel Ansonia now plays host to a building full of eccentric little old ladies in fur coats with eccentric little dogs of obscure but very pedigree, sinister looking young men who appear to prefer something stronger than aspirin and, the reason for our visit, some of the most popular practicing occultists in New York City. The occult community has flocked to the Ansonia. A rough count, no one knows for sure, puts the number of astrologers, mediums, tarot card readers and palmists working out of their apartments in the Ansonia at not less than thirty. This easily makes the Ansonia the headquarters of occultism in the city.

But large numbers do not make for uniform excellence, and our visit did not impress us as to the ability of the majority of occultists ensconced in the Ansonia.

To begin with, they are almost all doctors. But when you inquire doctor of what and where, it turns out to be a Doctor of Divinity, a degree that can be easily be bought for $25 from any of a number of mail-order "universities" located in Alabama, Florida and California. These doctors, or reverends as some prefered to



Bert Heckel

be called, are mostly churchless, congregationless practitioners of a strange fundamental Protestantism mixed with strong doses of astrology, magic and wives tales. Sound heretical? It is — according to nearly every major faith in the United States from Baptists to Roman Catholic.

In short, what these people preach and practice is neither occultism in the pure sense of the word or tradition, nor is it by usual standards a form of organized, structured Christianity. But because who is to say whether it is or is not a religion — especially the law — these people are able to trade their wares, take money for the dubious services (again, dubious in the eyes of traditional occultists as well as say an Episcopal Bishop) and happily pay their rent.

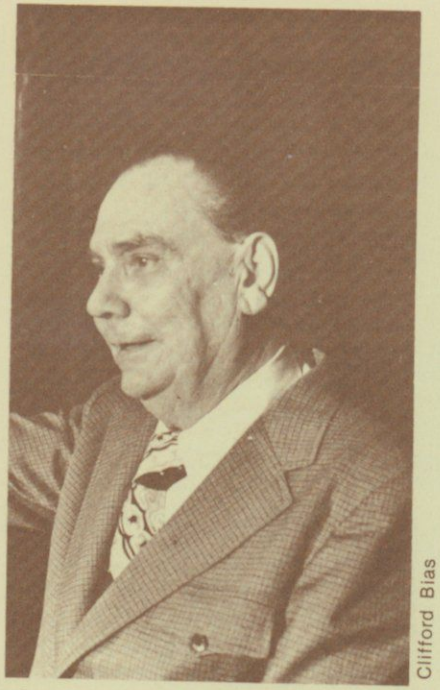
Are they dangerous? Not really. Not long ago a psychologist got his Phd for a thesis on just such people. He found their advice to be sound, practical, harmless and for the most part anxiety ridden. These people make you feel good, important, loved, secure. Most of them, I would imagine, don't have an evil bone in their body...they are just earning a living.

Also, tucked away in the Ansonia are some very talented ocultists if you know where to look. These are the ones that we found entertaining, amusing, an up trip:

The Reverend Clifford Bias has a reputation that is the envy of all mediums in the city. I first heard his name at a very chic cocktail party in a penthouse on the Upper East Side. He was being lauded for his occult abilities by none other than the president of one of Madison Avenue's largest agencies, a cynical man who is, indeed, hard to fool. Anyone who can con an entire nation into eating a nutritionless breakfast food is not going to be easily conned himself.

Charles House





Clifford Bias

Reverend Bias is also one of the few men of the cloth at the Ansonia who goes to the trouble to hold a Sunday service. And his church, incidentally, is right in the Ansonia, off the lobby in the hotel chapel. The Reverend Bias is the reverend to the reverends. Many of the practicing occultists in the Ansonia and about town come to hear him preach, perhaps to learn his secret of success and emulate it.

But Clifford Bias at the pulpit and Clifford Bias at the medium's table are two different animals. Want a glimpse into the futire, a question asked, a problem solved? If you haven't found relief by psychiatry or the law, you might want to give him a call.

One of the better practicing astrologers at the Ansonia is Charles House. Using traditional astrological methods, Mr. House will give you a complete horoscope including a written character analysis, forecast for the coming year and a face-to-face consultation where you can ask questions. If you get around in the Village bars, incidentally, Mr. House should be a familiar face.

Among the tarot card readers and palmists that work the

Lela Gary



hotel, the Rev. Phillis Woodbury is about the most interesting and amusing. She's been at the Ansonia for four years now, moving there from the YMCA. A sweet woman with a ready smile and winning eyes, she believes (and we think sincerely) that she is a tool of God and that he speaks through her. The cards, numerology, phrenology (the bumps on the head), and the palm are her mechanisms of plugging into a personalit. On the wall over the table at which she performs is a map of the night sky and a painting of the United Nations Building with a 900-foot Jesus tapping on the top floor window, presumably trying to get the Secretariat-General's attention.

Rev. Woodbury's fee is a modest $15, and she does readings only by appointment.

One of the better tarot card readers hangs out at the Ansonia but doesn't live there. His name is Bert Heckle and he is a friend of the Rev. Clifford Bias. He charges $15 for a reading and can be found on Sundays at the Rev. Bias' church or by calling 663-9474.

Our last stop at the Ansonia was a chat with Lela Gary, the self-appointed den mother of the Hotel Ansonia. Nightly she sits in the lobby watching the people come and go as she has for the last 23 years she says she has lived at the hotel. It is her opinion that the really good mediums "died off along with Mr. Cleva. I know 'em all, and I wouldn't give two cents for the lot of them." ● by Clarissa Kane

ONCE UPON A TIME

(Sardi continued from page 19)

the **Gay Community**. Contact all your friends from otu of town and have them join in...the more the **maryer**...For added information, contact **Jerry Fitzpatrick** at **Frizby's**...It may be the last Sunday in June but it will be here before you know it...Remember...**GAY IS GORGEOUS.**





THE FAGGOT



One of the more fascinating musical events of the season took place recently at the Judson Memorial Church, and it's to be hoped that it meets the success it deserves.

The work is an oratorio by Al Carmines which could be described as a satiric revue as it explores with devastating accuracy the various aspects of the homosexual life, both male and female.

Mr. Carmines' gift for melody has never been more beautifully demonstrated as song after song pours into the audience. A highlight involves two mothers sharing observations about their sons who are lovers.

In "Gay Bar Cantata," there is a superb performance by David Summers who sings "I'm the New Boy in Town."

"Faggot" is done in two acts and you can make your own choice as to which is the better. This writer fround them both equal. We loved Essie Borden as she told us about the joys of being a "fag hag" and roared at Philip Owens' impersonation of an all-out queen.

"Your Way of Loving" is a moving love song in which Mr. Carmine impersonates Oscar Wilde and Ira Siff portrays Lord Alfred Douglas. Then there is another musical page from homosexual history as Lee Guillatt and Peggy Atkinson sing "Ordinary Things" as they represent Gertrude Stein and Alice B. Toklas.

THE CAST

The Faggot, an oratorio, by Al Carmines. Choreography by David Vaughan; setting by H. Kelly English; costumes by Reve Richards; lighting by Earl Eldman; stage manager Richard David Flagg. Presented by the Judson Poets' Theater. At the Judson Memorial Church, 55 Washington Square South.

The Hustled	Albert Poland
Hustler	Bill Reynolds
Second Hustler	Bill McInnis
Secretary of State	Tony Clark
Aide	Dameon Fayad
Jenny	Maggie Wise
Sadie	Spense Bera
Desparation Man	Bruce Hopkins
Sister	Misty Barth
Bartender	Barbara Sandek
New Boy in Town	David Summers
Coutouriere	Francoise Jeanpierre
Oscar Wilde	Al Carmines
Bosie	Ira Siff
Fag Hag	Essie Borden
Overnight Host	Lou Bullock
Overnight Guest	Don Atkinson
Gertrude Stein	Lee Guilliatt
Alice B. Toklas	Peggy Atkinson
Catherine the Great	Julie Kurnitz
Queen	Philip Owens

FASHION

WHERE IT'S AT ON THE BEACH

Well, the most anticipated season—at least for gays—is just around the corner. Summer is almost here.

In this issue of **Where It's At** we are featuring in our fashion section a line of bathing suits that we couldn't say no to. Even though Beach Boy of New York is not an advertiser, we felt that their collection of swimwear was so superior to what we had found anywhere else that we are giving them there first editorial mention in any media.

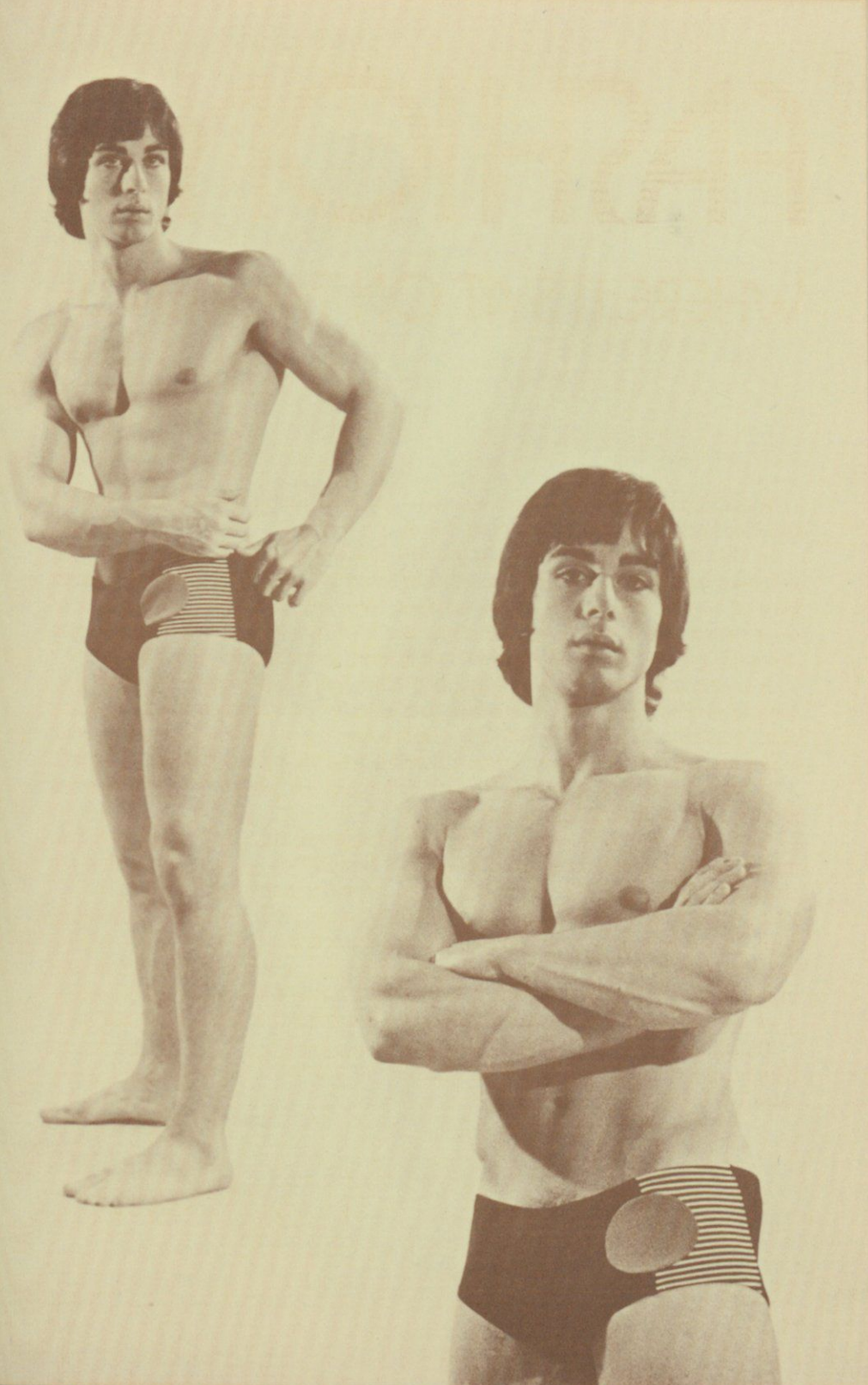
A company owned by a gay, the line has been created with gay people definitely in mind. And if you have ever shopped for a bathing suit, you know that style and cut that doesn't look like it was made for a Forties movie is almost impossible to find at prices you can afford.

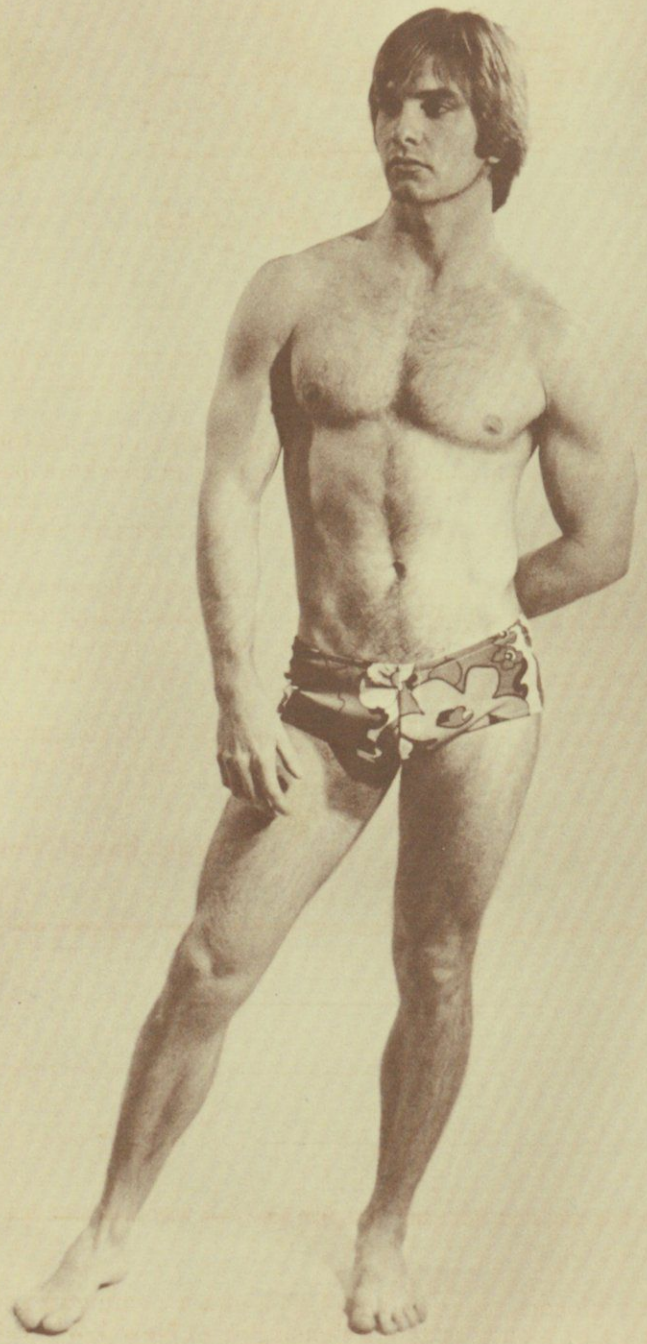
If you have a groovy body, you will want to set it off with one of Beach Boy's ultra-styled suits.

As of this writing, Beach Boy's line is available only through the mail. All orders are promptly filled and Beach Boy guarantees all of its suits to be of the finest quality and workmanship available.

So, rather than be the first one on the beach with last year's bathing suit, get ready for a gay summer with a Beach Boy of New York style-setting creation. We can't guarantee that you will look like one of the models on the following pages, but if you have done your part at the gym this winter, Beach Boy can do its part with the right bathing suit.

The models in this collection were photographed by Joe Clarke, of Christopher Studios and the catalog is one of the best beef cake studies around.





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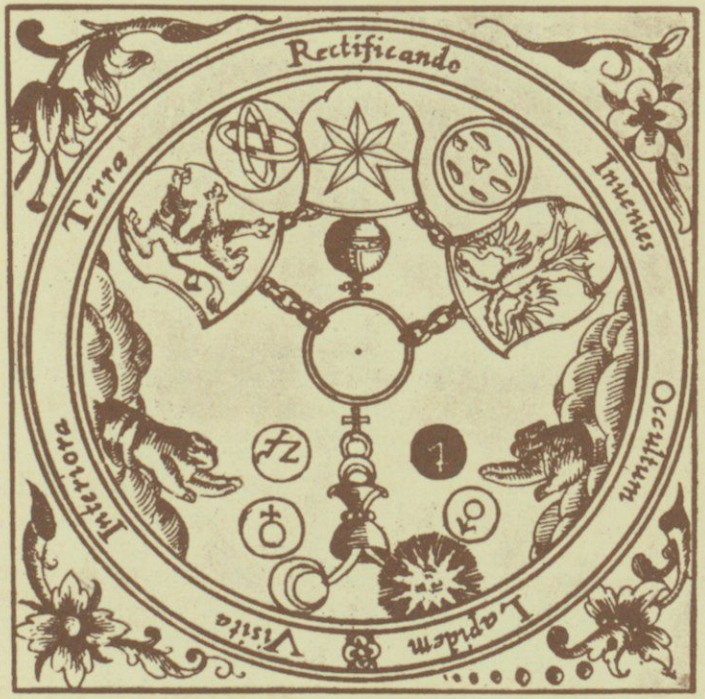
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LOVE AND THE STARS



by MANDRAKE

ARIES March 21-April 20

Be frugal and do not anticipate windfalls or easy money, especially at the beginnging of the month. Such anticipation tends to take your mind off more important vital matters. Travel is probable and should go smoothly providing you are alert.

TAURUS April 20—May 20

Secret liaisons with others are very probable in the early part of the month. The facility to solve insurmountable problems is done with ease. Be alert and suspect of gossip and news you might receive; for this news might lead to gross misunderstandings.

GEMINI May 21—June 21

Travel is seen in the early part of the month. Do not postpone any project you might otherwise do on the advice of friends. Work out things methodically, not hurriedly. This is the period for you to develop and cultivate new friends and companions.

CANCER June 22—July 22

This is the month that you will be able to pacify business associates and employers. Difficult situations can be overcome providing your emotions don't come to the surface. Steer clear of money involvements and entanglements and be penurious in all respects.

LEO July 23—Aug. 22

Your friends and associates working towards the same goal as yourself will find success depending on your self-control. Now is the time to make that special trip. Unusual offers should be accepted. You can ride the crest to happiness now.

VIRGO Aug. 23—Sept. 22

Gregarious persons will overtax your energies. Your health is of prime importance so negate their energies and restrictions. Move towards success at your own speed and pace, and success will be at hand. However, do not act impulsively, but with moderation.

LIBRA Sept. 23—Oct. 23

A new mate is close at hand, your sex appeal is at full bloom. You must use great self-control or you may be entrapped by your own impulsiveness. Listen to old friends' counsel and advice. Group activities will draw you into the limelight. You will shine.

SCORPIO Oct. 24—Nov. 22

This is the time that you may be enticed to eat more than you should...curb this desire and things that you have been waiting for will all come to light. Now is the time to buy and/or sell. Your judgement is now at its zenith and lucrative deals are to fall your way.

SAGITTARIUS Nov. 23—Dec. 21

Your creative imagination is running rampant. Control and discipline should be employed in following any idea too far. A friend may lead you astray. Health is of vital importance, and to achieve perfect harmony, a balanced diet is essential.

CAPRICORN Dec. 22—Jan. 19

Your home situation is in peril. Extreme care is required. Be calm and deliberate it in all inner actions. Be vigilant of your mate for you should protect him for his own good. New avenues of employment will open for you this month.

AQUARIUS Jan. 20—Feb. 18

Do not be impetuous nor act on the spur of the moment. Think offers over before committing yourself. The grass is not as green on the other side of the fence as you might think. Relax and ponder.

PISCES Feb. 19—March 20

Be secretive and listen. Be attentive and a windfall will be swept your way. This is your financial time of the month and by listening you will have the inside story on a great financial transaction.



(Continued from page 11)

not even an Instamatic Super-8. Otherwise, no comment (mother always said, "If you can't say something **nice**. . . ")

The Wizard of Oz (co-produced, ironically by Arthur Freed), which I hope you-all caught on TV is a totally different kettle of fish. I had forgotten how glorious this **movie**-movie is. Putting aside the great "camp" aspects of the film — and these aspects are what most of us remember most vividly about **Oz** — the movie seems to have been made with **total** conviction, while **Lost Horizon** and **The Great Waltz** have no discernable convictions at all. Judy Garland singing "Over the Rainbow" is not the Judy that we remember, the older, funny-but-sad, strung-out, Judy of bankruptcy, suicide attempts, Carnegie Hall, Channel 2 and the Palace.

This Judy is Dorothy Gale of Kansas, a young girl looking for a place that isn't just desert, a place where bluebirds fly. When she sings the song she sings it simply, with no tricks. (For me, the difference between Judy here and Judy in **every** following film is that, in **Oz**, she's Dorothy Gale, but in **Meet Me in St. Louis** to **A Star is Born** to **I could Go On Singing**, no matter now brilliant she is, she's basically, firstly, and for whatever reasons, Judy, and Esther/ Esther-Vicki/ Jenny secondarily.)

Throughout the film, Judy and all the other artists involved work toward the single-minded goal of turning fantasy into reality, while being totally, enthrallingly entertaining at the same time. The performers, the glorious score and script, the direction, the sets, costumes and lighting, even the special effects, are all of a piece. At the end, when Judy, a little wiser, tells her Aunt Em, "There's no place like home," I was both elated and saddened.

My elation came from seeing a work of art that was totally **right**, and from knowing that a Hollywood studio could, and still can, do certain things better than anyone else, just as Broadway is still the **best** at doing certain things, as long as the artistic powers involved do their collaborative jobs **right** — and the only formula for doing something "right" is to do it **right.**

My sadness came from realizing how many movies (or plays or whatever) are not done **right. Lost Horizon** and **The Great Waltz** are both re-makes, so it's not fair to blame the basic material; we know that it **can** work, but it doesn't because the artistic powers involved did things **wrong**, where **Oz** was done **right**. A miss is as good as a mile, and it's disheartening to see things that are **so** wrong, especially in the light of something that is **so right.**

Another "blast from the past" which is in your future (it opens in New York on May 11) and which is, I think, more right than wrong, is the reissue of **This is Cinerama**, "back to entertain a whole new generation!" as the press release screams. I don't really think that the film "hit the industry

(Continued on page 50)

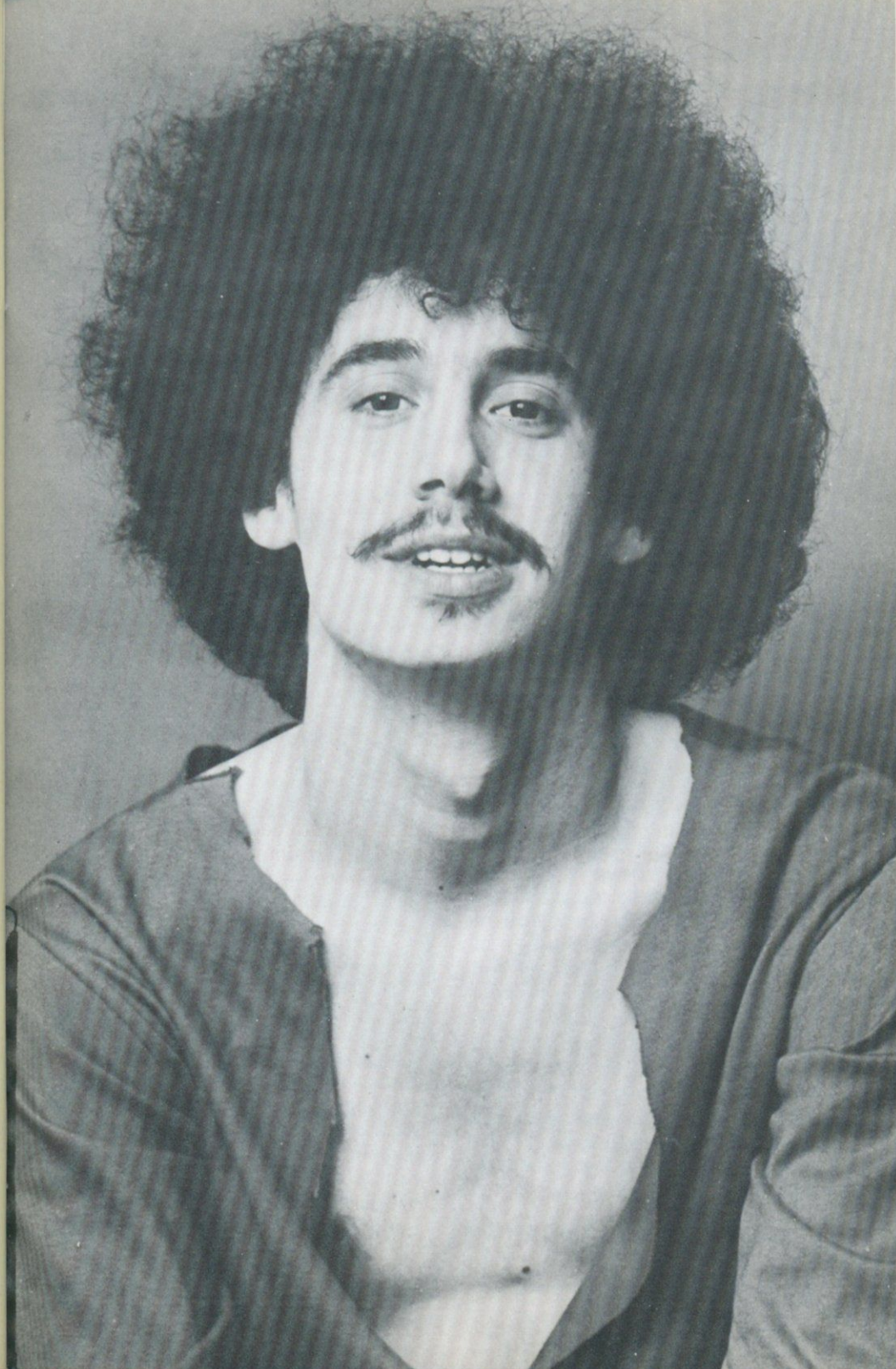
WHERE IT'S HAPPENING

by Tony David

JOTTINGS OF A PUB CRAWLER: For the first time since I came to **Where It's At**, I found myself with a few nights free to indulge a cherished occupation, pub crawling...It was fun, and New York certainly is ablaze with gaiety these bizarre spring nights, rain and winds notwithstanding...The opening of **Fast Freddy's** on Tenth Street was a highlight. **Freddy** has done a stunning job of fixing up the place which has been running under an assortment of names ever since the days of prohibition. There was a nice crowd on hand and **Freddy**, at the door, knew how to greet them and make them feel at home. The discotheque atmosphere, dim lights and good service make it a **must** on the Greenwich Village circuit...**The Gilded Grape** is in my neighborhood and while I have popped in now and then to say "hello" to friends, I never stayed long enough to enjoy a drink. Well, the drinks are fine, the place bold and brassy and filled with attractive bold and brassy types. That's what makes Eighth Avenue the colorful **rue** it is...Up the road a piece I dropped into **Brothers and Sisters**, which is a charming **boite** of an entire different character from **Freddy's** or **The Gilded Grape**, quieter, but with a humpy crowd of young people who, I suspect, enjoy it as a change from the discotheque establishments...Then I joined my colleague, Carl King, to see **La Fleurs** at the **Roundtable**. I don't know what Carl is writing about the act, but I found **Kenn Webb** and **Johnny La Fleur** absolutely great, and **The Roundtable**, a wonderful barn of a place, packed with interesting mixed types...That about wound up the week and so it's back to my oxygen tent for a few days and then — some more rounds.

***

To celebrate its new staff and manager, **The Night Life** at 85 Washington Street laid on a fantastic celebration which, of course, packed the delightful disco to the rafters. **Rocco**, the manager produced a sumptuous spread of Italian and Chinese food. There were gifts every hour on the hour and at two o'clock there was a drawing for the Grand Prize, a weekend trip to Puerto Rico for two where the winners will stay in their very own apartment. What struck me most about **The Night Life** (which has been open for a month or so) was the bar. Backgrounded by mirrors, it seems to be one of the most attractive in the city.



Marty Becker is a handsome new singer-comedian.

(Continued on page 58)

(Continued from page 47)

with the same impact as the advent of sound pictures twenty-five years earlier" as **Cinerama Releasing** would have us believe, but the movie is unquestionably a goof, as well as being a decidedly accurate time-capsule of the early 50's, originally having been released 20 years ago.

Lowell Thomas, our "star," makes up with credibility what he lacks in charisma, and his 10-minute opening crash-course on the history of the moving picture, done on a small black-and-white screen, effectively makes the audience forget that there is a spectacle coming up, so when Thomas **finally** gets to his now-famous, "Ladies and gentlemen, THIS IS CINERAMA!" and the curtains open wide-wider-widest to reveal that monster of a screen, the impact of the roller coaster ride is truly thrilling and, at the same time, startling.

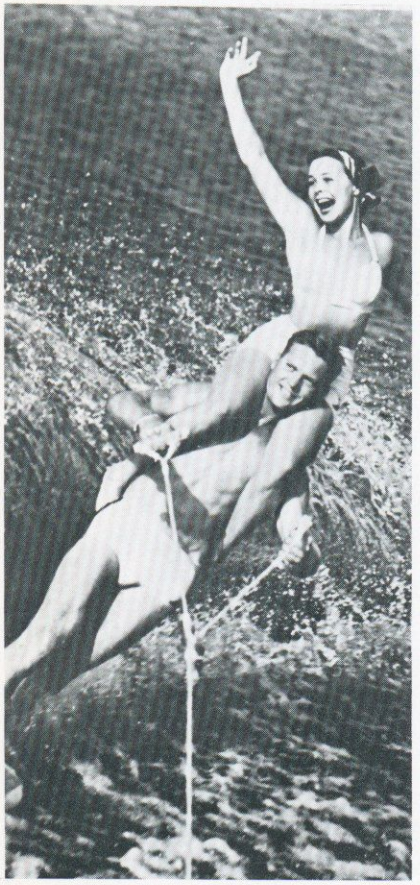
Of course, the roller coaster ride **is** the film's high point, and the rest of what we see is a mixed bag, some of it fun or funny, some of it surprisingly static and dull. The first half of the film is a travelogue of typical tourist delights the world round, including a terrific gondola ride on the Grand Canal in Venice, a dull bullfight in Madrid (fortunately we don't see the bull "done in" — after all, it's a family film), and the first act finale of **Aida** at La Scala in Milan which reminded me of Radio City.

Act Two concentrates on the good old USA, opening with a very funny combination ante-bellum fashion show and motorboat race in Cyprus Gardens, Florida, and featuring a girl called Toni who is always late and about whom Lowell Thomas keeps promising, "We'll see more of her later." We see New York, Pittsburgh, Chicago, Salt Lake City, San Francisco, Yellowstone and Yosemite, and the grand Grand Canyon, all shot from a plane and usually backed by a large choir (Mormon Tabernacle, Vienna Boys, Long Island Choral) singing America the Beautiful.

Even with its static sections, I can't believe you won't get a kick out of **This is Cinerama**, and, if, like me, you saw it when you were a kid, it becomes both the past and the present, and you end up getting two movies for the price of one. Go stoned.

And that, for better or worse, is **Stage Struck** in L.A. As I prepare to return to the **Big Apple**, I'd like to thank three very special New Yorkers who helped me make this trip home more than tolerable: Jerry Clark, who's been living here for the past year, but who's currently appearing in **Company** at Meadowbrook Dinner Theatre with George Chakiris and Gretchen Wyler; Tom Kincaid, who's out here as assistant director on a film and who's staying in a house in the hills with a sensational Jacuzzi; and last but **never** least, my very best friend in the whole world, a brilliant actress who's about to make it very big in movies and TV, and who, though we've known each other for 13 years, keeps getting better and better in every way — the sensational Ivy Jones.

To Jerry, Tim, and Ivy, all my best love and friendship — and gratitude for putting up with **Stage Struck's** craziness in this crazy town. This is **Rona Rumor**, in Hollywood. ●



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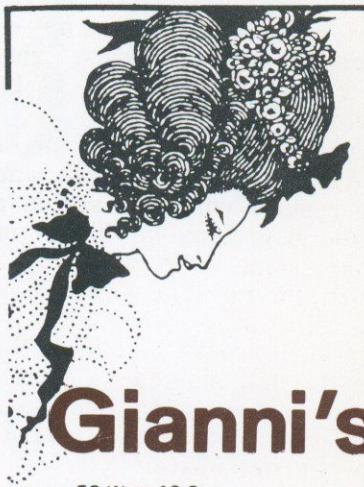
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The Piano Nitely
All Swinging
All Dancing Waiters

(Continued from page 48)

Caught the show at **Kelly's Village West** when **Carol & The Burgandies** an all-girl band appeared there. They are terrific and very professional. Look for them at **Kooky's** on May 11-12.

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As usual Frankie Quinn's costume ball at the Hotel Diplomat was a knockout. The fun started early and lasted late as Frankie gave the customers their money's worth with his own show, with John Wayne Jr. functioning as m.c. and singer and those very fine impressionists, K.T. Lee and Jesse St. John got cheers for their work in the revue portion of the evening. A new entertainer, whose name I couldn't catch, was more than a little sensational as he did a leather strip and came back for another round of applause in a fire dance. The costume parade was stunning. Frankie always manages to attract a crowd that takes this part of the proceedings seriously; they take pride in the originality of their stunning gowns.

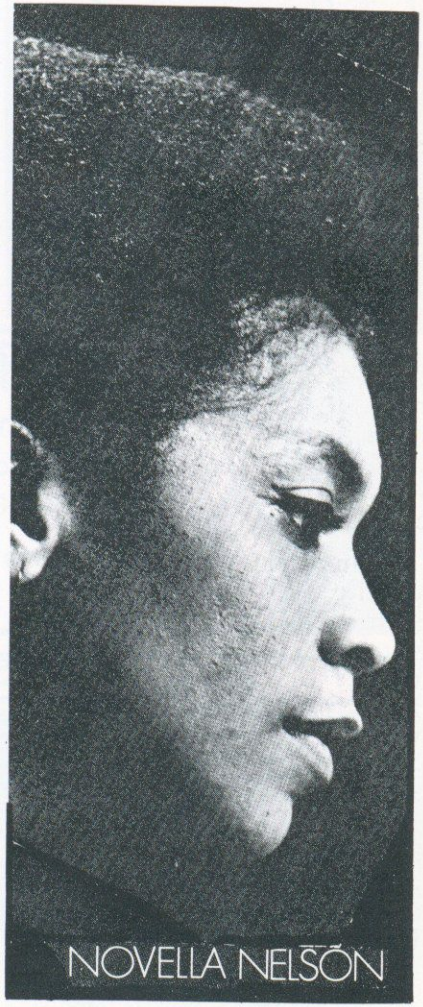
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Besides being one of the better eating establishments on Christopher Street, **Gabe's**, which began perking up that boulevard about three months ago, is also a visual delight. Passersby inevitably stop to look at the bright kitchen with its butcher's block, housed right in the window.

Those who head inside to enjoy the versatile menu are treated to an intimate atmosphere provided by **Charlie** and **Liz** who are the managers.

Lithos of lovely paintings dot the wall; among then, a fine reproduction of **Botacelli's Venus on the Half Shell**. Then there's an old grandfather's clock on the wall that would tempt any antique collector.

But decor is decor and food is the main business of **Gabe's** which opens up for breakfast at 5:30 and can boast of being one of the few places in town that actually serve fresh orange juice. Breakfast specials which



run the gamut from pancakes to corn beef hash are all priced at $1.45, and that's pretty hard to beat.

Luncheon is the delight at **Gabe's** where you can enjoy the break to a gentle juke box featuring show tunes and such favorites as **Billy Holiday** and **Judy Garland**. Every day there's a $1.45 special and the **chile** we sampled couldn't be beat, filled with plenty of chunky meat.

The menu at **Gabe's** gives you plenty of things to choose from; **Chicken in the Basket, Chopped Steak Platter, Virginia Ham Steak**, just to mention a few.

The service is bright, cheery and informal, just the way it should be in an intimate restaurant. Come summer there will be a sidewalk cafe that ought to pack them.

In your Village peregrinations, **Gabe's** is very definitely a must. It's open until 9 PM, and in the evenings it attracts a clientele from people on their way to enjoy Village pub crawling.

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John Stephens' **Jack** has been previewed in San Francisco and, according to accounts coming out of that golden metropolis by the sea, it is a stunning picture. It will have advance showings here in New York very shortly.

In writing the script for **Jack**, Stephens believes he has succeeded in making more than an adult film designed to titillate audiences. Rather **Jack** tries to speak about the nature of homosexual desire, homosexual life. After all, he points out, writers have been unfolding the difficulties of heterosexual love for centuries. He believes the homophile world has some catching up to do.

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Actress, singer, director, producer **Novella Nelson** has packed an extraordinary amount of experience into her young years. Besides being Joseph Papp's resident consultant at the Public Theatre, **Ms. Nelson** has directed two Off-Broadway plays; played the role of Missy in **Purlie** (she may be heard on the original cast album); was understudy to Pearl Baily in **Hello Dolly**, playing the role on many occasions.

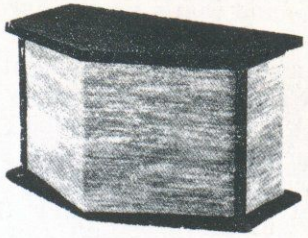
No stranger to nightclubs, she has played major clubs across the United States, and has been viewed on television shows including **Soul, Camera Three, The Dick Cavett Show, Today Show, You Are There** — playing the lead role of Harriet Tubman — and on **Positively Black**. Concerts remain an integral part of **Novella Nelson's** singing activities, she will undertake a college tour in the fall of this year.

Ms. Nelson may be heard on the album **Novella Nelson** produced on the Arcana label by Desto records.

Jimmy Daniels continues his hosting duties in the Paradise Room, singing a few carefully chosen favorites at the start of each set. His accompaniment is cheerfully and ably provided by **Sammy Benskin** at piano and **Jimmy Garrett** on base. Incidentally, **Sammy Benskin** is also providing the Club with some stunning examples of Bonsai trees which have won him nationwide acclaim and awards.

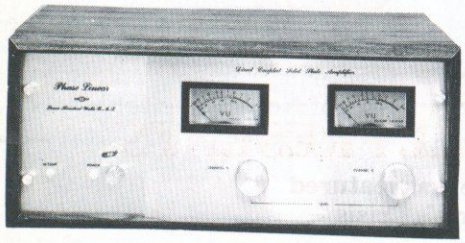


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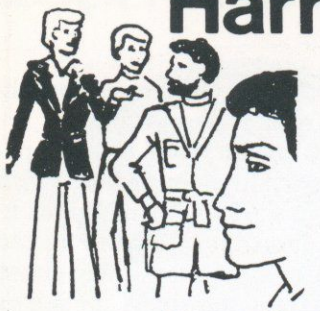


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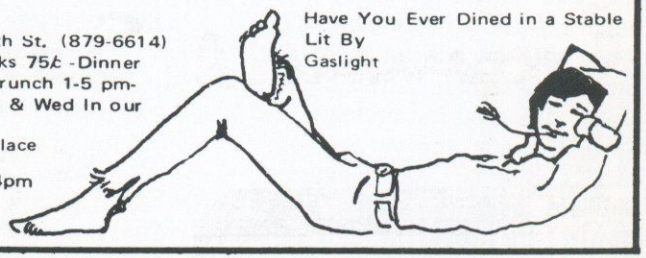
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DINING OUT - JOHNATHANS

The Kip's Bay area has become one of New York's loviest, lined, as it is, with antique stores, gourmet food establishments and a host of new and intriguing restaurants.

Among the best of the dining establishments, situated on the Avenue, between 30th and 31st Street is **Johnathans**. It's a handsome place, divided into a bar and restaurant, stunningly decorated in wood paneling. The atmosphere is warm, comfortable and relaxing. And, then, there are tables one can really sit at, without having to hold in your elbows. This, I find to be a rarity in mid-Manhattan, so when I come across a roomy place I believe, as Alexander Wollcott used to say, "There should be dancing in the streets."

Now, down to business. The dinner special is $3.95 and that's a **fixe prix** that's hard to beat these days. In a choice that ranged to from Eggs Benedict to Filet of Sole, Chopped Tenderloin and Chicken Johnathan, my companion and I chose **Scaloppini al limone** and **Pork Johnathan**. We couldn't have been more delighted. The scaloppini was tender, cooked exactly right in a zesty lemon sauce. My friend pronounced his pork as "great," and that amounts to an enormous compliment from a laconic man.

First we enjoyed the Johnathan speciality, **escargot**, which comes in various forms; right in the shell or liberated and placed aboard a mushroom. We chose the latter, and in a delicious wine sauce, I wanted to believe I was back in Paris. Betwen us, we also waded into delicious tossed salad, spaghetti and a baked potato.

We ducked desert but from what we could gather by ogling other patrons, there's a wide range of enticements, Peach Melba (naturally), Sherbert, American Cheese Cake and Ice Cream.

We chose **Cafe Espresso** and, while it was served in a French coffee pot, it was, happily, more Italian than French.

After dinner we ambled out into the bar, quite busily occupied, considering the early hour. And at the end of it stood a piano with a handsome lady joyously pouring forth the show tunes which we'd presumed (in the dining room) had come from recordings.

Johnathans features a cocktail hour every evening, between five and seven P.M. at which all popular drinks are 85 cents. Then there's a choice of hot and cold hors d'oeuvres.

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