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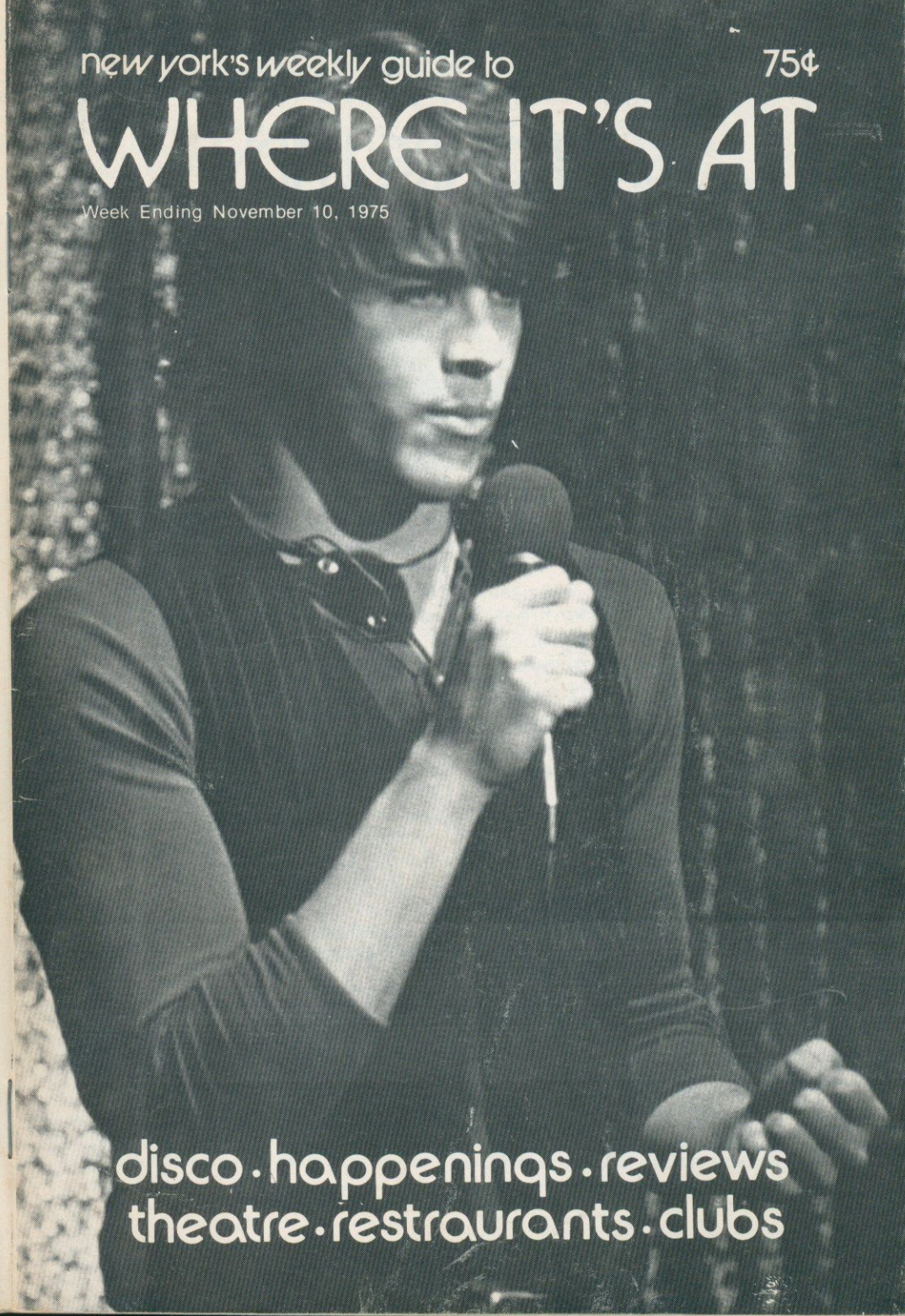
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Week Ending November 10, 1975



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Publisher's Statement

The amount of pages does not make for a good magazine, nor the amount of advertising. A good magazine should be judged by its editorial content, graphic design and impact on its readers. There are some magazines in the city that have more pages, and even more advertising, but none has the impact of **WHERE IT'S AT.**

We don't claim to be the number one magazine but we do claim to be read. We don't lie about our print runs either, anyone is welcome to come by and watch the counter on our presses as it ticks off the 15,000 copies of **WHERE IT'S AT** that we print each week. They are also welcome to follow our distribution man as he drops off copies to some one hundred and forty newsstands and bookshops in the metropolitan area. They can check out the Greyhound bus depot where **WHERE IT'S AT** is shipped weekly to Boston, Philadelphia, Baltimore, Washington, Miami, San Francisco and Los Angeles.

With this issue we are reinstating our old policy of giving away 2,500 complimentary copies of **WHERE IT'S AT** to bars and other Gay enterprises in the metropolitan area. This is for the guys out there who never seem to make it off the bar stools to their friendly corner newsstand.

We at **WHERE IT'S AT** know that we have a good product. We don't have to talk about it unless we are forced to. Our magazine has always offered a service to its readers first and its advertisers second. We feel that we are much needed and welcome to the communities we cover.

The Publisher

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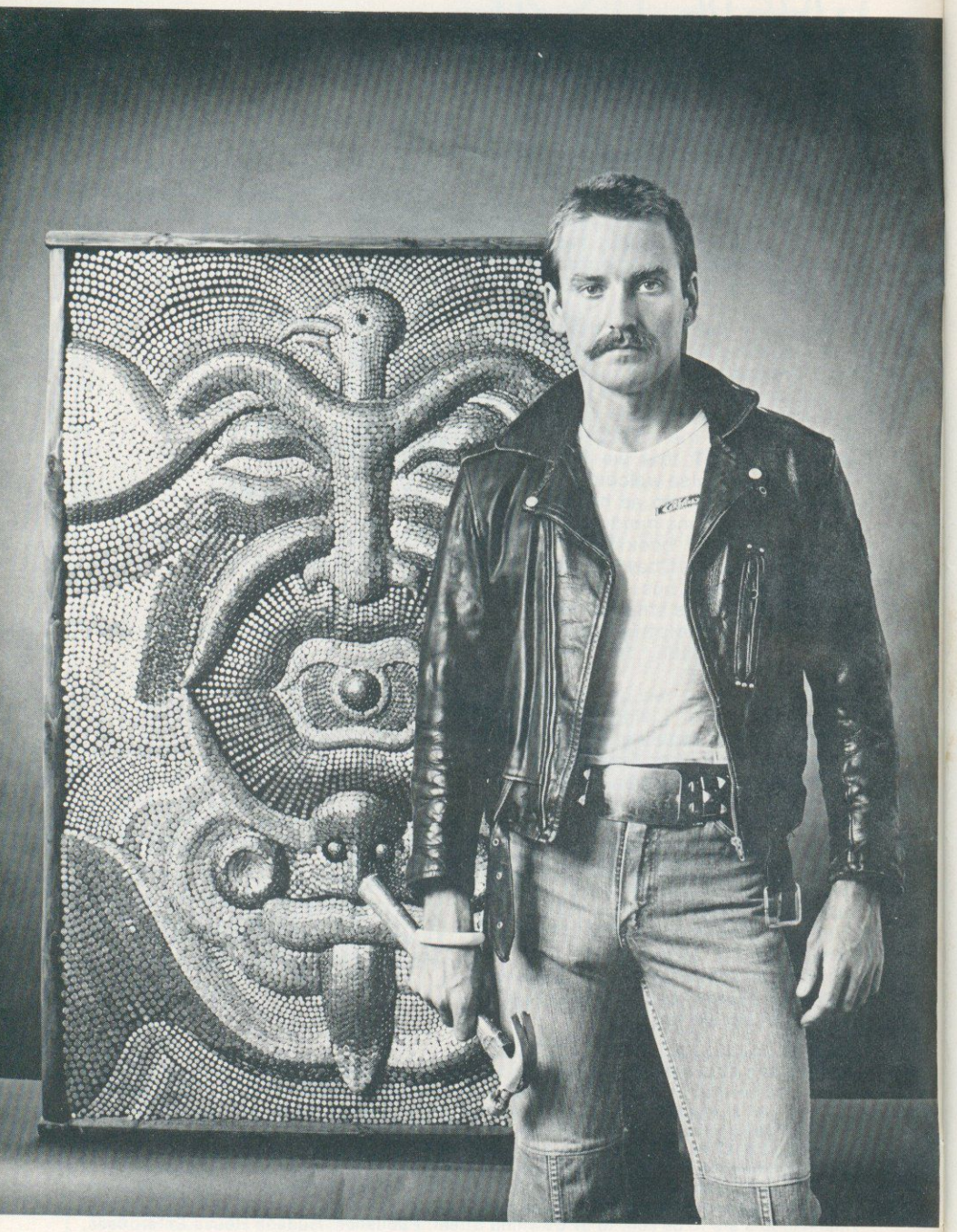
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PUBLISHER:
HUDSON HOUSE ENTERPRISES, INC.
EDITOR:
GENE D. HEIL
ART DIRECTORS:
STEPHEN HULSE, JERRY LEFF
ART DEPARTMENT:
JERRY SPRIGGS
ILLUSTRATORS:
REX, SUNNI
CONTRIBUTING EDITORS:
DELLIE DORFMAN, DARYL STONER, DENNIS HILL, PAUL DORIO, JOE PALMENTERI
PHOTOGRAPHY:
COLT STUDIOS, TARGET STUDIOS, CHRISTOPHER STUDIOS, HAND IN HAND FILMS, TOM MAHOENY, SUSAN KURTZ, JACK MITCHEL, KEN HOWARD.

WHERE IT'S AT is published by Hudson House Enterprises, Inc. Production and Editorial offices are located at 51 Downing Street, New York, N.Y. 10014, (212) 243-2200. **WHERE IT'S AT** is a weekly magazine published every Monday.

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Closing date for advertising in the Monday prior to publication. Publisher assumes no responsibility for the claims of advertisers. All artwork and manuscripts are to be sent to 51 Downing Street. Publisher: Hudson House Enterprises, Inc.



ART

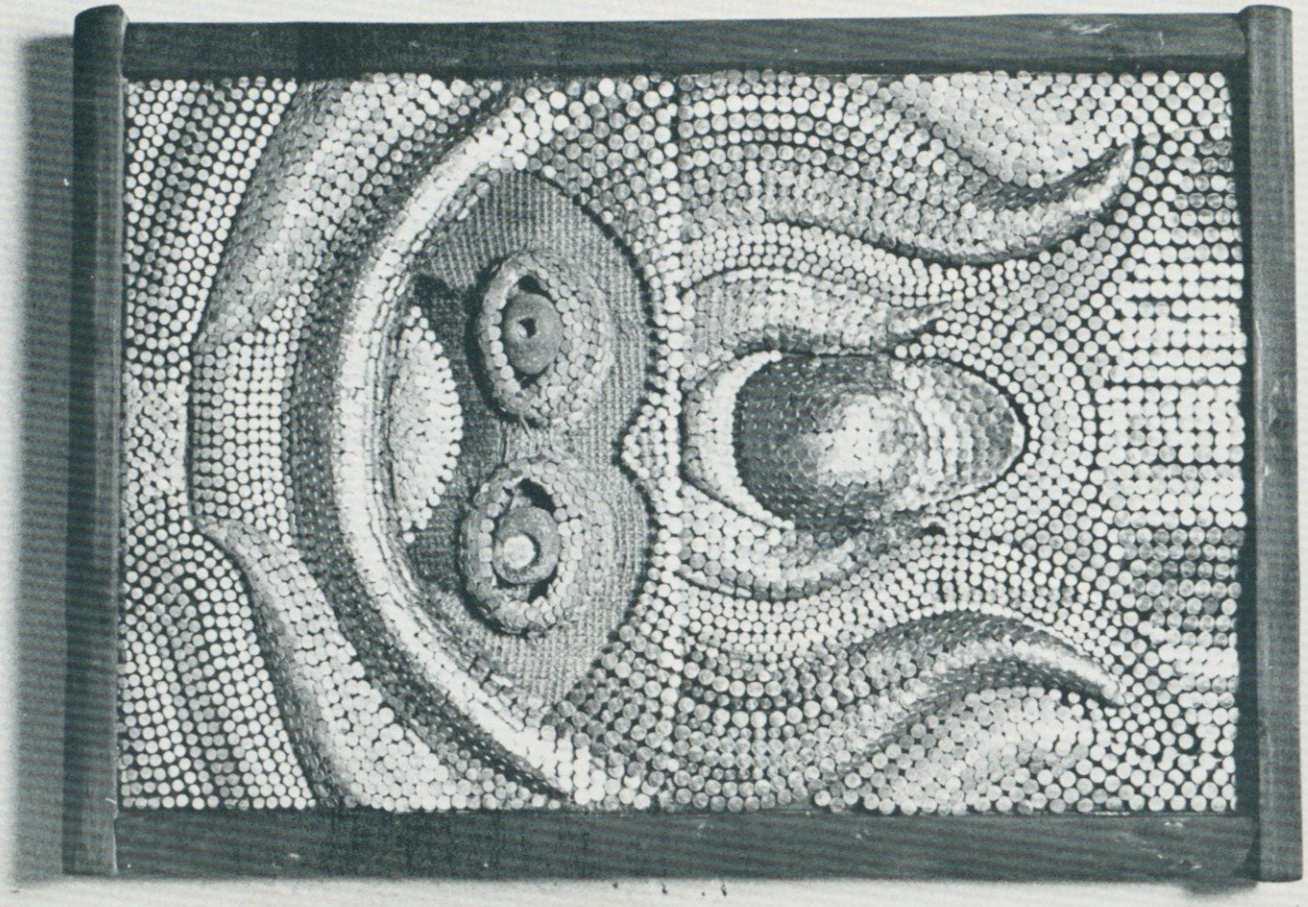
Oluf Gravesen at the Grenvil Gallery

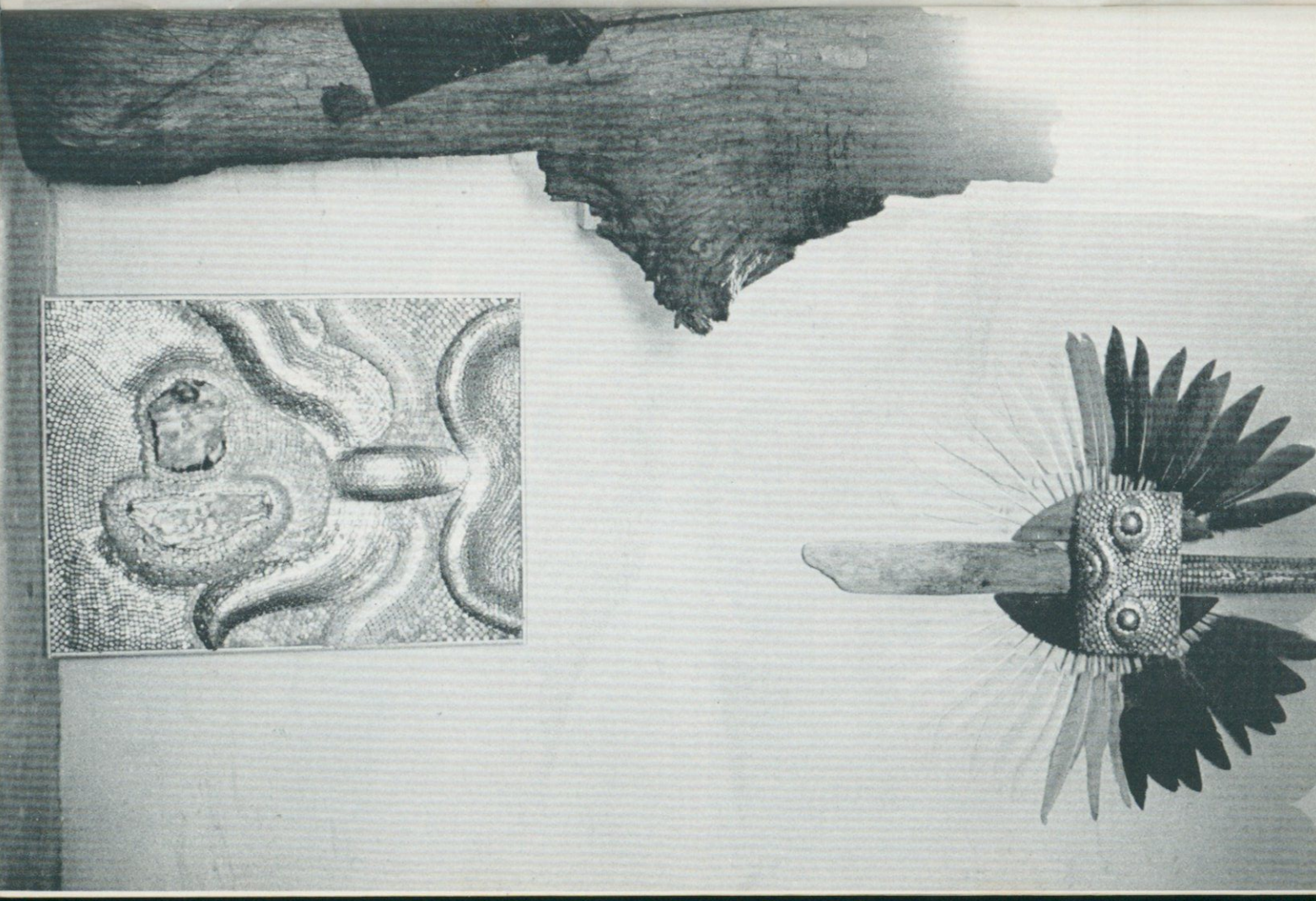
The Collages appear like shimmering ripples. Concave and convex shapes of molten metal form waves of steel, copper and rust colored patterns reminiscent of ancient Scandanavian legends and long lost Gods. Others form abstract patterns, actually tapestries. These compositions and sculptures, together with the free-forms, fairly leap at you, demanding to be touched. Oluf Gravesen works entirely in nails, occasionally he uses some found material; a piece of weathered wood, some interesting pebbles, old burlap, to form these unusual and yes, fascinating works of art.

Gravesen was born in Copenhagen in 1943 and began working with his nail technique at the age of 17. His desire was to go to the Copenhagen Academy of Art but after some of his works were exhibited there his career was already well on its way to being established. When he was 18 his works were exhibited at the Iris Clert Gallery in Paris. Eventually he lived in Paris where he continued with his sculpture. Exhibitions followed in Copenhagen, Paris again, London, Venice and finally New York. His works are among the private collections of Baronne Phillip de Rothshild and architect Phillip Johnson.

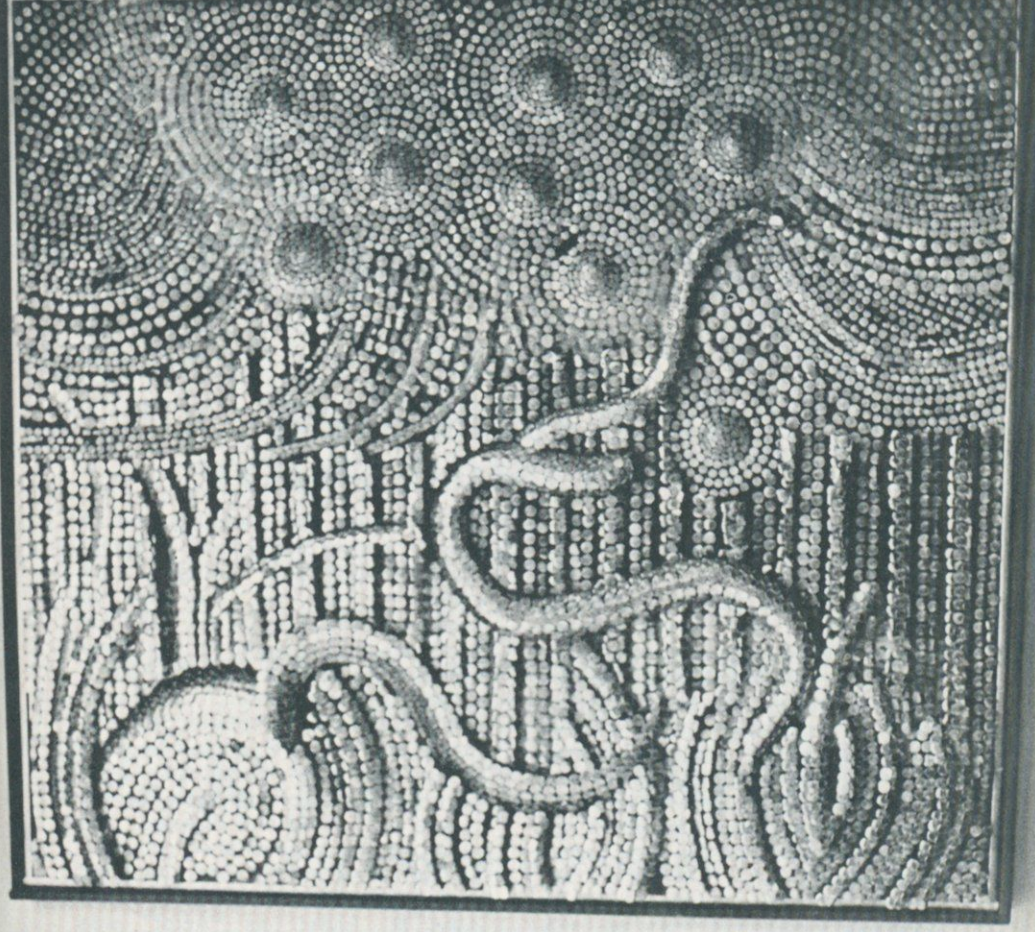
Oluf Gravesen came to New York last October and has established a studio in lower Manhattan. When he feels he must get away he has a home on an island in Denmark which he shares with four other creative talents. His New York studio is understandably far away from any residential area, "The noise," he explains. He cannot work more than six hours a day on his creations, the intricacy and detail work are dizzying. From 1970 through 1972 Gravesen toured India, Nepal, Afghanistan and Morocco. The influence of this journey is evident in some of the works on view at this show at the Grenvil. The artist could easily (and cornily) be described as right out of an Eric cigar commercial. Standing proudly at the helm of his Viking craft as it sails up the Hudson. Fortunately he has paused long enough in the Village for us to view his immensely creative work.

These unique nail creations are Grenvil Gallery's gain, and (one could pun) Hammer Gallery's loss. The exhibition will continue at the Grenvil Gallery, 118 Christopher Street, through November.











theatre

Maxim Gorky's "The Lower Depths"
by New York Theater Ensemble

Robert Scott Pace II has adapted and directed this production of Gorky's 1901 vintage commentary of the social and political climate of Russia in that era. His program notes state, "If our society faces another such economic collapse now, Gorky's. . .comment may be as real for our time as it was for Russia in 1901. The frightening thing about the adaptation is that so little really had to be changed."

Now that is a rather serious statement, and the "if" at the beginning of the quote says it all. Remove that two letter word and you have a political prediction that is the theme song of the American left, and one that may well result in an effect completely opposite from the desires of the "revolution crowd."

Pace has set his play in a Ukranian community in the lower East Side of New York during the "Great Depression" of the '30's, so as to preserve the flavor and flow of names of Gorky's original characters. His setting is simple, stark poverty, which the play certainly demands. . .though a little snow and some howling wolves would have helped.

This reviewer found little connection between the play and present times. It was like watching one of those early Hollywood "social commentaries" and finding it pure camp. "Ah, how sad," they say, "he can't see the writing on the wall." He has seen it, translated it, and read between the lines.

Politics aside, although this was a true and effective adaptation, thereby much too long and meaningless to today's fast frozen, instant bake, get a beer during the commercial audience, it was well acted and directed. The plight of the impoverished group of self-admitted misfits was depicted with anguish, humor and slow death. John B. Farrell as "Actor" was exceptional as the lost, drunken thespian constantly in search of lines long lost and a promised, but never realized, cure. His portrayal was faultless as her lurched, and searched for words that refused to come. Alex B. Henry was very good as "Kleshch", the only worker in the group, whose pride in his work is finally beaten down. After the long awaited death of his unloved wife he finally succumbs to the miasma of the pitiful household. Mary Ann Snow as the venomous wife of the landlord, was also very efective, as was most of the cast.

"Lower Depths" was presented through November the second at the New York Theater Ensemble, 62 East 4th Street. □

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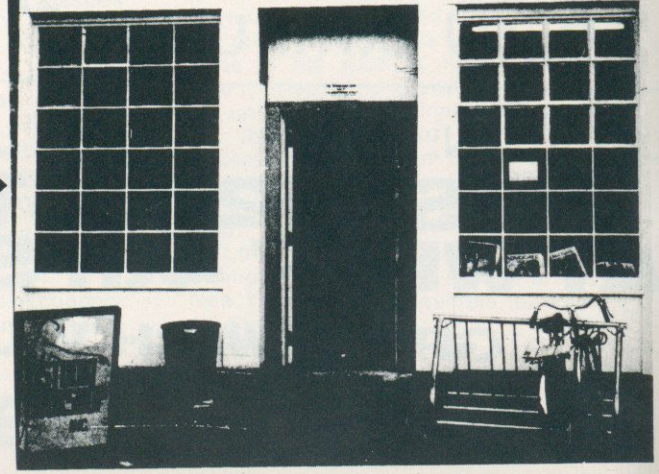
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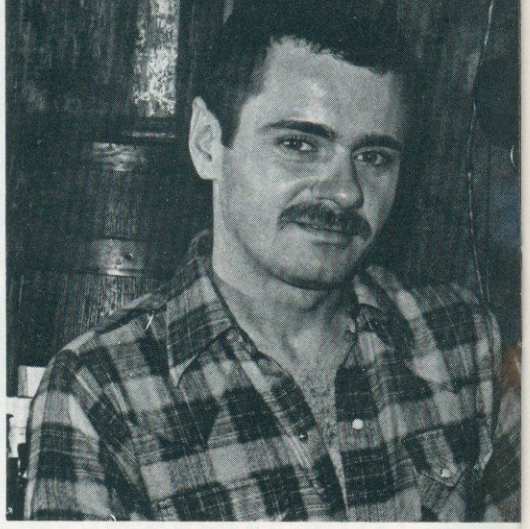


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bars



Boot Hill
by Dennis Wood

The upper west side is fast becoming New York's new village. Growing to suit the needs of new restaurants, thrift shops, boutiques, night clubs and bars, the west 70's seem to be taking on a new image as a supplement to it's already popular and strong character.

By day, there is so much to do and see. There is **The Museum of Natural History**, the famous Central Park West strip, River Side Drive Park, and of course the infamous **Continental Bath and Health Club.** By night, the action increases to this already round the clock beat. Cabarets, discos and bars are right there at your fingertips, each catering to the masses with assorted and specific tastes. The bars live up to the names they portray.

Such a bar is **Boot Hill**. It's considered the bar where you come and meet people to go home with. It's one of the cruisiest bars on the west side. When it comes to finding something for the night, **The Boot is it.**

Boot Hill is actually a western bar. Both in atmosphere and the way the customers dress. It's a relaxed atmosphere. By the juke box is the bar they socialize, on the opposite side they get close, very close. The people are friendly and open, and reflect the personality of the bar.

As a courtesy to the customers, **Boot Hill** will send their customers to other bars if it is a specific type bar they have in mind. Talk about west side hospitality. Or, to quote **Ron Stevens**, "Most people feel right at home on **Boot Hill!**"

There are four bartenders, each different to your taste, and each to cater to them as well. Larry Kielhurn, Frankie Thomas, Don and Michael are on hand to serve you and make you feel right at home, Western New York style.

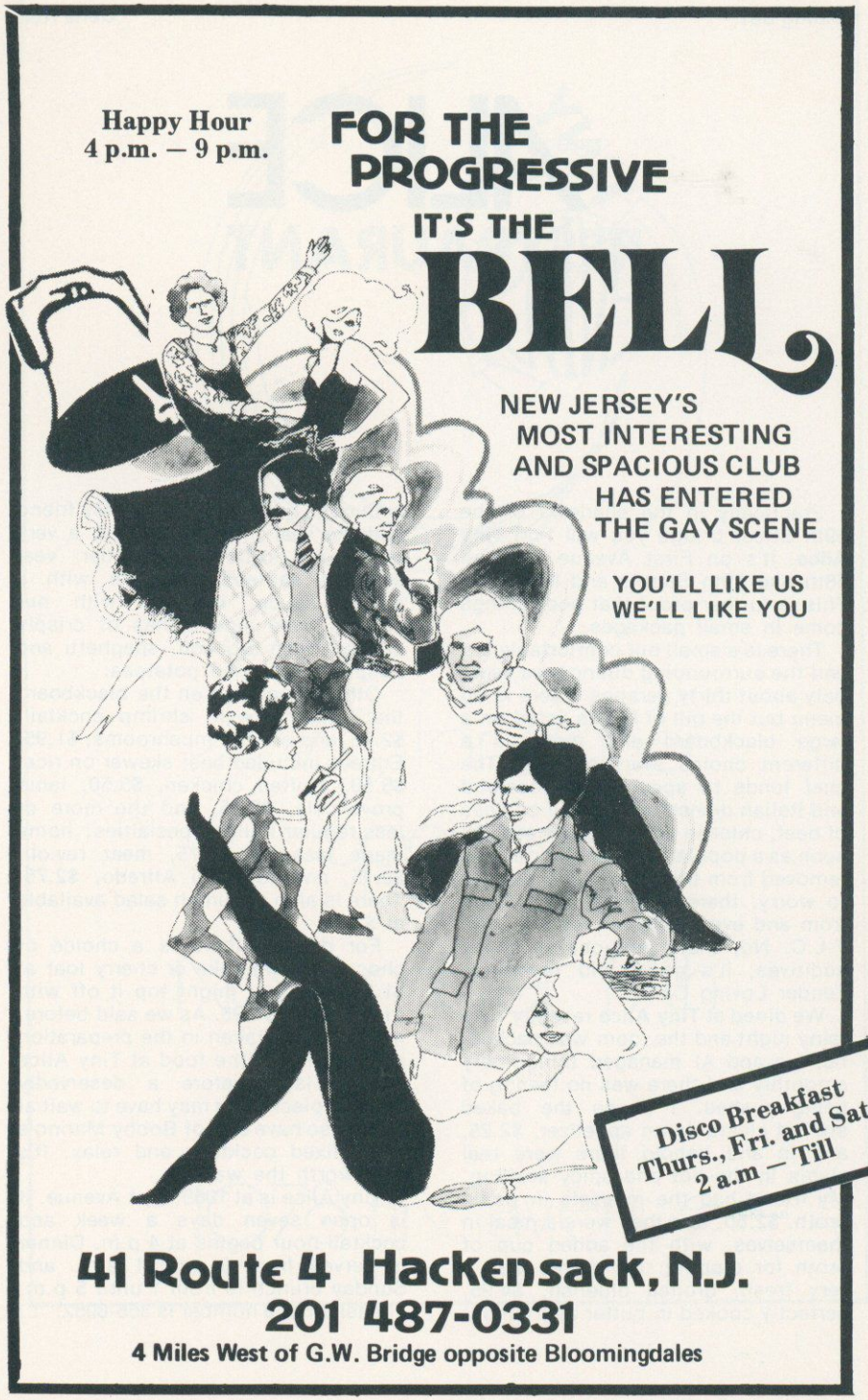
Since May, Larry Kielhurn, known as the quiet bartender, has served his customers with the upmost concern and sharpness. (Watch out for the quiet ones.)

"I was bored stiff working as a projectionist in a theatre," Said Larry, "something new that I had never done before intrigued me, the opportunity came around, I took it, and now I work at **Boot Hill.** It really is a trip handling twenty or thirty people, different type heads all at the same time and making sure that the bar stays cruisy/ All of us have a great time to **Boot**, as well."

On Monday through Thursday **Boot Hill** offers gift certificates to all it's customers. When you purchase a drink you recieve a numbered ticket, and at around one and two a.m. the drawings take place. Winners receive passes to **Man's Country, Club Baths, Barracks,** and the **Continental**. Also passed to the latest **Hand-In-Hand** Films at the **Adonis** theatre. On Sunday it's gift certificates to the **Pleasure Chest.**

The upper west side is growing up, and has realized It's potential. It has really become a full service area in New York. Should you cruise up to the west side for some action, be you alone or with friends, check out **Boot Hill**.

Boot Hill is the anchor bar of the west side, at 317 Amsterdam Ave., corner of 75th St. Phone 787-9412. □



Gene Heil

TINY ALICE RESTRAURANT

Practically in the shadows of the 59th Street bridge you will find **Tiny Alice.** It's on First Avenue between 58th and 59th Streets and it is tiny. This is further proof that good things come in small packages.

There is a small but comfortable bar and the surrounding dining area seats only about thirty persons. There is no menu but the bill of fare is listed on a large blackboard and there is a different choice every evening. The chef tends to specialize in seafood and Italian dishes with added choices of beef, chicken and lamb entrees. As soon as a popular item is sold out it is removed from the blackboard, but not to worry, there is plenty to choose from and everything is prepared with T.L.C. No, that's not one of those additives, it's good, old fashioned Tender Loving Care.

We dined at **Tiny Alice** recently on a rainy night and the room was packed, but Liz and Al managed things very smoothly and there was no feeling of being rushed. I chose the baked stuffed clams as an appetizer, $2.25, and lo and behold there were real clams in the hot and spicy stuffing. My friend had the mussels in garlic broth, $2.50, and they were a meal in themselves, with the added cup of broth for dipping. My entree was a very fresh, broiled bluefish, $4.95, perfectly cooked in butter and lemon, with not a bone in evidence. My friend had the veal Francese, $5.50, a very generous portion of tender veal scallops sauteed in batter with a savory sauce. Included with our entrees were side dishes of crisply cooked fresh broccoli, spaghetti and crisp cottage fried potatoes.

Other appetizers on the blackboard that evening were shrimp cocktail, $2.75, and stuffed mushrooms, $1.95. Entrees included beef skewer on rice, $5.50, stuffed chicken, $5.50, lamb provencale, $5.25, and the more or less regular Italian specialties; home made lasagna, $3.75, meat ravioli, $2.75, and fettucini Alfredo, $2.75. There is also a spinich salad available at $1.75.

For dessert there is a choice of chocolate chip cake or cherry loaf at $1.25, and you might top it off with Irish coffee, $1.95. As we said before, much care is taken in the preparation and serving of the food at Tiny Alice and it is therefore a deservedly popular place. You may have to wait at the bar so have one of Bobby Marino's well mixed cocktails and relax. It's well worth the wait.

Tiny Alice is at 1069 First Avenue. It is open seven days a week and cocktail hour begins at 4 p.m. Dinner is served from 6 until 1 a.m. and Sunday brunch is from 1 until 5 p.m. The telephone number is 355-8052. □

PRIVÉ

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focus

by Dennis Wood

VEE MARTENSE

Image Maker

Glamour. 1. a magic spell: Bewitchment 2. an exclusive mysteriously and often illusory attractiveness that stirs the imagination and appeals to the taste for the unconventional, the unexpected, the colorful, or the exoctic: a strangely alluring atmosphere of romantic enchantment: a bewitching, intangible, irresistibly magnetic charm: personal charm and poise combined with unusual physical and sexual attractiveness.

from Webster's Third New International Dictionary © 1971.

As defined above, glamour depends upon deception for achieving it's effects. "Glamour" has so strongly characterized Hollywood movies over the past sixty years that the two have come to be regarded as virtually synonymous. This fact is easily understandable, considering the extent to which audience taste dictates to the economics of movie-making. Certainly, if audiences did not support the Hollywood brand of glamour at the box office, it would not have been manufactured.

Above all, the impact of these projections have effected our lives. The way we dress, the application of cosmetics, the proper way of application to achieve the same look as impressed upon us. We like what we see, or we don't. We become fans, dedicated, we adore.

With this dedication in mind, **Vee Martense** has based a rather successful career as an illusionist, in the current pop trend of disco impressionists.

Vee Martense, was the first impressionist to do Shirley Bassey. His movements are carefully rehearsed and extremely dramatic. This comes from his personal belief that an illusion should be as close to the real thing as possible, since **Vee Martense** deals with illusion, that is creating the illusion of being not only a woman, but a particular woman, he feels that



he would be cheating an audience by taking any shortcuts to curtail expense. Confronted with the high cost of quality fabrics, wigs and jewelry, **Vee Martense** would prefer to wear the same expensive gowns several times rather than economize and have to settle for just any fabric.

The audience gets a certain thrill out of seeing the glamour. **Vee** feels that it is his responsibility to give them what they expect.

This of course brings out one of the problems, he feels, in working in front of gay audiences. Gay people being as immeresed as they are in the world of cosmetics and fashion will usually evaluate a performer based upon his appearance rather than his performance. In his experience as an impressionist, he finds straight clubs more impressed with the whole magic of illusion. There again, presented and as seen only through the spectrum of the performance itself.

"I feel there is more to the art of impressions than just putting on a gown and wig" **Vee Martense** answers. "There is a certain attribute that the performer should maintain, at least on the night of performance. This is only to create, in my opinion, that certain 'something' that makes us clamor to people like Shirley Bassey, Liza Minelli or Diana Ross. They have 'something' other than their voices."

"Star quality makes them what they are. We want to touch them, reach out for an autograph. With this is inherent a certain 'star' attitude. This is part of the impersonating of a star. This is what makes them a star. This is what a star is."

"When I do my impression of Shirley Bassey, I try my best to convey to my audience what I feel are her reactions to the ovations she receives. Being human, I can only do this through the resources of my own personality. Therefore, sometimes creating a breach between myself and the audience that would seem to be the attitude of haughtiness or an 'I am better than you syndrome'. This is not how I feel personally, but this is what I give off as an individual through my



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delivery. Of course, when dealing with someone like Shirley Bassey, who is very dramatic and powerful, many songs cannot mean to me what they probably mean to her as an individual.

I am faced with the prospect of mixing my own reaction to a song with her personal reaction to a song. This is what I find challenging and exciting."

Vee Martense has made the disco circuit rounds. Having appeared from the **Roundtable** through **Hollywood**, the **Alley**, **Pier 9**, and, of course, the **Limelight**.

"I am a court reporter by trade and actually all income from my shows including extra monies that would be needed to furnish myself with the necessary wardrobe and other such accessories, invested in the pursuit of my career."

"The idea of becoming an impressionist was brought up in conversation one morning during breakfast with a very close friend. To this day he has been a guiding light through what became my career as an impressionist, and actually was verbalized into a dare. Being a true Scorpio, inherently I felt challenged and saw no reason not to give it a go and so, here I am."

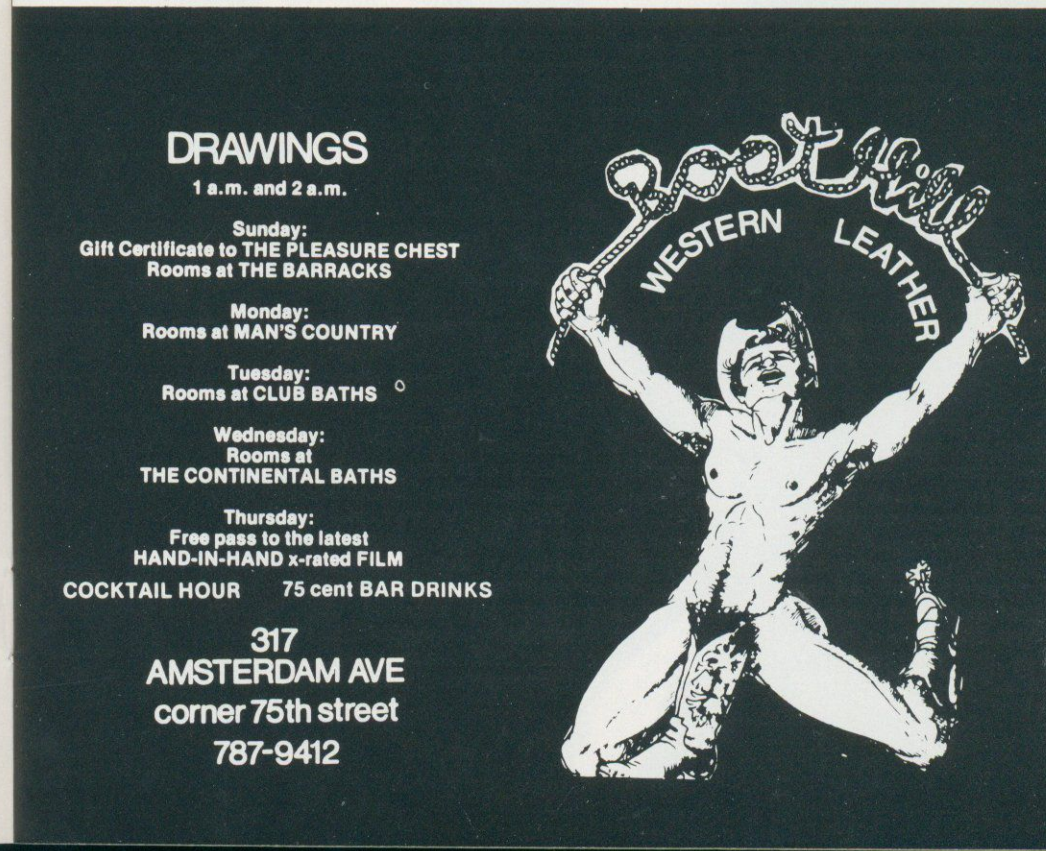
The success or failure of any performer ultimately rests with the audience. As defined in the opening part of this article, if audiences did not support the Hollywood brand of glamour at the box office, it would not have been manufactured. The important part of this illusion is the glamour, and the fans who flock to the discos to see it again.

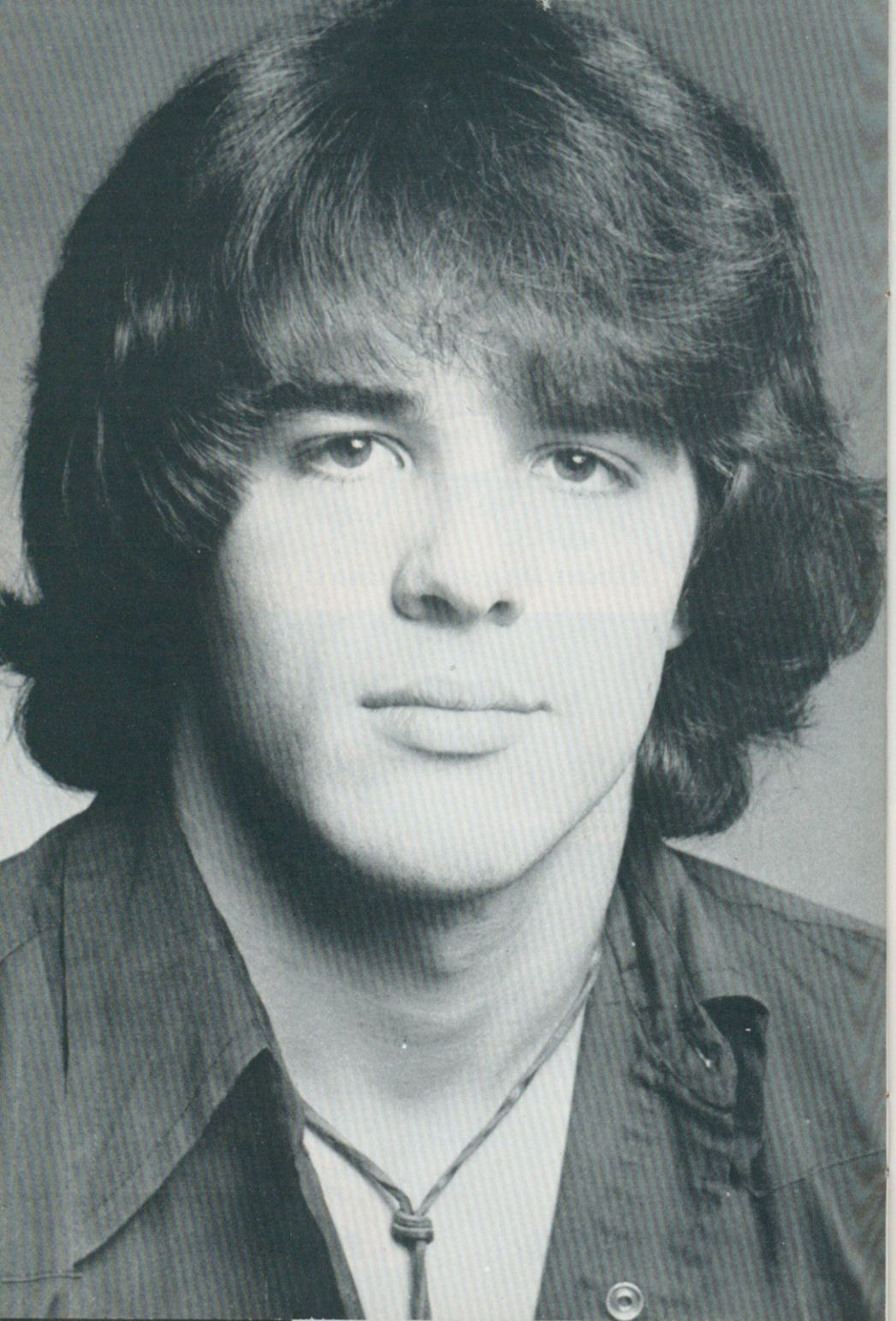
I am Vinnie, giving to you my creation, **Vee Martinse**, which in my opinion, weighing all the negative and positive aspects, is a representation of Shirley Bassey. It is an illusion impersonating an illusion. It gets heavy but I love it. If I had the opportunity to do it all over again, **I'd do it all again.**"

Hollywood, in fact, once advised Americans to "**Get more out of life. Go to a movie!**"

We say, **"If you can't see Shirley Bassey. Go see Vee Martense!"**







up & coming

Cover Photo

Our cover subject this week is the handsome and very talented Stephan Burns.

Stephan Burns at Kelly's Village West

"When I auditioned for "No, No, Nanette," they told me, 'Go home, forget it.' " But Stephan Burns is not a boy who is easily discouraged. The handsome Scorpio singer was 17 at the time. Now he is a more mature 20 and he seems to be **the** new face on the Cabaret Circuit.

In spite of his youth, and because of it, Stephan Burns has a lot going for himself. In addition to his tall good looks, he has a sweet and attractive singing voice and the complete support, musical and moral, of prominant club owner and part-time pianist Louis Friedman; twin bands attest to that.

"I'm still growing," Stephan told us between shows at Kelly's Village West. "I know I've got a lot to learn and I am sort of growing up here at Kelly's. You can try things here and you don't have to be afraid to take chances as a performer. You don't have to be afraid of falling on your face. You **have** to fall on your face a few times if you want to learn anything."

Stephan is not afraid. He has chosen a group of songs which would challenge a performer with twice his experience. And he knows exactly what he wants to do with each one of them. "When I sing Jose Feliciano's "Listen To The Rain," I think of a drizzle, then foreplay, then a downpour and, finally, an orgasm," explains Stephan. If this complicated sub-text is not always immediately apparent and crystal clear to the audience in performance, what does always come across is Stephan Burns' sincerity and his eagerness to please.

"Singing is a release of energy into the imagination," he avers and his choice of tunes reveals a lively one. He sings "That Lucky Old Sun" with a gospel piano and follows it up with a song dedicated to Harpo Marx ("we miss you, you keep us in touch with something that was. . .I'm growing old, you're staying young. . .")

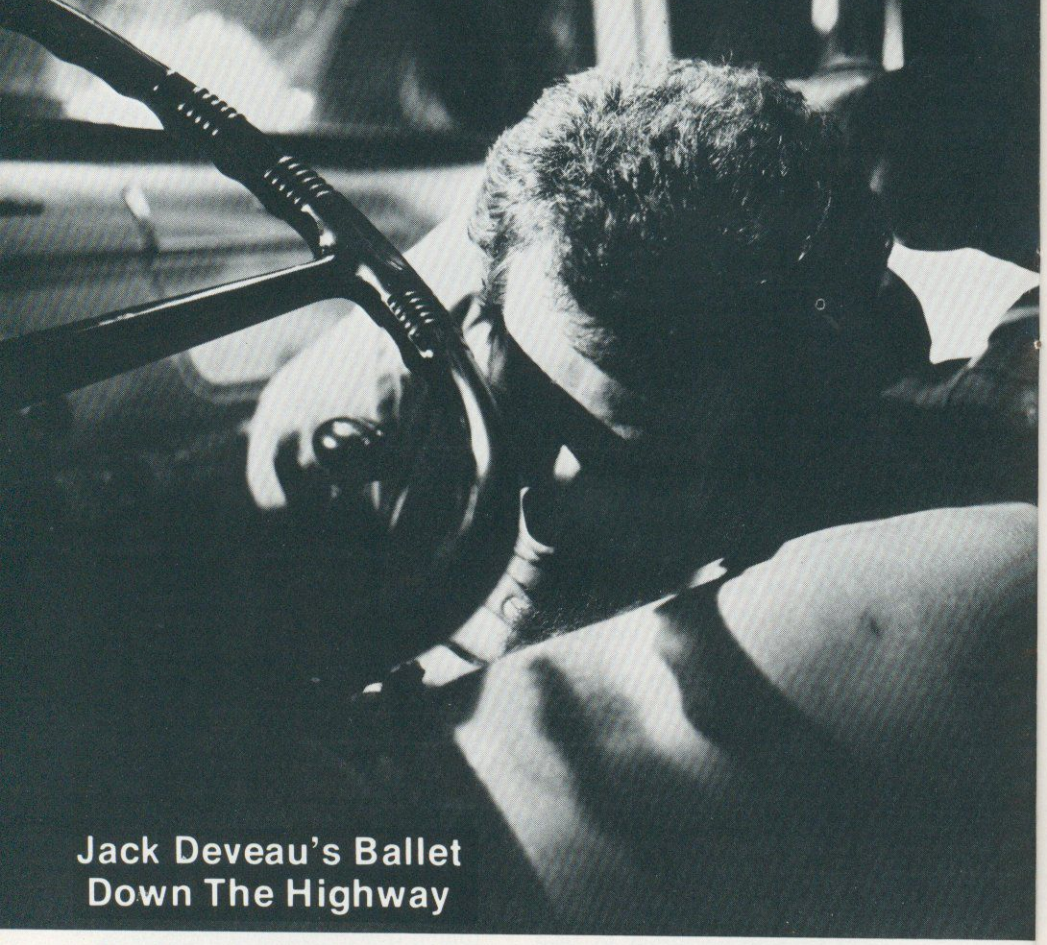
The climax of his act at Kelly's is a medley which Stephan insists tells a story. The medley opens with "Over The Rainbow," continues to include "Going Home" (which, as every schoolboy knows, is based on the largo from Dvorak's New World Symphony) and concludes with Dylan's "I Shall Be Released." To us, it recalled, vividly, Olivia De Havilland's acadamy award calibre performance in "Snake Pit."

Stephan is most effective, because of his youth and his rambling boy good looks, when he sings a rolling-down-the-highway song like John denver's "The Number One Fan of the Man from Tennessee, or when he keeps it sweet and simple with the Beatles' "I Want To Hold Your Hand" or an oldie like "You'll Never Know." He'd be a natural with a Rodgers and Hart classic like "Johnny One Note."

Stephan is young, eager, and serious about his work. He hopes that his singing will lead to success as an actor playing some of the parts that he is constantly being told he is too young for now. He is not afraid to try and he is not afraid to fall on his face at a friendly place like **Kelly's Village West.**

"I love this place," he told us again as he prepared for his second show. "God bless Kelly, this place is like a second home." □

Daryl Stoner



Jack Deveau's Ballet Down The Highway

Jack Deveau's "Ballet Down The High Way" is the first gay porno film that is not just a skin flick. It is a **movie,** a real, honest-to-God movie.

"Ballet" is a Gay comedy of manners, in a manner of speaking, and it takes for granted the things that today's man's man of the world takes for granted. The scene is now; the men are now men.

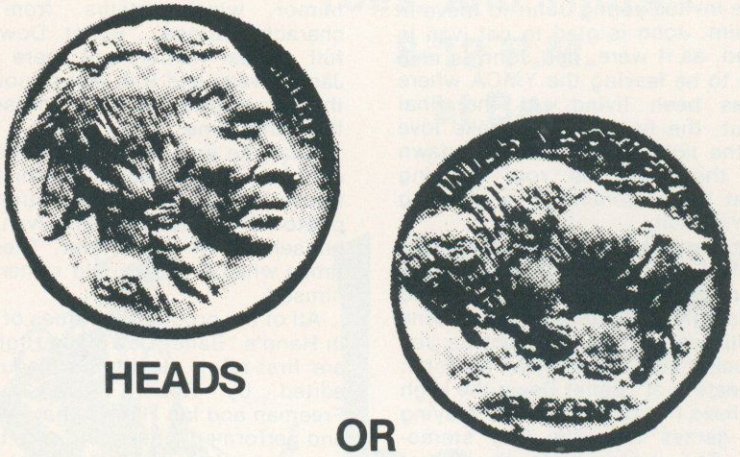
Ivan Hogan, a ballet star, meets a young dancer named John. After ballet class, they go back to Ivan's for lunch. Instead of lunch, they have sex as we knew and they knew that they would. Ivan, cool and narcissistic, gets fucked and then jerks off over John, jumping up and down as he nears his climax over the younger dancer's spread-eagled body.

Soon Ivan meets Joe the driver of a delivery truck. Naturally, the two, too, get it on and Joe, a macho closet type who doesn't get much Gay ass, is soon hooked on the sinewy defined and versatile body of Ivan the dancer.

Joe comes to see Ivan dance and is too impressed and intimidated to come backstage after the performance. He later arrives at Ivan's apartment in the middle of the night, very drunk. John, the young dancer, also arrives and the three get it on. This seems to confuse everyone but Ivan who takes it all in stride in his charistically cool manner.

It doesn't take Joe's other trucker friends long to get wise to the real nature of their buddy's sex life and they all end up at Ivan's popular pad

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for a gang fuck. Joe is the one who gets fucked while Ivan, bored, sits on the side lines with his earphones clamped to his head. Soon, but not too soon, Ivan tires of the whole thing and throws out the entire lot of them. He realizes that all of this horsing around with the truckers is tiresome and he invites young John to move in with him. John is glad to get Ivan in the end, as it were, and John is also happy to be leaving the YMCA where he has been living. At the final fadeout, the two dancers make love until the light of the breaking dawn finds them on the roof dancing against the panorama of a sleeping New York City.

This outline cannot convey the impact of P.P. Mans' subtle and adult screen play, the relaxed and increasingly characterizations of Henk Van Dijk as Ivan, Garry Hunt as Joe the trucker and Jeff Sullivan as John. The creators of "Ballet Down the High Way" have not been afraid of playing some games with the Gay stereotypes. The protagonists in "Ballet Down" each embody the flexible and three-dimentional kinds of masculinity than one, of course, finds in actual experience and seldom if ever in a gay film. It is obvious that a man in a so-called feminine occupation like ballet can have more of the qualities that we think of as masculine than a man in a so-called masculine occupation like driving a truck. In addition, director Deveau has presented us with much unorthodox humor which stems from the characterizations, "Ballet Down" is full of real humor, not mere gags. Jack Deveau and P.P. Nans know that things can be both funny and sexy at the same time.

Near the end of the film there is a double jerk-off scene in which the trucker, lying on Ivan's bed, cums on a photo of the dancer while Ivan jerks himself off in the shower. There are times when a man would rather do it himself.

All of the production values of Hand in Hand's "Ballet Down The Highway" are first-rate; the film is beautifully edited by Robert Alvarez, Stan Freeman and Ian Herman have written and performed a musical score that is exceptionally beautiful. "Ballet Down the Highway" is good hot prono and it is the best movie to emerge from the porno genre yet. See it □

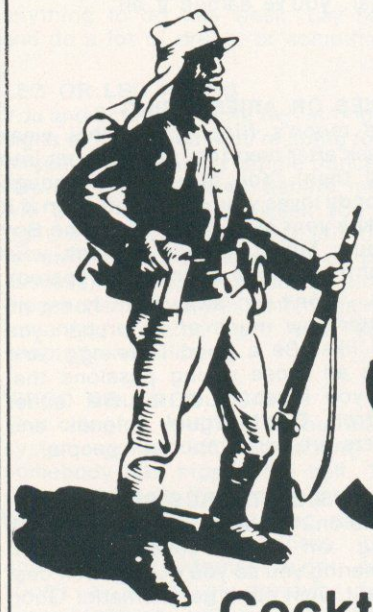
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the stars and I agree

by Dellie Dorfman

Happy Birthday to you, Happy Birthday to you, Happy Birthday First week of Scorpio, Happy Birthday to you.
I wrote your own special little birthday greeting from rotten little me to even rottener little you.

NOVEMBER 3rd
Been hatching any weird wonderful ideas lately? Today, when your Scorpio sun is in the same place (conjunct) as the new moon it's time to fire up your birthday rockets and let'em rip!

NOVEMBER 4th
Relax. Have you been thinking of making a move? (You and your lover are finally going to get it together, **maybe**) don't brood over it! Do it!!

NOVEMBER 5th
Smile!!! You grim bastards. Good times are upon you. You have my permission to climb out of your cave, your playmates have been missing you. This is no time to let that good ol' parade pass you by.

NOVEMBER 6th
Don't do anything illegal!!!!!! you can get snagged by the "fine print" and/or smooth talk. Take stock on all existing situations, get ready to make any necessary changes and for God sakes be good!!

NOVEMBER 7th
Today is a very weird day for you. Absolutely anything can happen. Enjoy it! Things may get boringly normal real soon.

NOVEMBER 8th
Think you're hot stuff, Huh? Here comes the "**Big Test**"!! You **can** come through with flying colors (not the Hell's Angels kind) it's all a matter of being in the right place at the right time. See to it that you're there.

NOVEMBER 9th
Frustration seems to be your current hobby. Whatever you do don't give in. This is just a time of intense changes. Nobody is intentionally bullshitting you. You can see things more clearly than anyone else if you want to. Face facts. Fairy tales **don't** come true for you now!

NOVEMBER 10th
Keep pushing, you Alp climbing fool. You are getting nearer and nearer the top. Just don't shoot too high too fast. Slow down, enjoy what's happening around you. Lay back, sugar, you've earned it all.

ARIES OR ARIES RISING
The moon's flipping out this week (week after next too, but we'll get into that then). You may feel as though nobody loves you. Be Sweet! Even if it makes your eyes cross. Keep the Boy Scouts Motto running through your slightly numbed brain, (be prepared). **P.S.** Don't run away from home no matter how much of an orphan you feel like. Be a good little egg, and keep all those raging passions that get you in so much trouble, under control. **Don't argue!** Friends and Lovers are very important people.

TAURUS OR TAURUS RISING
Come on, this week get that irky little thing off your chest. It's still bothering you so you may as well deal with it. Just don't get dramatic! Good intentions are a crock, it's about making decisions to your own advantage. Wipe all those old slates clean. Then keep it very low key around those people most important in your life, this week they're very touchy, so this is no time to lock horns with the people you love.

GEMINI OR GEMINI RISING
How long have I been telling you guys to fall in love already! Damn It! Do It! Not everybody is boring. They're just has to be somebody out there, at least as facinating as you. Love is not an endurance test (or maybe it is). Stop exerting so much of that whimsical pressure. Good old Gemini is about to join **the real world** (whatever that is) and become grown-up! (Sure they are!!!!) P.S. Be aggressive but don't push it by taking chances.

CANCER OR CANCER RISING
Detour time. Now don't get upset, it's really no big thing. If you're prepared it will only throw you off for a day or two, Pul-lease don't start complaining. This situation isn't complicated, just tedious. If misery loves company, stay away from the company. Actually you can skip the misery too for that matter. Pretend you don't have anything to do this week. Lay back and do a lot of drugs, or something.

LEO OR LEO RISING
You and Scorpio are the two strongest signs of the zodiac. You're going to be forced to utilize every single ounce of this remarkable power. Believe me it will be worth it. This week you sit tight, it's not your turn. Use this time to make contacts (the secret of your success). Be charming, but be aloof! Please remember, no commitments, romantic or otherwise. Just keep slipping and slidding.

VIRGO OR VIRGO RISING
That clanging you hear is your alarm system going off, something or somebody has tripped the bell. The warning here is that **nothing** should take precedence over taking care of your own personal business. Like one's Sainted Mother might say; "Don't a lender or borrower be!" Farsightedness pays off. Your squirely habits are now revered by friends as great insight. Stay home, keep quiet, busibodies are your downfall.

LIBRA OR LIBRA RISING
At the end of this week you are going to emerge swan-like (finally). Be Bold and Revolutionary. You're fabulous, plug it in and turn on the switch. Your time to glow has come.

SCORPIO OR SCORPIO RISING
Try not to be overly sensitive to externals this month. It might be a good idea to carry some rags around to stuff in gossipper's mouths (whatever you do, don't listen). You're slowly feeling out a new approach, don't rush. Thouroughness and thoughtfulness are your keys to effective action, keep on, you're going straight ahead.

SAGITTARIUS OR SAGITTARIUS RISING
You're surrounded by warmth, enjoy it. Don't let anything pressure you into doing something that doesn't sit right with you. A long clear look into the future will keep you one step away from the bear traps (I hope). Think about your **entire** life, the area you skip, or don't give heed to, may be precisely the area that can lead to your falling apart. Be Alert!!!

CAPRICORN OR CAPRICORN RISING
Follow your well made plans exactly down to the last detail. As a matter of fact, this week's key to smooth sailing is being friendly, open and precise. This might be kind of a corny approach for some people, but for you it works like a charm. Wouldn't it be nice if things were always so uncomplicated.

AQUARIUS OR AQUARIUS RISING
This week is a good time to stay in the background, and let the crazies whirl around you unnoticed. Is that possible? If anybody can remain aloof to their environment you can. Live each day for itself and leave long-range plans for the future.

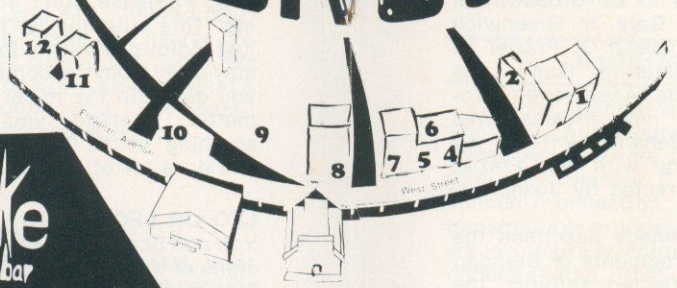
PISCES OR PISCES RISING
You're doing great fishies, just don't bite off more than you can chew. Take your time and start actually collecting and filing those remarkable ideas you've been having, so that come '76 you can have a real live organized system that you can use to start some fabulous new projects, (that really might work).

See you next week, same time, same station.

Love, Dellie

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where it's happening

Top Of The Gate

Producer Elliot Martin announced that "Conversations With An Irish Rascal," the new musical biography of Brendan Behan, which was the hit of the 1975 Edinburgh Festival, will open on October 29 off-Broadway at **The Top Of The Gate**, in Greenwich Village. Starring David O. Frazier as Behan, and featuring Gusti, the Playhouse Square Association production of the new musical was adapted from Behan's writings by Kathleen Kennedy with Mr. Frazier and has been directed by Joseph J. Garry.

Playwright Kennedy described the production of "fragments of Brendan Behan's life reflected through the poetry of his words, and the poignancy, bawdiness and joy of his escapades, sewn together with biographical material and embroidered with Irish music."

Brendan Behan, born in Ireland in 1923, was a singer and storyteller by nature, a writer by persuasion and a drinker of worldwide proportions. He wrote two critically acclaimed plays, "The Quare Fellow" and "The Hostage," and a delighful autobiography, "Borstal Boy" as well as other books before fame and drink felled him. He died in 1964.

Regular performance schedule will be Tuesdays through Fridays at 7:30 p.m., Saturdays at 5:45 p.m. and 8:15 p.m. and Sundays at 3:00 p.m. and 7:30 p.m. at **The Top of the Gate**, 160 Bleecker St. 246-4180. ☐

Beckett

Theater for the New City presents Mabou Mines performing "Beckett".

This all Samuel Beckett program includes the world premiere of Samuel Beckett's "The Lost Ones" of which Jack Kroll said "stunning, one of the most original and magical of all Beckett productions"; also, "Play", and "Come and Go." The program will play four weeks, October 16 through November 9, Thursday through Sunday. Two shows nightly, 8 and 9:30 p.m. There is limited seating, Reservations essential. For reservations, call 691-2220 after 1:00 p.m. on weekdays.

Theater For The New City, Malou Mines Performs "Beckett", Oct. 16th — Nov. 9th, Thurs. — Sun., at 8:00 and 9:30 p.m. ☐

Sonfist Show

Galerie Ariadne will exhibit Alan Sonfist's **Autobiography of Abandoned Animal Hole** from October 21 through November 7, 1975. Sonfist's concern/connection is with the transmutable processes of nature. His art is integrally contingent upon the understanding that the world is always in a state of flux. In Sonfist's words, "A plant grows in cycles, a man moves in cycles, my work tries to bring about awareness of these movements."

Autobiography of Abandoned Animal Hole, a 4' by 20' by 7' composition of plaster, earth and natural elements, is accompanied by text and twenty black and white photographs. Sixteen of Sonfist's drawings will also be shown including several pressed flora pieces which are, as they are being seen, undergoing the natural process of change.

Alan Sonfist, an American artist born in 1946, has had his work on view in numerous exhibitions, shows, and situations. His art is widely reviewed and part of many permanent collections including the Museum of Modern Art, N.Y., Stedelijk Museum, Holland, and Boston Museum of Fine Arts.

Galerie Ariadne is open Tuesday through Saturday from 10 until 6, and is located at 410 West Broadway. ☐

Plays Wanted

TOSOS (The Other Side of Silence) is now seeking new plays, musical revues, poetry readings, art and photo exhibits, films and other creative work

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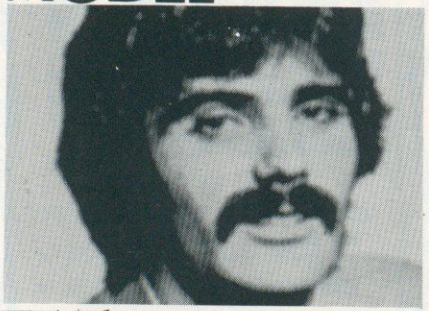
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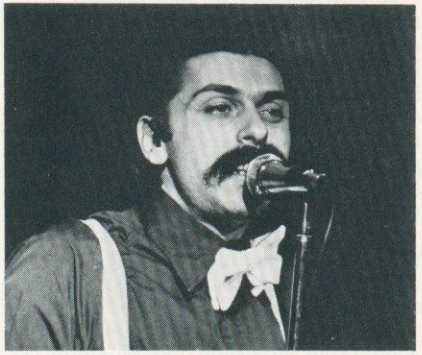
for presentation at their off-off Broadway theater in SoHo.

This non-profit organization is a workshop dedicated to, "an open and honest exploration of the many expressions of the Gay lifestyle." They have a main stage, which is seeking full-length theater pieces, and a workshop series which is open to shorter plays, readings, revues and films. Art and photo exhibitions are coordinated to accompany other productions. TOSOS is especially looking to increase the number of offerings by women.

Writers and artists are invited to submit their material or address inquires to Doric Wilson, 115 Bedford Street, Basement, New York, N.Y. 10014 or John Glines, 28 Willow Street, Brooklyn, N.Y. 11201. □

Gay Poet

Emilio Gubiero and The Hot Little Band knocked em dead at **The Theatre for the New City** last month. Reciting



his sexually oriented, Gay liberation poetry to a jazz accompaniment, Emilio once again proved to be a highly entertaining as well as enlightening performer. The Hot Little Band is under the direction of Edwin Kapinos, who composed and arranged the music for this excellent show. They provided a tight, soulful sound behind Emilio's lyrical vocals, creating a spectacularly moving effect on their audience. Emilio's work can be compared to that of Allen Ginsberg or Patti Smith but is, none the less, original, and up to date.

"Okay man, up against the wall
Stop worrying about whether those pants are going to fall
Didn't I tell you I was going to give it to you all?"

Emilio has been appearing around the City at various clubs and theatres, and has had enthusiastic audience responce everywhere except at the C.B.G.B. where he was unfortunately booked with a punk-rock band and had to fight an uphill battle against lousy accoustics and a hostile rock audience. He'll be appearing at **Mothers** on Friday, November 7, Saturday, November 8, and Sunday, November 9; shows at 10:30 and 12:30 nightly. A compatible group, The Rosie Ross Band, will open the show. Hope to see you there!

Shaman Company in "Sly Mourning"

At the Performing Garage, 33 Wooster Street.

"Sly Mourning" is described as a "Sequence of Events from a Lesbian and Gay Men's Theater Company." It could also be described as a pastiche of loosely connected scenes of homosexual life with an ever-present death motif. There are some howlingly funny bits, but the pseudo-chic SoHo audience, perched intently on their wooden bleachers, seemed so profoundly interested in "getting the message" that one was embarrased to laugh at what the authors truly intended to be much-needed comic relief. Was this the fault of the audience? Perhaps.

The cast was very competent, one and all. They were completely at ease, uninhibited, and obviously dedicated. The scenes are actually small vignettes and several are quite poignant comments on the plights of the homosexual lifestyle. The "Court Scene" with a following "Harangue" by prosecuter Ron Vawter were especially notable in their biting wit and commentary on the state of the legal system in general and as it applies to Gay people in particular.

Jack of Diamonds

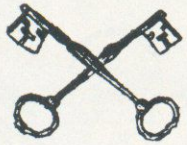
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Special mention should be made of Marilyn Galfin in the "Mickey's Death" scene when she gives a gift of her day. An act of touching yet innocently humorous devotion.

In all, I suppose there was a connection. To my jaded eye, everyone seems to die and end up in a happier place. . .after suffering the pangs of living in a normal, oppressive, world.society. If this is the message, God help those who follow this type of piper.

The stark stage constructions were manipulated cleverly enough and the direction by Stephen Borst at times approached a kind of coreography. The scenes flowed easily into one another and there was not the usual amateurishness one generally finds in such off-off Broadway attempts. Some good writing here too.

"Sly Mourning" will be performed Thursdays through Sundays at 8 p.m. through November 23rd. □

Cherry Vanilla At Trude Hellers

Cherry Vanilla and The Rymbo Band have just completed a very sucessful two week engagement at the legendary Greenwich Village night-spot, Trude Heller's Cabaret. The pink-haired poet and pop-tart has put together a truly spectacular rock show. With the same incredible talent



she used to take a little known British folk-rock performer and turn him into the most spectacular rock star of the decade, Cherry has now set out on the road to stardom with her fantastic Rymbo Band! The band is Patrick Henderson, Piano (and he also co-writes the songs with Ms. Vanilla); William George Elworthy, Guitar; Garry Ferraro, Bass; and Hillee Jay Michaels, Drums. They are spectacular! Several record companies are vying for this hot ensemble, but Cherry is, with her legal advisors, taking a real good look at the fine print. This is one pop star who is not going to be burned by the record industry! Cherry Vanilla and The Rymbo Band will return to Trude Hellers on Christmas night thru New Years Eve. What a way to end the year! Reservations are suggested. □

Two On 18th Street

Manhattan Lambda Productions is now at the new 18th Street Playhouse and is presenting two new plays. "Cupid Is A Bum. . .Is A Bum. . .Is a Bum" by John Kirkpatrick, and "Paradise Gardens East" by Frank Gagliano, directed by Eric Neilsen and produced by special arrangement with Samuel French, Inc. These plays will be presented every week-end in November with previews Sat., Nov. 1, at 10:30 p.m. and Sun., Nov. 2 at 7:30 p.m. On subsequent week-ends curtain times will be at 10:30 on Fridays and Saturdays and 7:30 on Sundays.

Manhattan Lambda Productions, Inc. will be presenting a new production every month through the season. There is a donation request of $3.00. The theater is at 145 West 18th Street and reservations may be made by calling 675-1197. □

N.Y.T.E. Musical

"Tania", by Mario Fratti, music and lyrics by Paul Dick, directed by Ron Nash, a musical drama about an heiress who is kidnapped by a revolutionary group; Wednesdays through Sundays, November 5 through November 23, 8:00 p.m presented by **New York Theater Ensemble**, 62 East 4th St. Reservations 477-4120 after 6 p.m. $3, students $2, TDF.

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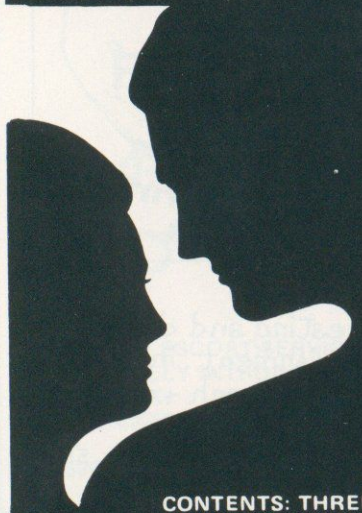
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The New York Theater Ensemble is also presenting "1984-NOW" a new play based on George Orwell's famous novel "1984" on Wednesdays and Sundays through November 16th at 7:30 p.m.

Columbia Gays

Gay People at Columbia the University's Gay organization, will hold its monthly Gay Dance on Friday, November 7th at the private club, **Galaxy 21**, 256 West 23rd St. (between 7th and 8th Ave.) from 10 p.m. until dawn. Charges are $2.00 CUID, $3.50 any student ID, $5.00 general admission. For further information cll 280-3574.

The group has also announced Gay Discussion Groups every Monday from 9 — 11 p.m. in the Furnauld Basement Gay Lounge and Gay Socials every Wednesday from 9 to midnight, free food and beer and soda on sale. □

Hot Peaches

Can Little Red Riding Hood escape the clutches of the big bad Louif Wolf. Can Granny keep her tacky After Hours Bar free from the protection rackets? Can the good fairies get it together enough to protect Little Red Riding Hood and Granny from the Goblins oppression???

Come see the fight to the finish between Little Red Riding Hood and her Fairies against Louif Wolf and his Goblins in "Hot Peaches" new Musical "Ms Hood" or "Ewes afraid of the big bad wolf."

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Male Man

With this issue of **WHERE IT'S AT** we inaugurate a new column which will be a regular feature. DISCO will be about the latest in recordings, D.J.'s and the booming discotheque scene. The column will be written by the well known D.J., Joe Palminteri, who was formerly with radio stateion WBLS-FM, **Hollywood** and the **Sound Machine. His latest venture is the Male Man Disco**, a brand new spot on Park Avenue South, at the corner of 19th Street. **Male Man** does not fall in the general slot of dance bars. It boasts a fantastic sound system and excellent lighting, it is also in an excellent and so-far virgin location. **Male Man** will be open seven nights a week. . .phone 677-9539.

Truck Stop

Finally someone has taken a name appropriate for a Village location before some clever uptown person snapped it up, like they did with the **Warehouse8pier 51** on Amsterdam Ave. What better name for a new private club in the West Village area, on Washington Street just south of Christopher (589) than **Truck stop?** And what better place for it than a huge former trucking terminal, with multi-level platforms, a 60 by 22 foot "sky wall" and an enormous overhead door that rises up to the ceiling? You can almost hear the diesels warming up for their long distance hauls.

the dance floor is mamouth, accomodating over 2,000. The latest in sound systems and the most eye-catching lighting system around further enhance this club. D.J.'s are Jose Fernandez and Gilbert Rodriguez. This place is bound to be a hit. The opening night party recently was mainly intended to get a reaction from the guests. . .and from the lines of people signing up for membership, the response was a whopping success. And dig this, plans are afoot to add a laser beam to the fantastic lighting display. □

Short Flick

There was a very ambitious and extremely clever "Short Subject" shown at the **Adonis Theater** the night of the champagne preview of "Ballet Down The Highway". It was so good that we think it deserves mention and further showings. The 12 minute film is entitled "Puttin' On A Show" and it was produced, directed, and everything else, by George Toro. The film is being handled by Youth Film Distribution Center, Inc. 43 West 16th Street.

Apparently the concept for the film was George Toros' and it was made on a grant of $1500. It was two years in the making and though it doesn't seem so, the cast members are all ameteurs. The idea centers around the Movie musicals of the late thirties and forties. Production numbers are done to actual recordings of the famous stars. There is Marlena, Carmen Miranda, Dick Powell and Ruby Keeler and more, all mimed by appropriately and outrageously costumed guys. The color is great as is the sound. George used many friends in the film and even, "dragged people in off the street."

He did a very funny cartoon bit himself. . .a great take off of the famous Busby Berkeley boom camera shots. This clever short film deserves to be seen again. □

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Boston

Report on the Boston listings in the September issue. Baths. The La Grange Baths is still operating on a policy of insisting they will accept a member only if he is introduced by someone already a member, for a $5 annual membership charge; but the fact that they do not have to do this for reasons of protection from the police is revealed by the fact their new competitor, the Liberty Tree Health Club, will accept a member "cold", if he will shell out $10 a year, and $3 a month. Now it is clear, therefore, that the La Grange Baths are putting up a false front of exclusivity, and, if you saw some of the items the cat drags in, you would realize there is nothing exclusive about, them; in fact, they have a boy of Spanish origin working at the cashier's desk to communicate with Spanich riff-raff who are members.

But you can see that, forking out $13 at Liberty Tree to get in plus the cost of a room or a locker, makes it an expensive proposition the first time around, at least, when you compare it with baths in New York, such as the Beacon where you walk in and get a room for $9 or the Sauna at W. 58th for $7.25. In short, the baths in Boston are a racket. . .You can't **say** that, but you might better locate them by adding the listings to read as follows:

Club La Grange Baths, 4 La Grange St. off Tremont, Membership Only.

Liberty Tree Health Club, 39 Boylston, right off Tremont, Membership may be acquired at Gate.

You must realize any New Yorker reading your book won't know at which end the numbers starts on Boylston, that the low numbers are in the heart of town, near the junction of Boylston and Tremont. The Liberty is only a few doors from the Carnival, and the Liberty has the advantage of a ground floor entrance, no long flight of steps to climb. as at the La Grange. . .but still over $20 is a lot to shell out to get in there the first time.

The third one, Regency Health Center, is located at the other end of Tremont Street down nearer the Kennedy Center and Sporter's; a short street in the vicinity of Summer St. . .but, it being a rainy night I did not take the time to investigate its exact location or policies.

Bars. Again, only had time to visit three.

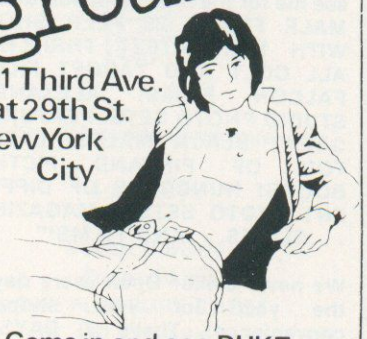
Drinks have gone up some, at both the Citadel and the Napoleon Club to $1.25 on week nights, $1.50 on Saturday which may account for some of the business at the Carnival, where drinks are only $.70 on week nights. The Carnival is for a more proletarian type of patronage than either of the others, and some people are not there for cruising or dancing, but to concentrate on the pool table and the pinball machine on the front side (facing Boylston); others move towards the back (there is also an alley entrance), where there is a juke box and Watusi type dancing. They employ a sort of shill, a slight boy called "Fred" to dance, in order to make things look lively, and while he was fairly bright at an early hour, dancing with a couple of fat dykes, I should think he might look more like the characters in "They Shoot Horses, Don't They?" later on. Lunatics wander in there off the street, who might not be likely to turn up at the other bars mentioned. A character lurched in who turned out to be a Jehovah's Witness, trying to save the denizens from Sin, and was ejected. Are there hustlers? I could not make out, because American hustlers so often have the delusion that the client ought to approach them first and not vica versa. There is a mixture of ages in this place; it is not so strictly Youth-Smouth as Sporter's is, and an older person is not made to feel so completely frozen out of the action as he is at Sporter's. Well, you can stuff Sporter's up your daisy.

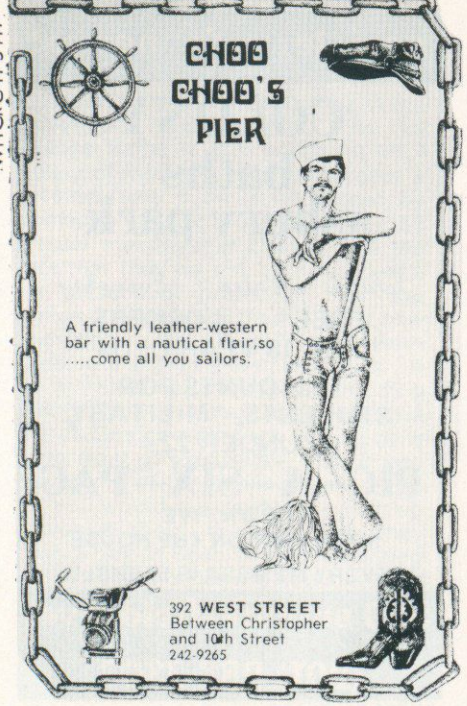
And maybe the young fry are getting fed up with Sporter's too, as there is a sudden marked increase in youth attendance the last few months at The Napoleon Club, especially on Saturday night, when the dance floor upstairs is rocking with Watusi performers, and the upstairs bar also doing business, as well as the two downstairs; but the sentimental still hang around Old Marie at her piano, while she plays "My Ship Has Sails That Are Made of Gold". . .and one shaggy oldster was rendering "If Ever You Would Leave Me." The curious thing is that the young people still tend to wander around there like zombies, not making contact with anyone for a long time; whereas it is the Older Lovelies who are more uninhibited, regarding it still as Their Territory, and sometimes march right up, without any preliminary, and proposition you to go home with them. I'm not talking about attractive and soigne older men, who do turn up there, but rather obese ones, bald or commonplace, or even with shoulder length hair in an effort to be "with it"

The Citadel, for reasons unknown to this occasional visitor, does a much livelier business downstairs at its Lesbian bar than it does upstairs at its faggot bar. Men are not admitted to the downstairs bar, and I suppose women are not admitted to the upstairs bar. There is a dance floor at the upstairs bar, but only juke box music. One couple who were really in love were there, dancing in an embrace, not in Watusi jerk-your-box style, and, my, it is refreshing once in a while to see some signs of tenderness in a gay bar, and not the eternal presence of either estrangement or hostility. It would be difficult to say what the Citadel is all about, but I would guess it is not principally a Singles Bar, it seems, on the surface, to be more a place where a married couple come on their night out, or a group of friends come, people who do not want a place that is too crowded or too noisy. . .but, you never know, the "girls" of both sexes are so fickle, it might suddenly become the rage. It has very comfortable black leather armchairs at the tables, which is a lot more than can be said for the seating arrangements at the other places mentioned.

Am still mystified by Miss Denlea's guessing game on page 12 of the September issue, because it has no

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relationship to the photgraphs one presumes are put there to ge guessed and identified. Looked through the magazine in vain trying to find the indentification list for the pictures (a) Hurd Hatfield in "Dorian Gray", (b) John B. with portrait of Marian Marsh in "Svengali" (c) Shirley Booth in "Sheba". . .(d) ? (next page) don't know one and two, bottom one is Estelle Taylor and Beulah Bondi in "Street Scene", and on the other page, it's a cinch.

As for the prizes, the incentive to go to Man's Country is only for the young and agile; there are too fucking many stairs in the in the jernt to climb up and down, the elevator doesn't come half the time, and there are no benches to sit on, waiting for it to come. In a Bath **something** has got to come. . .even the elevator.

Lastly, you'd be surprised and shocked how little known **WHERE IT'S AT** is outside N.Y. The cashiers at the two baths had never seen it before, and various persons to whom I showed it at the bars had not seen it either.

One of the ultimate in gay characters in a new play appears in "Kennedy's Children," now trying out in Boston. The character is called Sparker, and he is a would-be actor who can never get above the level of Cafe La Mama. The actor's name is Don Parker; you better try and do a feature on him, because of the part itself, the identification for swarms of New York "boys" with this sad item is going to be very strong. . . □

Hadrian

crystal's

WII, we've gone weekly, so you'll have to talk a lot faster kids. We heard that famous pianist about town, Wally, got ripped off on the subway recently. The only thing they took was his copy of **WHERE IT'S AT**, and after he'd carried it around all day. That's what he gets for trying to go home once a week.

We think **Marie's Crisis** ought to do something special for the bi-centennial, after all Tom Paine did hang out there. How about it John? Caught Ava Williams at the **58th Street Piano Bar** that's a great room to operate in. . .so many angles.

The one and only Sherwood, from the **Monster** at Cherry Grove, is now tending the newly installed, old fashioned bar at the **Big Dish**. . . where's June? We found out the reason no one has seen Miss Phyllis. She's resting up because they're doing close ups soon and we all know how those all night parties can ruin a girl's complexion.

If you haven't seen "Mahogany" yet stop by **One Potato** and see Dell. Walter (Hattie) Dale was doing a cameo there, she'll be back on the lot again very soon, I'm sure. The unofficial opening of **Huey's on Hudson** took place recently and something must be up, Mona was there. Dale Driscoll is tending bar. . .read those contracts carefully this time.

What happened to **Choo Choo**'s look alike contest? No one came looking like him, or was that really Choo Choo behind the bar? Bobby of **Tiny Alice** looks very well indeed back behind an uptown bar, but he claims they all think he should go back downtown. The **Yellow Brick Road** is getting lots of action from its piano bar.

A special note: Dear **Fedorables**, please—no more mushrooms on Tom Ross's dinners, he hates 'em. According to Bruce it is absolutely not true that the **International** is doing away with their well known entertainment policy. Dick, the bartender at **Lucifer**, did a centerfold not long ago. . .ask him where. Frances Faye a hit at **Upstairs at the Spindletop.**

Here's a tip for you horseplayers: Next year's Derby winner should be "Honest Pleasure." The horse of this year will be "Forego". These are Crystal's predictions, so remember Bobby (Flame!). Sophie is now a grandparent, Crisco had a foal. Who saw Beverly Sills on opening night at the Met? I hear she was hot!

We hear that Carpenter has rushed off to Hollywood to do an anniversary stint with Debbie Reynolds, singing their famous "Abba Dabba" number. That originated twenty five years ago in the film "Two Weeks With Love." And Carleton still wears tennis shoes!

What is **Prive** going to be? A restaurant, of course. . .but from the looks of all the work they are doing it's going to be "something else" The latest rumor in the **Royal Roost** cock-fight has a famous lady entrepreneur taking over the place, we hope this one is true and that the flying feathers finally float to the floor. "Boy Meets Boy" the Gay musical, appears to be headed for a long run on Seventh Avenue South.

Got to go get my ears washed out so I can speed up my listening. See you next week. □

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disco

by Joe Palminteri (D.J.)

Since this is the first issue of Disco Dish, I would like to familiarize you with what I intend to cover in this column each week. Basically I intend to review all the new record releases and cover all major events that are going on in the disco scene. Now that I have explained the initial format, I would like to welcome everyone back from Fire Island.

For those unfortunate people who did not get out there this year, let me tell you that you missed the most insane year the island has ever had. In the Pines, you had Barry Lederer knocking them dead at the **Sandpiper.** As for the Grove, which I must admit was the place musically this year, you got a real treat. You had probably the two most talanted disc-jockeys I have ever met, Vincent and Bobby D.J. spinning at the **Ice Palace** and Mario and myself spinning discs at the **Monster.** Whenever you went out to party, you could be assured of having a good time because of the music.

Well, the season on the island is now over, and quite a bit is happening right here in the city. As we all know, the trend for the past year has been to party at the after hour lofts. The reason being people enjoy comfortable atmosphere and supurb music. For those of you who enjoy these lofts, you have plenty to choose from this year. Saturday, Oct. 18th. the well known club **Flamingo** opened and it was a spectacular night. They have added some Palm trees and lights to their already fabulous decor and, combined with the music of their D.J., Vinny Carleo, made it an event well worth waiting for. Thank you Mike Fesco for **Flamingo**. Another membership loft this year is David Mancuso's loft located at 99 Prince Street. He has a sound system that has yet to be duplicated by any club.

Next on the agenda is another membership loft which I'm sure the world will be at. The name is **Infinity**, opening on Wednesday evening, November 5. The address of the club has not been made known to anyone as yet, but with Bobby (DJ) Guttadaro spinning there how can they miss.

Last but not least, I also have opened my own club here in the city. If you enjoy the best in disco music, dancing with the most gorgeous array of beauties combined in a barn style decor, then here is a place for you. It is called the **Male Man**, located on Park Ave. So. & 19th St. Its grand opening was on Thursday, October 23 and everyone that I have ever met was there dancing their asses off. The club is not membership even though most of its clientele is made up of the "jet set" Fire Island clique. Spinning there with me are some other well known disc-jockeys. On Mondays, Frank Strivelli of the **Alley** is spinning there and on Tuesdays, Paul Casella of **Hollywood** and the **Monastery** spins there.

Fortunately for all of you, Wednesdays through Sundays you can come down and hear me spin. I would like to personally invite all of you to stop down and see what I feel will be New York's next number one gay club. That's about all the news flashes I have on the clubs so why don't I tell you about some new record releases. Here is a list of 15 records I feel are worth while checking out:

1. **Summer Place '76**—Percy Faith (Columbia)
2. **The Zip**—MFSB (Phil. Int.)
3. **I'm On Fire**—5000 Volts (Philips)
4. **I Love Music**—O'Jays (Phil. Int.)
5. **Undicided Love**—Chequers (Scpeter)
6. **I'm Not Lovin'**—Don Downing (Roadshow)
7. **Sunny**—Yamba (Motund)
8. **Nowhere**—Hokis Pokis (Black Jazz)
9. **Nobody Loves Me Like You Do**—Jeannie Burton (Cotton)
10. **You Sexy Thing**—Hot Chocolate (Big Tree)
11. **Baby Face**—Consumer report (Wing & Prayer)
12. **The Girl From Ipanema**—Zakariah (Pip)
13. **Bali Hai**—Al Allen & Co. (Fantasy)
14. **Let's do the Latin Hustle**—Eddie Drennon (Friends & Co.)
15. **Never Gonna Let You Go**—Vicki Sue Robinson (RCA)

I heard a tape of a new single at **Scepter Records** last week. It's called "Sting Your Jaws" by Ultra Funk. It is a two part instrumental and, personally, I think part 2 is much better. It should be released soon on the Scepter/Contempo label. As far as album releases go, you couldn't ask for better records than have been released in the past two weeks.

An album receiving a lot of attention these days is the new Barbara Streisand LP called "Lazy Afternoon". The cut that everyone raves about is Shake Me Wake Me. The South Shore Commission LP is a must. The cuts are "Handle With Care", "Train Called Freedom" and a version of "Free Man" that is 7:21 in length with 2 outrageous breaks in it. The Armada Orchestra LP is now released with such classics on it as "Same Old Song", "Band of Gold" and "Tell Me What You Want". By far the cut "Cochise" has to be the hottest song to come along in a long time! The new Babe Ruth LP entitled "Stealin' Home" has a cut called "Elusive" which is excellent. The new Black Blood LP is also a must with the prime cut called "Chicano". It is a mixture of African & Latin and the effect is quite nice. The Masqueraders have a new LP called "Everybody Wanna Live On" which is also the pick of the album.

Two other LP's which I have been informed about but haven't been able to check out are: "Brazilia Carnival" by the Chocolate Boys (Import) and the new Blackbyrds album. I am told both are worth picking up. That just about wraps it up for the releases for the week. If you have any records you would like me to hear or write about, or any gossip on happenings in the disco scene, please drop me a line in care of this magazine or call me at 894-0651 CHOW!!!! □

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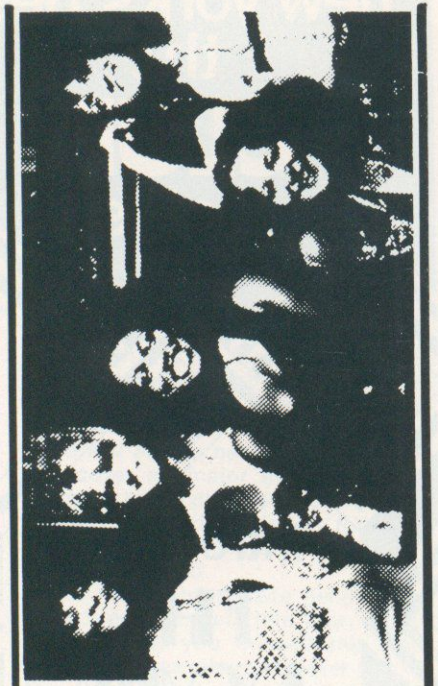
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BON SOIR—40 West 8th St. (near MacDougal St.) Open 7 days after 8 p.m. Live d.j. Admission charge includes a drink.

BUTTERMILK BOTTOM—108 Franklin Street (between Broadway and West Broadway) Private Club, members only.

CLUB 82—82 East 4th St. (West of 2nd Ave.) 477-1046. Closed Mondays. Sunday buffet. Tues. is Ladies' Night. Wed., Showcase Night. Thurs., Rock Night. Fri. and Sat. dancing with d.j. music.•

DUPLEX—55 Grove St. (between 7th Ave. and Bleecker St.) Two Floors. Intimate bar downstairs, dancing upstairs, mixed gay crowd.

KELLY'S VILLAGE WEST—46 Bedford St. (at Seventh Ave.) 929-9322. Open 7 days, noon to 4 a.m. No cover. Sunday buffet. Drinks are $1.25 and up. Entertainment, Wed. Showcase, and Thurs. through Sun. evening shows. Gay women and men.

LIMELIGHT—91 Seventh Ave. South (between Barrow and Grove Sts.) 255-9379. Open 7 days 11 to 4 a.m. Live shows, Mon. and Wed. with $3.00 admission charge which includes one drink. Fri. and Sat. $5.00 admission including two drinks. Disco mixed, gay.

NITE LIFE—85 Washington Place at 6th Ave. Open 5 days from 8 a.m. to 4 a.m. Closed Monday and Tuesdays. Cover charge on weekends, 4.00 including two drinks. Sunday buffet. Mainly Gay women's bar, d.j. in back room.

RENO SWEENEY—126 West 13th St. (between 6th and 7th Aves.) Continental cuisine. Moderately priced. Top entertainers in Paradise Room Night Club. Mixed.

TRUDE HELLER'S—Ninth St. (corner of 6th Ave.) 254-8346. Open 7 days, 5 p.m. to 4 a.m. Cover charge varies depending upon who is appearing. There is a showcase only on Monday nights. Mixed clientele, gay and straight. Disco before entertainment.

MIDTOWN
FROM 15th STREET TO 42nd STREET (INCLUDING CHELSEA, AND MURRAY HILL)

BAREFOOT BOY—304 East 39th St. (at Second Ave.) 532-0290. Open 7 days: 8 p.m. to 4 a.m. $2.00 Minimum on Fri. and Sat. entitles the patron to one drink. Beer and mixed drinks are priced at $1.00 and $1.35, respectively. Front room, bar; back room dancing to live d.j. music.

GALAXY 21—256 West 23rd St. (between 8th St. and 8th Ave.) 691-5585. Open 7 days from 11 p.m. until dawn. Private Club. Temporary membership fee, $5.00 per night, includes beverages and snacks. Live theater on Wed., Live Rock on Thurs. and Feature Films on Sun. Predominantly gay crowd.

MALE MAN DISCO—232 Park Ave. South. (corner of 19th St.) 355-9672.

MOTHERS—267 West 23rd St. (between 7th and 8th Aves.) Reservations: 924-9780. Drinks $1.00 and up day and night. Rock and Roll groups Tues. through Sun. Cover varies from $2.00 to $3.50 nightly. Shows at 10:30 and 12:30. Mixed young crowd.

OMEGA—347 West 41st St. (between 8th and 9th Aves.) 244-9581. Open 7 days, admission: Sun to Thur., $2.00 includes one drink. Fri. and Sat. $4.00 includes two drinks.

ROCCO'S—139 East 34th St. (between Lexington and Third Aves.) 684-9039. Open 7 days, lunch, cocktails, Sunday brunch: noon to 6 p.m. Shows nightly Wed. through Sun.

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BROTHERS AND SISTERS—355 West 46th St. (between 8th and 9th Ave.) 765-7848. Open 7 days, 5 p.m. to 4 a.m. Front bar, upstairs dining room. Back room is Cabaret and features top flight entertainment. Dinner only. Continential cuisine. Moderately priced. Minimum in the Cabaret. Mixed crowd, gays and theater people.

THE BUSHES—23 West 73rd St. (off Central Park West in the Hotel Park Royal.) SU7-5500. Dinner from 8 p.m. to 2 a.m. Sunday brunch, Italian cuisine, moderately priced. shows: Thurs., through Sun., at 10:30 and 12:30. $3.00 minimum at tables. Gay crowd predominantly.

GILDED GRAPE—719 8th Ave. (at 45th St.) 582-8690. Open 7 days, noon to 4 a.m. Fri. thru Sun., nights. $5.00 cover includes two drinks. Buffet served at 5, 6, and 9 p.m. Beer, $1.00 and mixed drinks $1.25 at all times. Monday, talent night. Tues. co-star night. Wed., go-go-boys. Thurs., dance competition. Fri. and Sat. dancing. Sun. night, round-up of competition winners. Gay types.

GRAND FINALE—210 West 70th St. (West of Broadway) 595-4206. Open 7 days from 6:30 to 4 a.m. Dinner to 1 a.m. Italian cuisine, moderately priced. Cabaret, $7.00 minimum at tables during show time. Show cases on Mon. Gay and theater types.

GYPSY'S CABARET THEATER—330 East 56th St. (off Second Ave.) 688-6945. Open 7 days, 4 p.m. to 4 a.m. Different show every night of the week. Minimum at tables is the price of three drinks. Two drink minimum at the bleechers. The patrons are a mixed bag of straight and gay "in" people.

HOLLYWOOD—128 West 45th St. (off Broadway) 265-8902. Open 7 days, noon to 4 a.m. Fri. and Sat., $5.00 minimum including two drinks. Buffet, Sat. and Sun. Beer, $1.00 and mixed drinks are $1.50 during the day. Night prices slightly higher. Two d.j.'s Mixed gay.

INFINITY—Private Club, members only. Opening early November.

LE JARDIN—110 West 43rd St. (between 6th and Broadway.) 354-5220. Open 6 days: 8:30 to 4 a.m. Closed Mondays. Cover charge, $6 for two drinks. Fri. and Sat. $9 for two drinks. Sunday Buffet in the Penthouse. Mixed gay and straight. A d.j. and tapes entertain.

JAMIES—33 East 60th St. 755-9431.

SPEAKEASY—2160 Broadway (at 76th St.) Cruisy, circular bar with pool table.

UPSTAIRS CABARET AT THE SPINDLE-TOP—254 W. 47th St. (East of 8th Ave.) 245-7326. Intimate room, top entertainers, two shows nightly at 10:30 and 12:30. Closed Sundays.

TIJUANA CAT—350 West 46th St. (between 8th and 9th Ave.) 265-9572. Open 7 days from 5 p.m. to 4 a.m. Serves dinner only. Mexican and Spanish food at moderate prices. Dinner served until 1 a.m. Entertainment, young, mostly gay crowd.

restraurants

DOWNTOWN
FROM 14th STREET, SOUTH (INCLUDING GREENWICH VILLAGE, THE EAST VILLAGE, SOHO, AND BELOW)

THE BIG DISH—West 12th Street (at West 4th St.) 243-9869. Dinner, Tues. through Thurs. 5:30 til 11 p.m. Fri. and Sat. 5:30 till 1 a.m., Sun. 6 til 12. Sunday brunch, noon til 4 p.m. American - Continental. Inexpensive.

THE BLEECKER STREET—302 Bleecker St. (West of 7th Ave.) YU9-3907. Open 7 days. Dinner Thurs. through Sun. 6 to 1 a.m. Breakfast 'n' booze from 8 a.m. til noon, Mon. through Sat. Summer Garden. American cuisine. Moderate.

BONNIE'S—82 West 3rd St. (between Sullivan and Thompson Sts.) Open 7 days, 2 p.m. til 4 a.m. Newly opened upstairs dining room. Continental Cuisine. Moderately priced.

CASA PACO—330 Bleecker St. (corner of Christopher St.) 989-9050. Open 7 days for Lunch and Dinner. Mexican Food. Inexpensive. Very popular corner.

CHARLIE AND KELLY'S—West Fourth and Perry Sts. 675-5059. Open 7 days. Cocktails from 4 p.m. Dinner 6 p.m. til midnight. Sunday brunch from noon to 4 p.m. Service bar, continental cuisine, moderately priced. Mixed crowd.

TINY ALICE RESTRAURANT

Intimate Dining

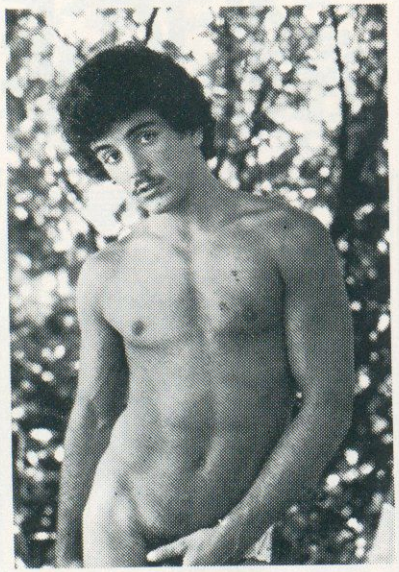
Italian & Continental Cuisine

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6:00 p.m. — 1:00 a.m.
Open
Monday thru Friday
5:00 p.m. — 4 a.m.
Open
Saturday & Sunday
6:00 p.m. — 4:00 a.m.

Sunday Brunch
1:00 p.m. — 5:00 p.m.

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DUGOUT—145 Bleecker St. (at LaGuardia Place.) 674-5050. Open 7 days: 12 to 4 a.m. During the day Draft Beer is $.55. Mixed Drinks are $1.15, slightly higher at night. Mixed crowd. Simple fare.

THE FARMHOUSE—175 Second Ave. (11th St.) 677-8807. Open 6 days. Tues. through Sun. Dinner 5 to 2 a.m. Southern and Soul food. Mixed crowd.

FEDORA'S—239 West 4th St. (between 10th and Charles Sts.) CH2-9691. Open for dinner only, Wed. through Mon. from 5 to 12:30 a.m. Continental Cuisine. Inexpensive. A Village landmark.

FIVE OAKS—49 Grove St. (near Bleecker) 675-9669. Open 5 days. Dinner only, 5 p.m. to 1 a.m. (Closed Monday and Tuesday.) Continental food at medium prices.

FOUR ELEVEN—411 Bleecker St. (between West 11th and Bank Sts.) Open 7 days. Dinner; 5 p.m. til midnight. Continental Food, moderately priced. Mixed.

HORN OF PLENTY—Corner of Bleecker and Charles Sts. 242-0636. Dinner only. Food is Continental and Soul, moderately priced. Busy restaurant with a garden.

NINTH CIRCLE—39 West 10th St. (between Greenwich Ave. and Waverly Place.) 243-9204. Open 7 days. Food served noon to 8 p.m. Simple, inexpensive menu. Draft beer, pool table. Gay younger males.

ONE, IF BY LAND, TWO, IF BY SEA—17 Barrow St. (between Seventh Ave. and West 4th.) 255-8649. Dinner only from 6 to 2 a.m. Historic Coach House. Open fire places, luxurious dining. French and Continental cuisine. Expensive.

ONE POTATO—518 Hudson St. (corner of West 10th St.) 691-6260. Open 7 days. Lunch from 11:30, Dinner: 6 to 2 a.m. A feature is their Sat. and Sun. brunch at $2.50 which includes a drink. Food is American and. Inexpensive.

PENNYFEATHER'S—89 Seventh Ave. South (at Grove St.) Convenient new eatery. Open 7 days: 24 hours a day. Has a sidewalk cafe.

RENO SWEENEY—126 West 13th St. (between 6th and 7th Aves.) Continental cuisine. Moderately priced. Top entertainers in Paradise Room Night Club. Mixed.

ROADHOUSE INN—570 Hudson St. (at West 11th St.) 243-4212. Open 7 days, 12 to 4 a.m. Lunch from 1 to 5 p.m. Dinner 5:30 to Midnight. Continental food. inexpensive. Beer $.75 and Mixed drinks, $1.25 and up. Villagers in jeans, etc.

SAZERAC—Corner of Hudson and Charles Sts. 989-0313. Open 7 days. Lunch Mon. through Fri. 11:30 to 4 p.m. Dinner every night from 5:30 to 1 a.m. Irish cuisine, moderately priced. Mixed crowd.

TOR'S—21 Greenwich Ave. (corner of 10th St.) 255-1337. Open 7 days. Lunch and Dinner. Sidewalk cafe. Standard food. Inexpensive.

THE UPSTAIRS—8 Weehawken Street (between Christopher & West 10th Sts.) 675-9868. Open 6 days from 7 p.m. til 1 a.m. Closed Mondays. Bring your own wine and beer. American cuisine, moderately priced. Later breakfast and hamburger menu, Friday, Saturday and Sunday until 6 a.m. Gay males.

VILLAGE GREEN—531 Hudson St. (between West 10th and Charles Sts.) 255-1650. Open 7 days. Lunch from 11:30 to 3 p.m. Dinner from 6 p.m. to 12:30 a.m. Champagne Brunch on Sat. from 11 a.m. to 3, Sun. from Noon to 4 p.m. Open Fireplace. Patio. Continental cuisine. Moderately priced.

YELLOW BRICK ROAD—228 West 10th St. (between Bleecker and Hudson Sts.) 924-2424. Open 7 days. Cocktails from 4 p.m. Dinner from 5:30. Piano bar Wed. through Sun. from 9 p.m. Continental cuisine, moderately priced.

MIDTOWN
FROM 15th STREET TO 42nd STREET (INCLUDING CHELSEA, AND MURRAY HILL)

BEAU GESTE—239 Third Ave. (at 20th St.) 475-9724. Open 7 days, 11 a.m. to 4 a.m. Lunch, Mon. thru Fri., 12 to 3 p.m. Dinner, 6 to 1 a.m. Sun. brunch. Continental cuisine, moderately priced. A duplex room with upstairs bar and downstairs dining room.

COMPANY—365 Third Ave. (between 26th and 27th sts.) MU3-9033. Open 7 days. Lunch, noon to 3:30 p.m. Dinner 6 to 1 a.m. Sun. through Thurs. and until 1:30 a.m. on Fri. and Sat. Cocktail hour, 4 to 8 p.m. and all drinks are 2 for 1. Sunday brunch noon to 5 p.m. Credit Cards: A.E., B.A., C.B., D.C., and M.C. New York and out-of-town gay crowd.

MR. SPATS ON 23RD—505 West 23rd St. (at 10th Ave.) 929-3173. Open 7 days. Lunch Mon. thru Fri. 11:30 to 4 p.m. Dinner every night from 5:30 to 1 a.m. Irish cuisine, moderately priced. Mixed crowd.

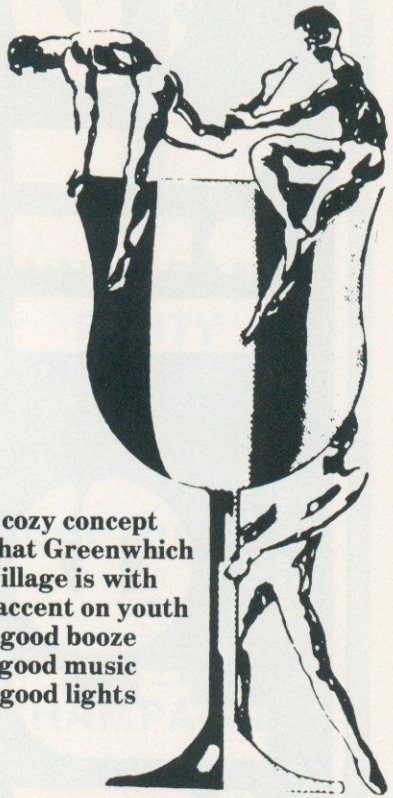
UNCLE CHARLIE'S RESTAURANT—543 Third Ave. (corner of 36th St.) 889-9690. Open 7 days. Lunch, Mon. thru Sat. from 11:30 to 4 p.m. Dinner from 5 p.m. to 12:30

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UPTOWN
FROM 42ND ST. NORTH (INCLUDING THEATER AREA, LINCOLN CENTER, UPPER WEST SIDE, TURTLE BAY, EAST SIDE, YORKVILLE.)

BROTHERS AND SISTERS—355 West 46th St. (between 8th and 9th Aves.) 765-7848. Open 7 days, 5 p.m. to 4 a.m. Front bar, upstairs dining room. Back room is Cabaret and features top flight entertainment. Dinner only. Continental cuisine. Moderately priced. Minimum in the Cabaret. Mixed crowd, gays and theater people.

THE BUSHES—23 West 73rd St. (off Central Park West in the Hotel Park Royal.) SU7-5500. Dinner from 8 p.m. to 2 a.m. Sunday brunch. Italian cuisine, moderately priced. Shows, Thurs, through Sun. at 10:30 and 12:30. $3.00 minimum at tables. Gay crowd predominately.

COUNTRY COUSIN—1313 Third Ave. (at 75th St.) 879-6614. Open 7 days, 4 p.m. to 3 a.m. Western decor. Fireplace, American cuisine. Modeately priced. Dinner 6:30 to 2 a.m. Sunday brunch. East side gays in abundance.

GAVROCHE—222 East 58th St. East of Third Ave.) 838-0279. Soft music and French fare. Open 7 days. Lunch 12 to 3 p.m. Mon thru Sat. Dinner 5:30 to 1 a.m., Fri. and Sat. to 2 a.m. Sunday 4:30 to 12. Complete and a la carte entrees, moderate to expensive. Mixed crowd.

GINGER MAN—15 West 64th St. (at Broadway) SC4-7272. Well established cafe in Lincoln Center area. Sidewalk Cafe. Open 7 days. A la carte menu. Lunch 12 to 4. Dinner 5 to 10. Supper until 1 a.m. Sunday brunch 1 to 4, features live classical music. French cuisine, moderately priced. Mixed crowd.

GRAND FINALE—210 West 70th St. (west of Broadway) 595-4206. Open 7 days from 6:30 to 4 a.m. Dinner to 1 a.m. Italian cuisine, moderately priced. Cabaret, $7.00 minimum at tables during show time. Showcases on Mon. Gay and theater types.

JOHNNY'S PUB—123 East 47th St. (between Lexington Ave. and Third) 355-8714. Open 7 days. Serves lunch only. Mon. thru Fri. from 11 to 2:30 p.m. Continental cuisine, moderately priced. Buffet Sunday evening

East Side Gays.

LA STANZA—953 First Ave. (52nd and 53rd Sts.) 355-3787. Fairly new intimate restaurant with service bar. Open 7 days. Lunch Mon. thru Fri. 11:30 to 3:30, Dinner 5:30 to 12:30. Prix fixe dinner complete, $7.95. Luncheon specials. Espresso, Northern and Southern Italian cuisine. Mixed crowd.

LUCIFER—338 E. 49th St. (at First Ave.) 755-5987. Open 7 days. Lunch 12 to 4 except Sat. Diner 5 til 11, late supper 11 to 1 a.m. Sun. brunch 12 to 4. Piano entertainment nightly 6 to 12. Continental cuisine, moderately priced.

PELICAN—200 West 70th St. (west of Broadway.) 595-8067. Open 7 days. Dinner only, 5:30 to 1 a.m. Sunday brunch. Nautical atmosphere. Seafood a specialty. Moderately priced.

SINGLES—951 First Ave. (at 52nd St.) 486-9832. Open 7 days, 11 to 4 a.m. Sundays, Noon to 4 a.m. Lunch, Mon. thru Fri. Noon to 3:30, dinner: 6 to 1 a.m. Sat. and Sun. brunch. Continental food, inexpensive, mainly gay crowd.

TIJUANA CAT—350 West 46th St. (between 8th and 9th aves.) 265-9572. Open 7 days, 5 p.m. to 4 a.m. Serves dinner only. Mexican and Spanish food at moderate prices. Dinner served until 1 a.m. Entertainment. Young, mostly gay crowd.

TINY ALICE—1069 First Ave. (between 58th and 59th Sts.) 355-8052. Open 7 days. Cocktail hour begins at 4 p.m. Dinner from 6 to 1 a.m. and Sunday brunch is from 1 til 5 p.m. Italian-continental cuisine, moderately priced.

bars

DOWNTOWN
FROM 14th STREET, SOUTH (INCLUDING GREENWICH VILLAGE, THE EAST VILLAGE, SOHO, AND BELOW)

THE ANVIL—14th St. (at 11th Ave.) 924-8528.

BONNIE AND CLYDE'S—82 West 3rd St. (between Sullivan and Thompson Sts.) 674-0959. Lesbian.

BOOTS AND SADDLE—76 Christopher St. (between 7th and Bleecker) 929-9684.

CARR'S—204 West 10th St. (between West 4th and Bleecker) 255-9742.

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CHALICE—185 West 10th St. (between 7th Ave. and West 4th St.) 675-8407.
CHOO CHOO'S PIER—392 West St. (between Christopher and West 10th Sts.) 242-9265.
DANNY'S FIRST—139 Christopher St. (corner of Greenwich St.) 929-9321.
THE DUCHESS—70 Grove St. (at Seventh Av.e) 242-1408. Lesbian
INTERNATIONAL—Corner of Greenwhich and Perry Sts.
JULIUS'S—159 West 10th St. (corner of Waverly Place.) 929-9672.
KELLER'S—384 West St. (between Christopher and Barrow Sts.) 243-1907.
MARIE'S CRISIS—59 Grove St. (between 7th Ave. and Bleecker St. and West 4th)
MARIE'S CRISIS—59 grove St. (between 7th Ave. and Bleecker St.) 243-9323.
MONA'S ROYAL ROOST—28 Cornelia St. (between Bleecker St. and West 4th) CH2-9557.
PAULA'S—64 Greenwich Ave. (east of Seventh Ave. S.) 691-3360. Lesbian.
PETER RABBIT—Corner of West 10th and West Sts. 929-5979.
RAMROD—394 West St. (between 10th and Christopher.) 929-9718.
RAWHIDE—Corner of West and Christopher Sts. 255-9733.
THE TRUCK STOP—589 Washington Street. Private Club.
TY'S—114 Christopher St. (between Bleecker and Dedford Sts.) 924-9714.

MIDTOWN
FROM 15th STREET TO 42nd STREET (INCLUDING CHELSEA, AND MURRAY HILL]

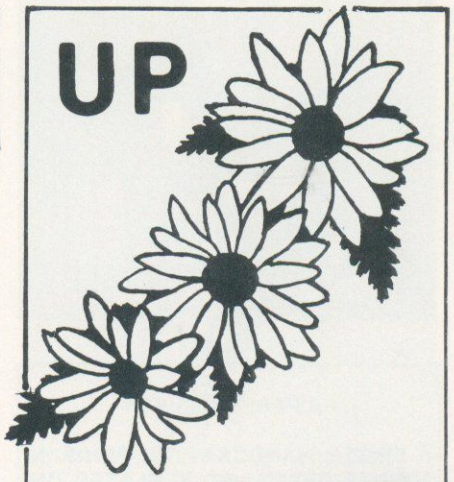
ANGORA—129 Eighth Ave. (between 16th and 17th Sts.) 929-9683.
BAREFOOT BOY—304 East 39th St. (at Second Ave.) 532-0290.
BIKE STOP EAST—381 Third Ave. (at 28th St.) 689-7124.
EAGLE'S NEST—21st St. and 11th Ave.
FUNKY FREDDY'S—388 Third Ave. 532-1650
GIANNI'S—59 W. 19th St. (between 5th and 6th Aves.) 691-7446. Lesbian.
HUNTING GROUNDS—411 Third Ave. (30th St.)
LEO'S LION—57 Lexington Ave. (at 25th St.) 686-9608.
THE SPIKE BAR—120 Eleventh Ave. (at 20th St. 989-8913.
THE STRAP—18th St. and 10th Ave.
UNCLE CHARLIE'S SOUTH—581 Third Ave. (at 38th St.) 684-6400.
UP YOUR DAISY—bobern842 West 28th St. (between 5th and 6th Aves.) 686-9390.

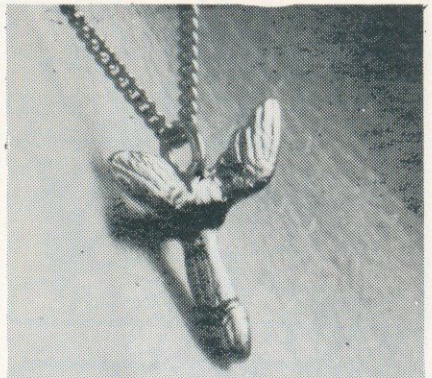
UPTOWN
FROM 42nd STREET NORTH (INCLUDING THEATER AREA, LINCOLN CENTER, UPPER WEST SIDE, TURTLE BAY, EAST SIDE, YORKVILLE.)

BARBARA'S—957 First Ave. (between 57th and 58th Sts.) 355-9672.
BIKE STOP—230 West 75th St. (between 7th and 8th Aves.)
BOOT HILL—317 Amsterdam Ave. (at 75th St.) 787-9412.
CAMP DAVID—1007 Lexington Ave. (between 72nd and 73rd Sts.) 650-0673.
CANDLE LOUNGE—309 Amsterdam Ave. (at 74th St.) 874-9067.
EAST 58th STREET PIANO BAR—1065 First Ave. (at 58th St.) 751-7520.
EDNA'S PLACE—858 9th Ave. (between 55th and 56th.) 586-9404.
G.H. CLUB—353 East 53rd Street (corner Second ave.)
HARRY'S BACK EAST—1422 Third Ave. (at 80th St.) 249-6991.
HAYMARKET—772 Eighth Ave. (at 47th St.) 586-9360.
JACK OF DIAMONDS—1085 Second Ave. (at 57th.) 755-8448.
LAST CALL—975 Second Ave. (at 51st St.) 753-0789.
MENEMSHA BAR—Allerton House Hotel. (corner of 57th and Lexington Ave.)
NICKEL BAR—127 West 72nd St. 874-9858.
NUMBERS—2057 Broadway (at 70th St.) 877-0060.
THE ORPHANAGE—204 West 41st St. (between Broadway and 7th Ave.) 221-9103.
PAINTED PONY—485 Third Ave. (at 84th St.) 744-9480.
PEARL'S PLACE—1854 Second Ave. (off 96th St.) 722-9664.
RAFFLES—106 West 43rd St. (off Sixth Ave.) 221-9371.
TOM CAT CLUB—903 First Ave. (at 50th St.) 826-9042.
UNCLE CHARLIE'S NORTH—1049 Lexington Ave. (at 76th St.)
WALTER'S PUB—264 West 43rd St. (between 7th and 8th Ave.) 695-9620.
WARHOUSE—PIER 51—324 Amsterdam Ave. (corner of 75th St.) 787-9585.
WILDWOOD—308 Columbus ave. (between 74th and 75th Sts.)
YUKON—140 East 53rd St. (between Lexington and 3rd) 421-8122.
ZIPPER—371 West 46th St. (East of 9th Ave.) 582-9647.

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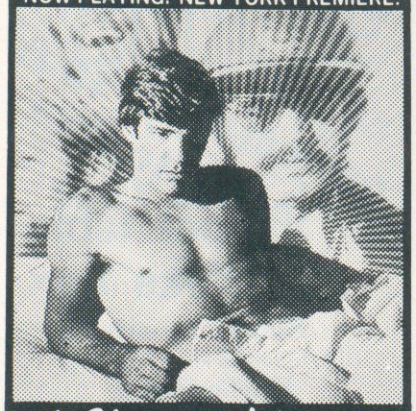
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OUTSIDE INN—8220 Baxter Ave. (Jackson Heights) 520-8406. Disco.
PEP McQUIRES'—120-20 Queens Blvd. (Kew Gardens) 520-9719.
SQUARE LEMON—135-0 Northern Blvd. (Flushing) 463-9582.
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CENTRAL HOTEL BAR—1290 Smithtown Ave. (Bohemia) 516-567-9333. Disco.
C'EST BON—2520 Merrick Rd. (Bellmore) 516-785-9345.
CHARDY'S—2850 Ponds Rd. (Lake Ronkonkoma) 516-588-6868. Disco.
CHARISMA—435 N. Sunrise Highway (Patchoque) 516-475-8818. Disco.
COACHMEN—239 N. Main St. (Sayville) 516-589-9683.
COLONIAL INN—Route 27A (Blue Point) 516-363-9580. Restaurant.
DEE GEE'S—150 Woodbury Rd. (Woodbury) 516-692-9753.
DOCK SIDE—771 S. Ninth St. (Lindenhurst) 516-226-9838. Disco.
GROTTO OF THE PURPLE GRAPE—Route 27A. (Bridgehampton.)
HAMPTON ATTIC—Montauk Highway (East Hampton) 516-537-9811. Disco.
GUEST HOUSE—132 N. Main St. (East Hampton) 516-324-2246.
J & M LOUNGE—194 Jerricho Turnpike (Mineola)
LINDENMERE—Sedgmere Rd. (Center Moriches) 516-878-0553. Disco.
MILLSTONE—Millstone Rd. (Noyac) 516-725-9764. Disco.
OUT OF THIS WORLD—Montauk Highway (Wainscott) 516-537-9866. Disco.
PAL JOEY'S EAST—836 Grand Blvd. (Deer Park) 516-242-3857. Disco.

PAL JOEY'S WEST—2457 Jerusalem Ave. (North Bellmore) 516-785-9301.
PAT & SCOTTIE'S LOUNGE—24 Ackerson (Bayshore) 516-665-9598.
RENE'S BAR & GRILL—234 Main St. (Hempstead) 516-486-9099.
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THE COMEBACK—Route 9W. 914-359-9653.

YONKERS

THE PLAYROOM—590 Nepperhan Ave. 914-969-2320.
THE STING DISCO—1923 Central Park Ave. 914-961-9537. Disco.

NEW JERSEY

ELIZABETH

BARREL HOUSE—40 West Grand St. 201-353-9150.

HACKENSACK

BELL—41 Route 4, 201-487-0331. Disco.

JERSEY CITY

PLAZA HOTEL BAR—91 Sip St. 201-653-0100.

NEWARK

MURPHY'S TAVERN—59 Madison Place. 201-622-9175.
OTHER WORLD—390 N. 5th Str. 201-483-8866.

NEW BRUNSWICK

MANNY'S DEN—111 Albany St. 201-545-4329.

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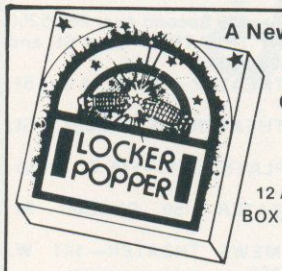
THE FOLLIES—505 Main Ave. 201-472-3222 Disco.

PATTERSON

PAD 1—389 Madison Ave. 201-274-3899.
SUNNY POINT—64 Mill St. at Ward.

PLAINFIELD

COLONIAL HOUSE—Park Ave. at W. 7th.



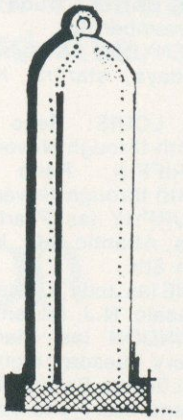
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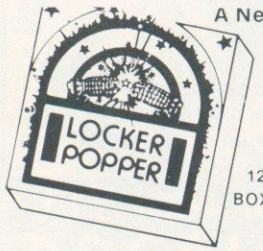
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WHERE THEY ARE

RUDOLF NUREYEV: **American Ballet Theater**—Opening night November 4th, "Raymonda" with Cynthia Gregory and Eric Bruhn. Appearances through November 16th.
LANA CANTRELL: **Grand Finale.** Opening November 4th.
CHARISMA: **Apollo Theater.** With Main Ingredient, through November 6th.
PEGGY LEE: **Waldorf Astoria,** through November 6th.
CHAD MITCHELL: **The Ballroom,** November 4th through January 4th.
IRA GOBU BAND: **Trude Heller's,** through November 8th.
LAURA KENYON: **Kelly's Village West.** Sundays, starting November 2nd.
LOUIS ST. LOUIS: **Reno Sweeny,** November 4th through November 9th.
GERRI GRIFFIN: **Reno Sweeny,** November 4th through November 9th.
BRYAN MURPHY (as Pearl Bailey): **Dirty Edna's**, Atlantic City, November 5th through 8th.
JIMMY LANE (as Judy, Liza and Bette) **Follies,** Passaic, N.J. November 13th.
LESLIE LONDON (as Diana Ross) **Omega**, every Tuesday night.
DAVID MILLER (as Barbra, Bette and Cher): **Omega** every Thursday night.
VEE MARTENSE: **Limelight,** November 3rd, **Playroom,** Yonkers, November 15th.



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theater companies

THE NEW YORK THEATER ENSEMBLE—62 East 4th Street, 477-4120.
TOSOS—275 Church Street (basement) 226-1124.
THE PERFORMING GARAGE—33 Wooster Street, 254-6330.
CHELSEA WESTSIDE IN MANHATTAN—Westside Theater, 407 W. 43rd St. 541-8394.
CIRCLE IN THE SQUARE—Joseph E. Levine Theatre, 1633 Broadway (at 50th) 581-0720.
NY SHAKESPEARE FESTIVAL—CENTRAL PARK—Delacorte Theatre at Belvedere Lake. 535-5630.

off & off off-broadway

ABBEY THEATER (C.S.C. REPERTORY)—) 136 East 13th St. 677-4210.
ACTOR'S PLAYHOUSE—100 7th Ave. So. 691-1980.
AMERICAN PLACE THEATER—111 W. 46th St. 246-3730.
ASTOR PLACE PLAYHOUSE—434 Lafayette St. 254-4370.
AN CLAIDHEAMH SOLUIS/IRISH ARTS CENTER—553 W. 51st St. 757-3318.
BARBIZON PLAZA THEATER—106 Central Park So. CI7-7000.
BIJOU THEATER—209 W. 45th St. 757-8455.
BILL BAIRD MARIONETTE THEATER—59 Barrow St. YU9-7060.
BURSTEIN THEATER—250 W. 43rd St. 354-5616.
CHERRY LANE THEATER—38 Commerce St. YU9-2020.
CIRCLE IN THE SQUARE—159 Bleecker St. 254-6330.
CIRCLE REPERTORY COMPANY—99 7th Ave. So. 691-3210.
DRAMATIC WORKSHOP—333 Ave of the Americas. JU6-4800.
EASTSIDE PLAYHOUSE—334 E. 74th St. UN1-2288.
EDEN THEATER—189 Second Ave. 260-5200
EQUITY LIBRARY THEATER—103rd St. and Riverside Dr. 663-2028.
EVERGREEN THEATER—53 W. 11th St. 473-5380.
EXCHANGE THEATER—151 Bank St. 586-3700.
FOLKSBIENE PLAYHOUSE—175 E. Broadway. AL4-2211.
GARRICK THEATER—150 Bleecker St. 677-1560.
GREENWICH MEWS THEATER—141 W. 13th St. CH3-6800.
HUDSON GUILD—441 W. 26th St. 524-6700.
JAN HUS THEATER—351 E. 74th St. LE5-6310.
JUDSON POET'S THEATER—55 Wash. Sq. So. 777-0033.
LA MAMA E.T.C.—74A E. 4th St. 475-7710

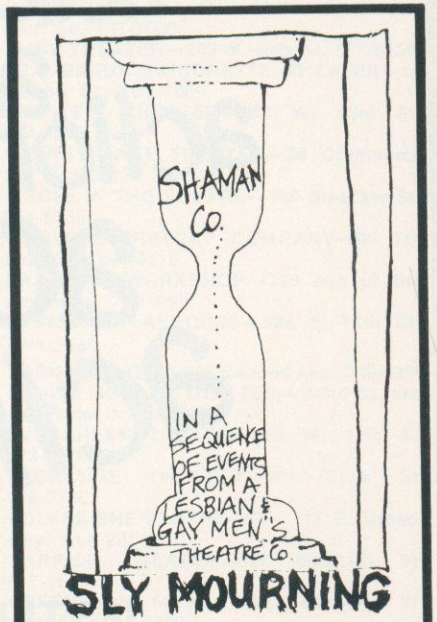
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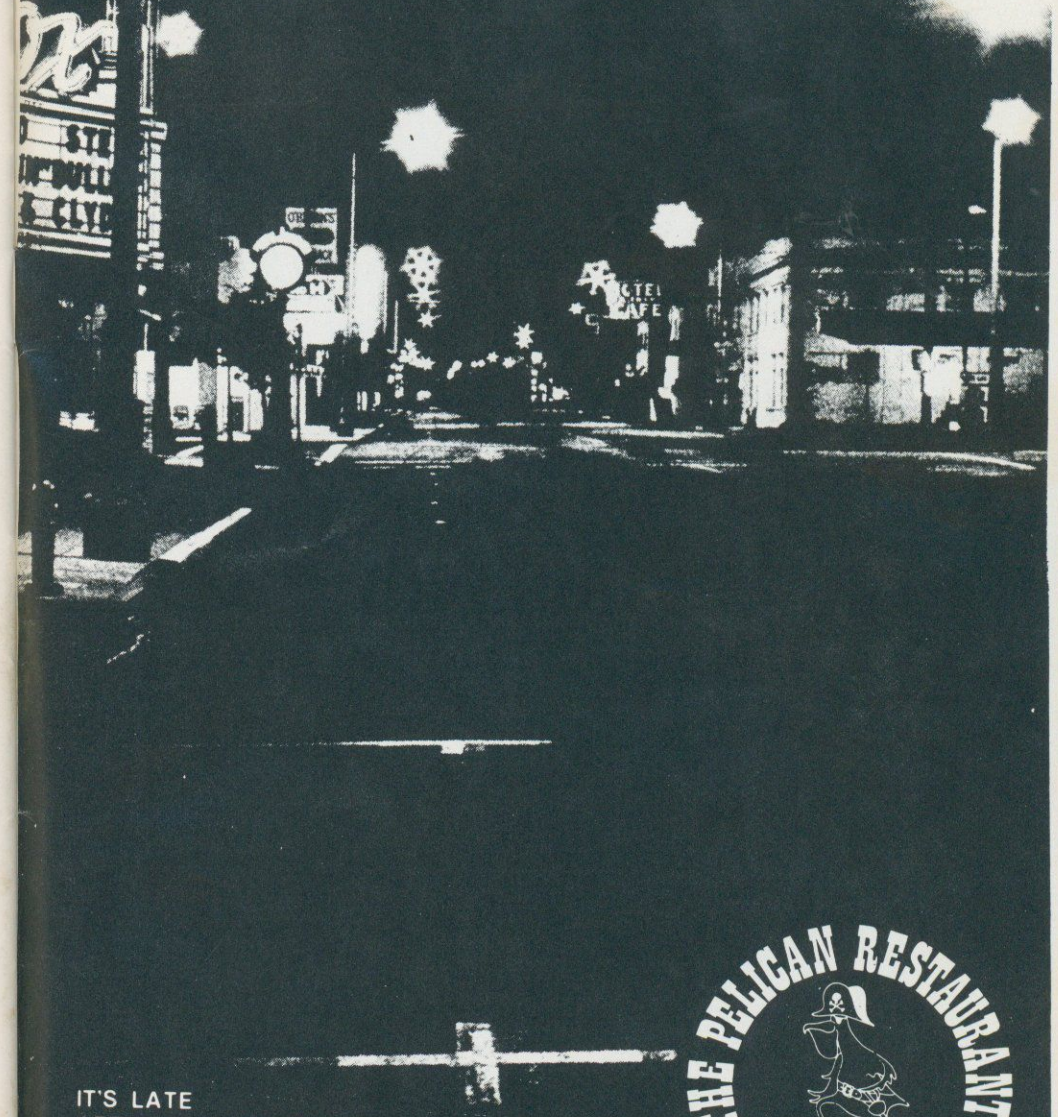
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LION THEATER COMPANY (Playwright's Horizon)—422 W. 42nd St. 239-1007.
LITTLE THEATER—236 W. 44th St. 221-1284.
LITTLE THEATER ON W. 26TH ST.—150 W. 25th St. 675-9689.
MARTINIQUE THEATER—49 W. 32nd St. PE6-3056.
MANHATTAN LAMBDA PRODUCTIONS—Omni Theater Club—145 W. 18th St. 675-1197.
MASQUE THEATER—440 W. 42nd St. 947-3128.
MASTER THEATER—103rd & Riverside Dr. (EQUITY THEATER) MO3-2028, PL7-1710.
MC ALPIN ROOFTOP THEATER—34th St. & Broadway. 239-6688.
MITZIE NEWHOUSE THEATER—150 W. 65th St. EN2-7616.
MORGAN'S OLD NEW YORK GRILL—134 Reade St. 226-8928.
NATIONAL ARTS THEATER—25 E. 4th St. 730-9264.
NEW MEDIA STUDIO—350 E. 81st St. 249-9872.
NYC REPERTORY CO.—437 W. 46th St. 582-4240.
NIGHTHOUSE THEATER—249 W. 18th St. 691-7359.
OCTAGON THEATER CLUB—Bert Wheeler Theater—250 W. 43rd St. 221-9143.
ORPHEUM THEATER—126 Second Ave. YU2-6410.
PATCHWORK PLAYERS—Walden Theater—88th St. & C.P.W. 724-3311.
PAUL'S TROUPE—Garrick Theater—150 Bleecker St. 799-0069.
PERFORMING GARAGE—33 Wooster St. 966-3651.
PLAYER'S THEATER—115 McDougal St. AL4-5076.
PLAYHOUSE THEATER—359 W. 48th St. 541-9820.
PLAYHOUSE II—359 W. 48th St. 541-9820.
PROMENADE THEATER—2162 Broadway. 799-7690.
PROVINCETOWN PLAYHOUSE—133 McDougal St. GR7-9894.
ROUNDABOUT THEATER—307 W. 26th St. 924-7160.
ST. MARKS PLAYHOUSE—133 Second Ave. OR4-3530.
SCHREIBER STUDIO—386 Third Ave. 874-7509.
SHERIDAN SQUARE PLAYHOUSE—99 7th Ave. So. CH2-3432.
SHIRTSLEEVE THEATER—321 E. 73rd St. 689-0780.
SO-HO REPERTORY—19 Mercer St. 925-2588.
SOUTH ST. THEATER ON THE PIER—Pier 17 South St. Seaport Fulton St. at the East River. 766-9044.
SPACE I & SPACE II—344 W. 36th St. 695-2170.
STAGE LIGHTS REPERTORY—218 W. 48th St. 929-2181.
STAGE 73—321 E. 73rd St. BU8-2500.
SULLIVAN ST. PLAYHOUSE—181 Sullivan St. OR4-3838.
THEATER DE LYS—121 Christopher St. WA4-8782.
THEATER EAST—211 E. 60th St. TE8-0177.
THEATER FOR THE NEW CITY—113 Jane St. 691-2220.
THEATER FOUR—424 W. 55th St. 246-8545.
THEATER QED—St. Johns In the Village—224 Waverly Place.
THIRTEENTH ST. THEATER—50 W. 13th St. 924-9785.
TRUCK & WAREHOUSE THEATER—79 E. 4th St. 674-8420.
VILLAGE GATE—160 Bleecker St. GR5-5120.
VILLAGE SOUTH THEATER—15 Van Dam St. 989-7736.
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