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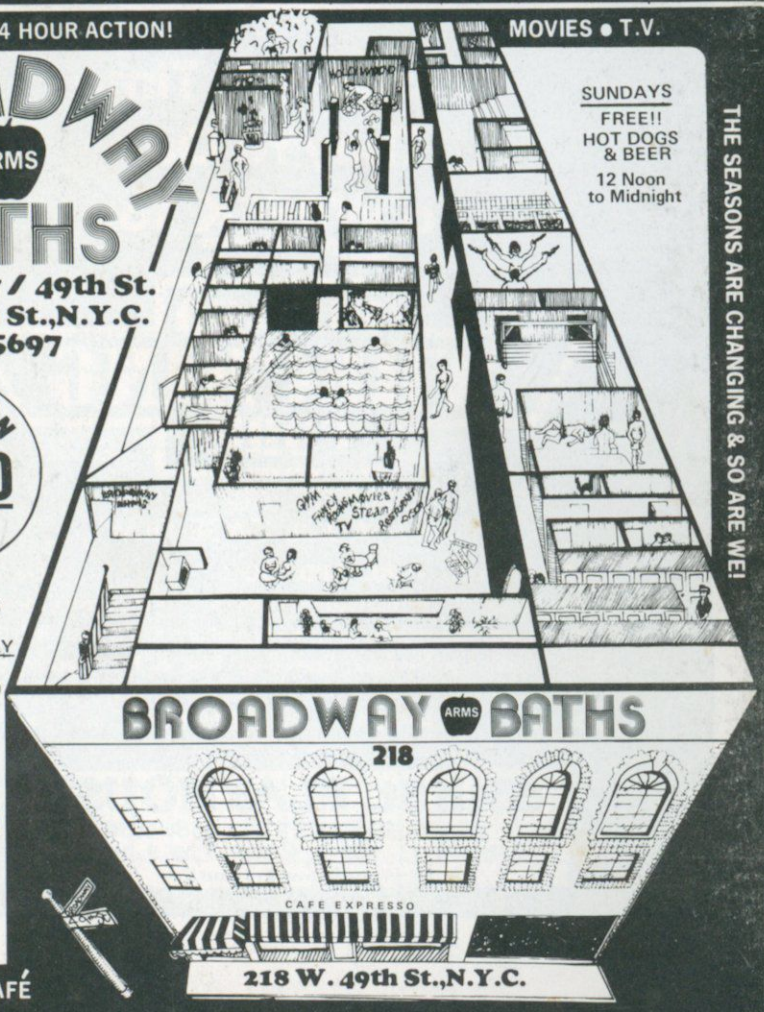
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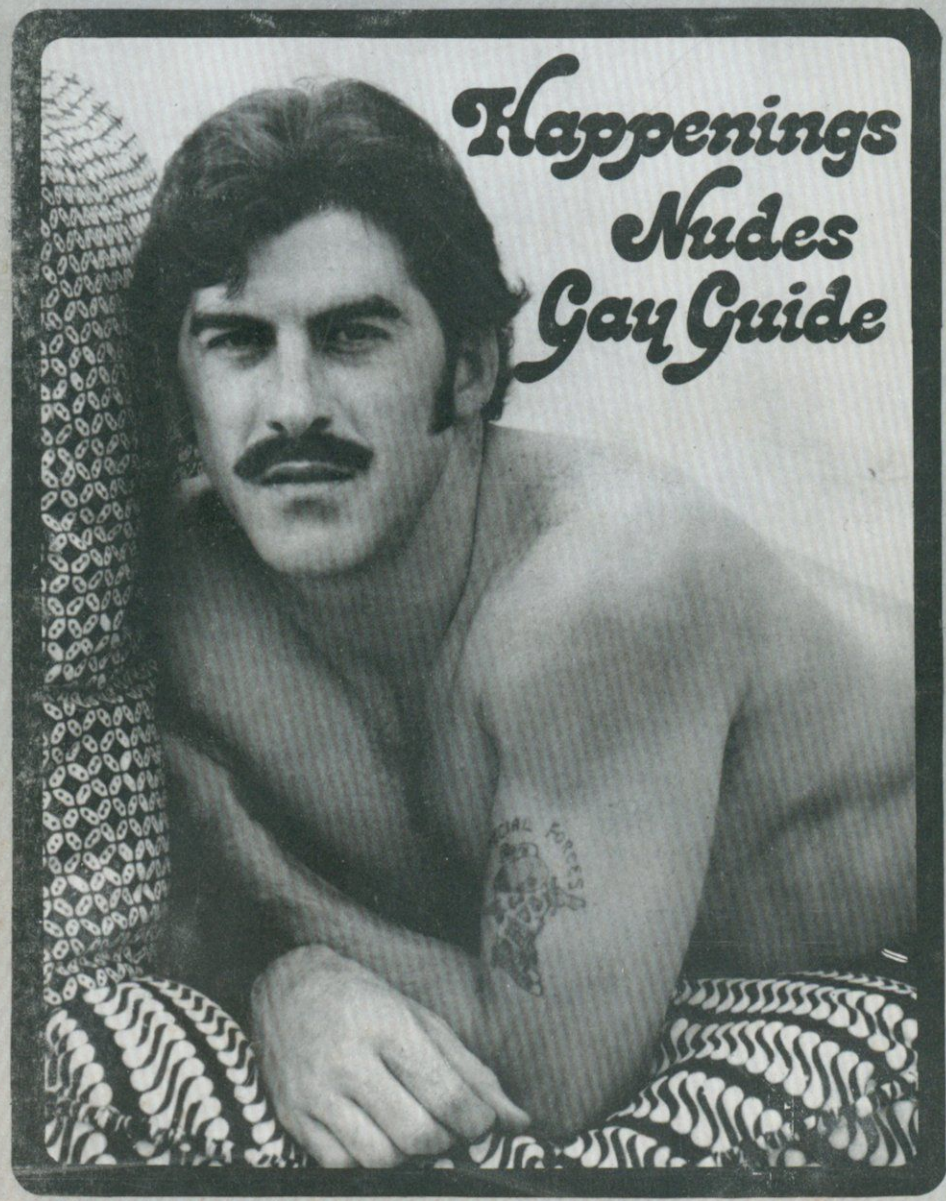
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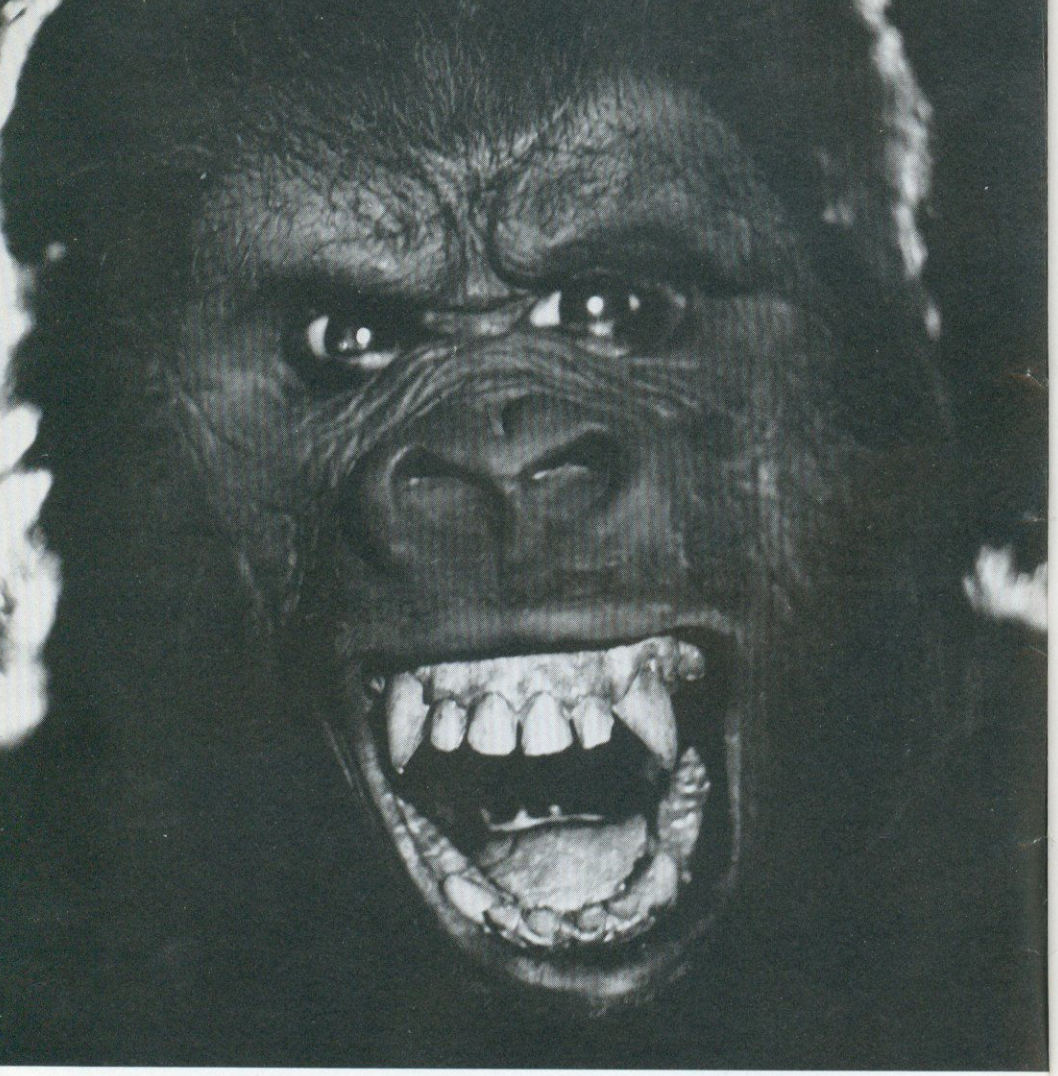
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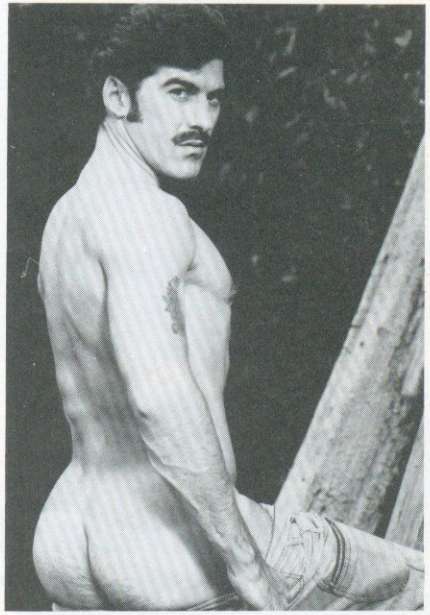
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Our red-hot Cover Man this week is Dimitrius, one of the men from COLT Studio. Set G-32. This and all sets of COLT models are available from the studio. See ad.

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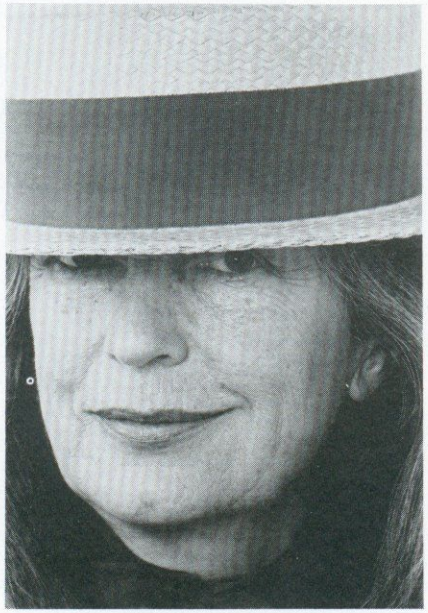


Photo by John Stern

Geraldine Fitzgerald in one of the many hats she will be donning for her cabaret act at Reno Sweeney. with Orson Welles in her Broadway debut, "Heartbreak House" (1938) Below right: A behind the scenes shot during the filming of "Dark Victory" with Bette Davis (1939)

Geraldine Fitzgerald
Portrait of an Actress

by Ronn Mullen

"The Irish word for talent: Geraldine" — **Rex Reed**

Like Punk Rock – Flamenco – or any other music whose deepest roots are in The People, the "street songs" of Geraldine Fitzgerald contain an element of danger – instilling the conservative with a fear of disorganized energy. The passion with which such music is performed is the cause of this seemingly unbridled energy. Real emotion can be a terrifying experience for an audience breast-fed by plastic pop singers who wouldn't know an honest emotion if it smacked them.

As to the honesty of the emotions of Ms Geraldine Fitzgerald – the honesty is what smacks you. Ms F. is a diminutive, perky mature woman whose integrity and genuineness sparkle from her cornflower blue eyes.

She has just signed a recording contract with Spy Records to place on vinyl her salty "street songs" which she has been performing in cabarets both in New York and Hollywood for the past year. She just opened on Broadway in the Eugene O'Neill revival "A Touch of the Poet." And she is on-stage at Reno Sweeney doing her "street songs" at Midnight. Could anyone this busy *not* be sincere?



The career of Geraldine Fitzgerald spans back to Dublin, Ireland where as a girl she sang in the streets – mainly for her own amusement. She and her friends would attend the vaudeville and later imitate the singers they heard at the music hall on the streets of Dublin. She was exposed thru her aunt with the Irish rebels who had formed their own theatre – Sean O'Casey (some feel Ireland's finest playwright), William Butler Yeats, John Millington Synge and that literary madman, James Joyce.

The redhaird young Irish lass first captured attention on the Broadway stage in the Mercury Theatre production of Bernard Shaw's "Heartbreak House" starring that boy- genius/terror of the American theatre and screen–



Ms F. makes her screen singing debut as a demented evangelist in "Rachel, Rachel" (1968)

Orson Welles. It was rumored that the young Geraldine and the amorous Mr. Welles were more than co-stars. Ms Fitzgerald maintains that they were no more than good friends.

When she was on leave from the Mercury company, Hollywood called. She tested and was cast in such films as "Dark Victory" where she watched helplessly as Bette Davis went blind and died, in Emily Bronte's glum, "Wuthering Heights" where Laurence Olivier and Merle Oberon had to die to find hapiness, in "Uncle Harry" where George Sanders poisoned her, in "So Evil My Love" where Ann Todd stabbed her, in "Three Strangers" where Peter Lorre and Sydney Greenstreet did unspeakable things to her, in "Nobody Lives Forever" where John Garfield likewise treated her shabbily. She was frustrated her years at Warners and was never put to proper use by that studio which forever cast her as "the best friend" or "the victim" Not a very encouraging film-career for a determined and talented young woman with very definite ideas of her own. But she had to eat, so she got poisoned, blugeoned, stabbed and snubbed.

While the Watts riots continued in Los Angeles, writer Budd Shulberg went into the ghetto and started a "writers' workshop" which was largely pooh-poohed by people in a financial situation to assist in such a project. But the lack of interest was based on the misapprehension that uneducated people are without a sense of the aesthetic. As any thinking person knows this is nonsense. Sensitivity and education are more often an incongruity.

In New York, Geraldine Fitzgerald and Brother Jonathan, a Franciscan monk who shared similar ideas on aesthetic taste and its relation to education, joined hands and went into the ghettos to form the Everyman Street Theatre - an exercise that has proved both personally and artistically rewarding. From the outset, the fear of disorganization by conservatives led to a lack of funds. But never to a lack of interest. From some 250 young people who originally chose to join the experiement, a company of about 85 emerged. This company has helped spawn interest in street theatre across the nation which is celebrated every spring by the Lincoln Center Street Theatre Festival.



The Everyman company chose as their first production "Everyman" the medieval legend with universal appeal. The production was created musically by members of the company who set the age-old legend to disco music and made a meaningful piece of theatre that could be related to by a contemporary audience in the streets of Coney Island.

The little girl from Dublin was back in the streets alarming the neighbors with her vital, passionate type of theatre. After many years she sang in public again. But it was with a cracked, mature voice with a slight Brogue and a sharp edge. Perfectly suited for this basic type of singing – fans of Patti Smith understand this type of voice. Film audiences first heard the voice in "Rachel, Rachel." the brilliant film with Joanne Woodward. Nite clubs first heard her at Studio One in Hollywood when she was introduced by long-time friend Bette Davis. (Who also can't sing.) With the kind of material and the strong, passionate energy of a lady like Geraldine Fitsgerald, you don't need a traditionally trained voice. (Marlene Dietrich made a fortune by not knowing how to sing – but knowing what to do with a song.)

Like her feelings of the street theatre movement –"it has to have somebody's passion in back of it." Ms Fitzgerald feels that "children hate childrens' theatre. There really isn't "Children's Theatre"; there's only great theatre." If the theatre is great, children and adults alike will love it. If it's rubbish, as so much that is thrown at people is, they won't like it.

Upcoming with the Everyman company will be a rock version of "Hamlet," set in an African state newly rich with oil money. Hamlet will be made a recognizable character to an urban New York audience mainly of teen-agers. After

Continued on Page 48



With Kathryn Walker in the Jose Quintero production of Eugene O'Neill's "A Touch of the Poet" currently at the Helen Hayes on Broadway.



THE CHANGING VILLAGE

Death of a Street

by Gene Heil

We hesitated one night recently on our way home to our apartment on West Eighth Street. It was almost midnight and there was a cold, penetrating mist-like rain, but we backtracked to look again at the brightly lighted store window we'd just passed. It was Number 59, a little women's sportswear shop called Village Casuals. We'd been aware of this oasis of elegance for well over 20 years. The fresh, uncluttered and cleverly coordinated window displays had always caught our attention, but never more than in recent years when the contrast of that gem of good taste with the "schlock" of the neighboring stores was enough to bring a tear to the discerning eye.

Behind us we'd just passed a flock of fire engines summoned to put out a blaze at Crazy Eddie's on Sixth Avenue near Eighth Street. The ugly, glaring flood lights on their store had ignited the cheap bunting and plastic flags that had been draped, 42nd Street sytle, along the top of the building. We'd half hoped that the fire engines hadn't made it in time.

There, in the immaculate little window we'd stopped to see, was a peach basket crammed full of fresh, wine-colored chrysanthemums — armfuls of them plunked neatly in a plain old fruit basket which had never been more beautifully adorned. A few items of sportswear in matching colors and contrasting plaids lay on the floor, casually but elegantly presented.

The steady rain began to glitter on the sparkling glass window. The traffic noise had faded away and the street was strangely quiet and deserted. We turned away and continued eastward toward home. Suddenly we stopped again. There, across the street, was the huge, bright white clapboard front of the Sea Fare Restaurant in all its crisp New England spendor. That elegant sea food house had been torn down years ago when the street began its downward tumble!

Further on we passed Mary's Bar, its tiny paned windows were steamed with the warmth of the gay crowd eating and drinking inside. Next we passed the long gone Waverly Market — closed for the evening but stocked with the best groceries. Their house cat was asleep on the scales above the fruit counter in the window.

We felt dizzy for a moment and leaned against the building. A lone figure passed, tall and straight-shouldered in a policeman's uniform. He nodded in silent recognition, swinging his night-stick as he headed for Sixth Avenue. It was Eddie, the foot patrolman — everyone on the street had known and respected him. I'd been transformed to the past — it was fifteen, twenty or more years ago. Amazing!

We stared after Eddie and wondered if he would turn into Whalen's for his stop at the soda fountain. The corner drug store was open all night in those days. Was the five and ten still below Riker's on Sixth Avenue? Were those Howard Johnson's lights gleaming in the distance? Oh, what memories that place held. Still in a daze, we continued onward past our building, noting that the neighborhood stationery store was still on the ground floor, with the toy shop upstairs. Across the street, a big limousine pulled up in front of the Bon Soir's canopy. A doorman held the door open as a happy group in evening clothes got out and proceeded downstairs to the cabaret. Were they going to see Kaye Ballard, Portia Nelson or perhaps the hilarious Tony and Eddie? Or maybe it was Kirkwood (Jimmy) and Goodman (Lee) that night — what a comedy team they were! A few stores up was the darkened window of Mona's "Alice Adams," the ladies' shoe store she and her sisters had run for years.

We heard young people laughing down the street and turned in time to see a group of high-school kids, dressed in graduation whites, the girls all had corsages. They were emerging from the depths of the Village Barn, where they'd just been entertained by the western music of Piute Pete and his group. They piled into a rented limousine and drove off.

Further on, a light attracted us and we passed in front of the Old Colony Bar. Down a few steps and inside there was a milling crowd of gay people drinking 35-cent bottles of beer and flipping nickles into the juke box to play the latest show albums. Was that Lilo singing "Allez Vous En" from *Can Can?*

Next we passed Young China, the inexpensive chop suey house. They were still serving several late comers. After that, came the University Restaurant, now closed for the night. How well we remembered our pleasant dinners in the back room, a little garden house, actually. Just before the Main Street Bar, we paused to watch several older gay men stumble out, arm in arm, and stagger homeward toward Fifth Avenue.

Across the street, on the corner of MacDougal Street, George Wilentz's Eighth Street Book Shop was still brightly lighted and full of late night browsers. Behind it hung the sign of the Jumble Shop, on the corner of MacDougal Alley. We could almost feel the warm glow of the roaring fireplaces and hear the laughter of the casual crowd that was eating and drinking in that former speakeasy.

Further south, on the opposite corner facing Washington Square, we knew that Laurie Brewis was playing his piano and singing in his Noel Coward style, accompanied by a little wind-up bear beating a tin drum on top of his piano. His room was the popular Waverly Lounge in the Earle

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theatre

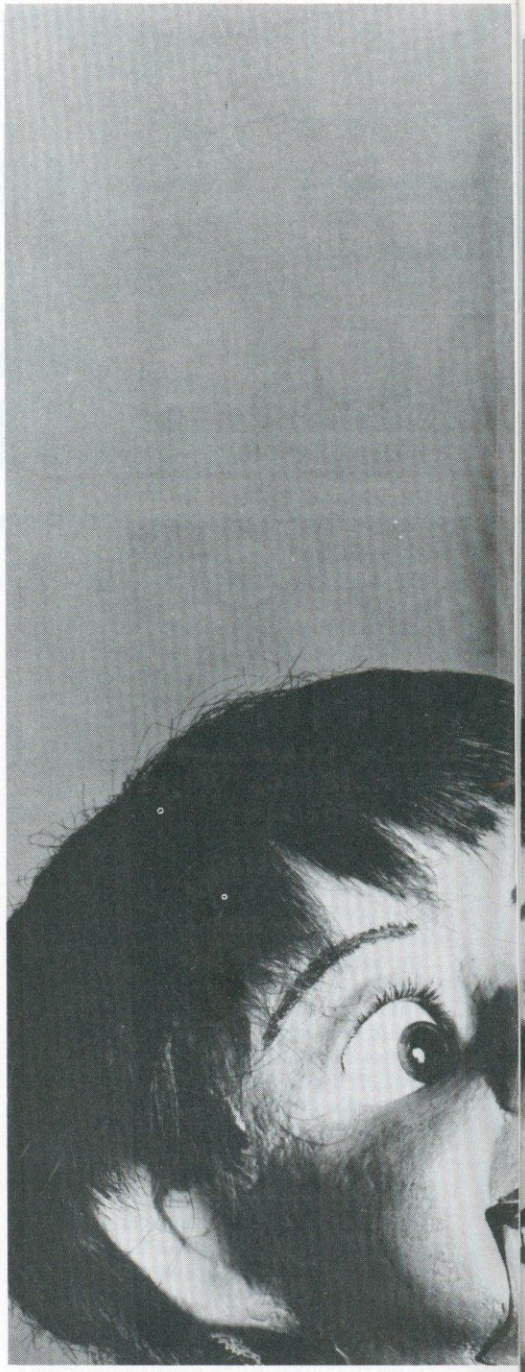
by Ronn Mullen

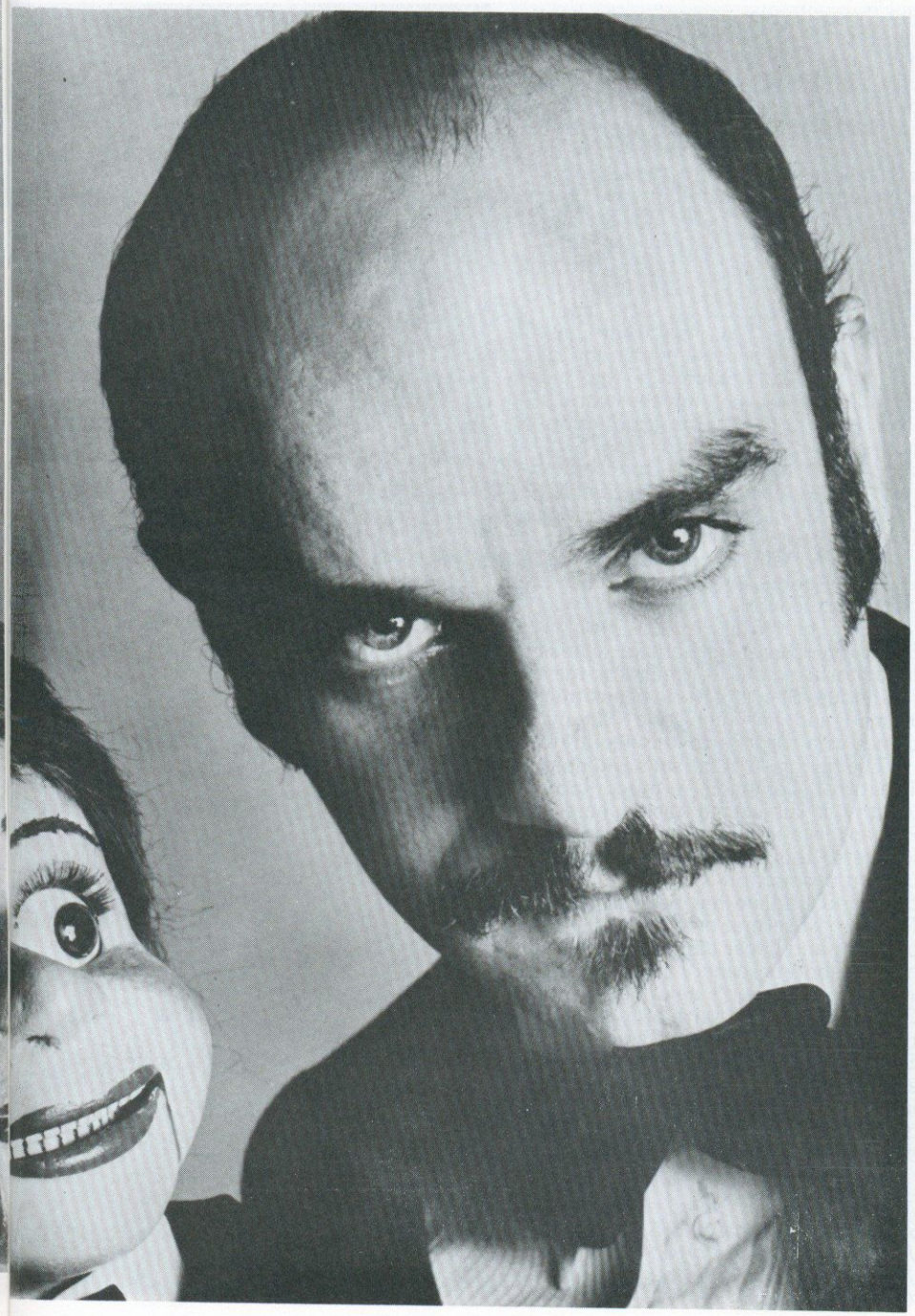
Theatrical Serendipity

WIth every Broadway theater occupied — a rarity in many a season — the conclusion to be reached is that more people are going to the theater. Logically it follows that more places to present theater are needed. The burgeoning off-off Broadway theatre movement has taken over nearly every available store front, loft, basement, church recreation hall and most any other suitable space for public performances.

Charles Ludlam, always one to create new ideas—or to adapt very old ones to his unique purposes—has found an unusual place to present his latest work, "The Ventriloquist's Wife." The small stage of a cabaret is usually filled with an instrumental trio and a featured singer of sorts. Reno Sweeney was the first to give a home to Ludlam's latest venture into the madnesses of his own mind. It was a perfect choice for this mini-play one scene of which occurs in a Village nitery.

"It's hard to read minds with a hand up your ass," is one of the caustic observations of Walter Ego,





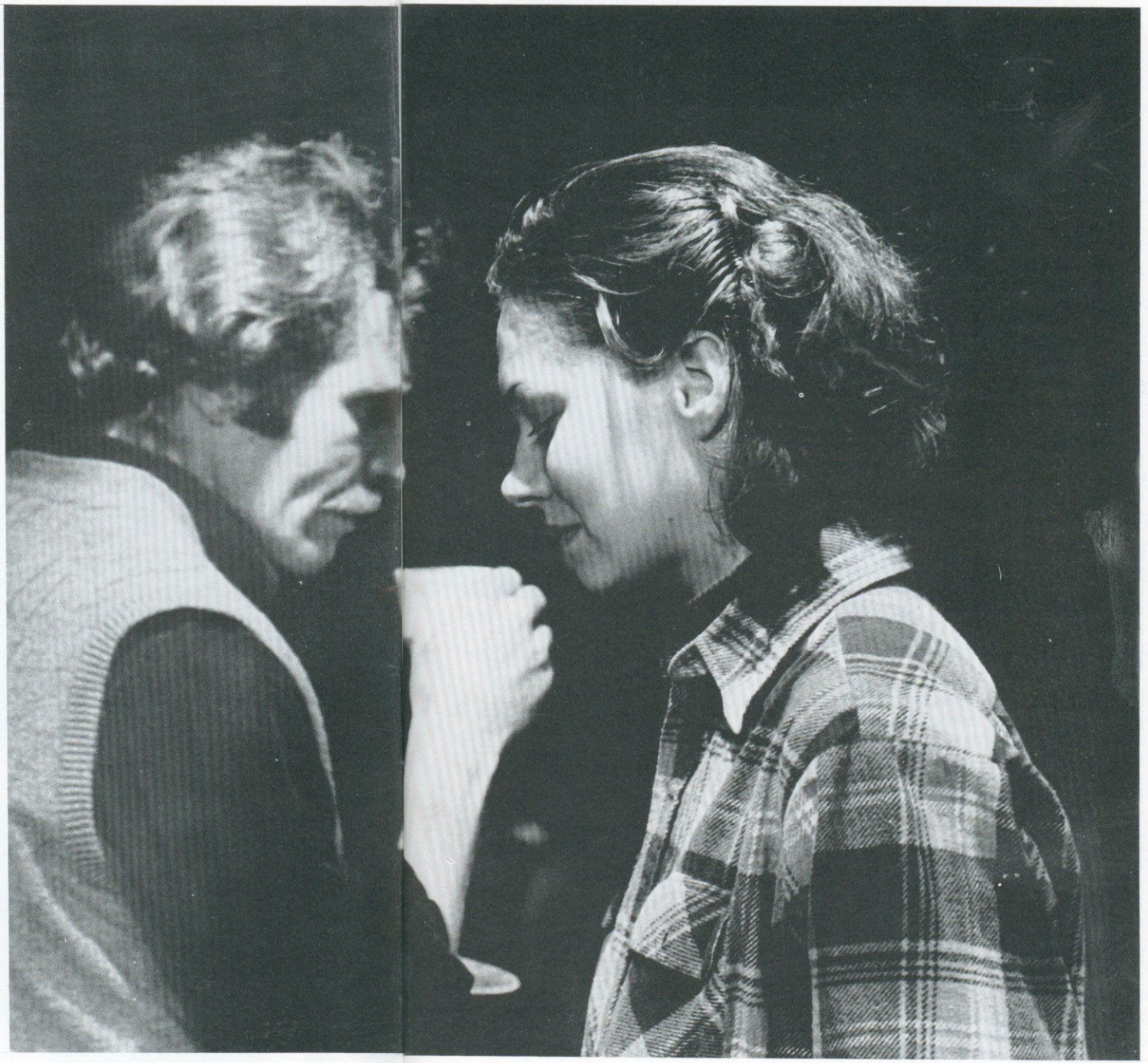
Charles Ludlam and "co-star" Walter Ego in "The Ventriloquist's Wife" Photo by Gideon Lewin

the "ventriloqual person" – he hates to be called "a dummy" – in this new and most original work. The plot–but don't get too carried away over plot in a Ludlam show, it's the wit and originality of the approach that are his forte – revolves around a seedy stand-up comic who finds a gimmick: a ventriloquit's dummy in a pawn shop. The dummy changes his career and his life. Taking possession – and no one since Joan Crawford can be possessed in quite the way Ludlam manages it – and disrupting his relationship with his wife. There is a twist to the end of the plot – ala Hitchcock – that I wouldn't give away for the world.

Ludlam peppers his production with camp references to early TV and 1940's movies. The soundtrack for the play encompasses everything from the Edgar Bergen/Charlie McCarthy theme to Maria Montez' "Cobra Woman." And it is not one whit overdone. A bizarre subtlety pervades the work.

As "The Wife" of the title, Black-Eyed Susan, a Ludlam regular, matches her mate in a flair for the ridiculous. She is a very beautiful woman and her high-style playing comes as a surprise to the neophyte.

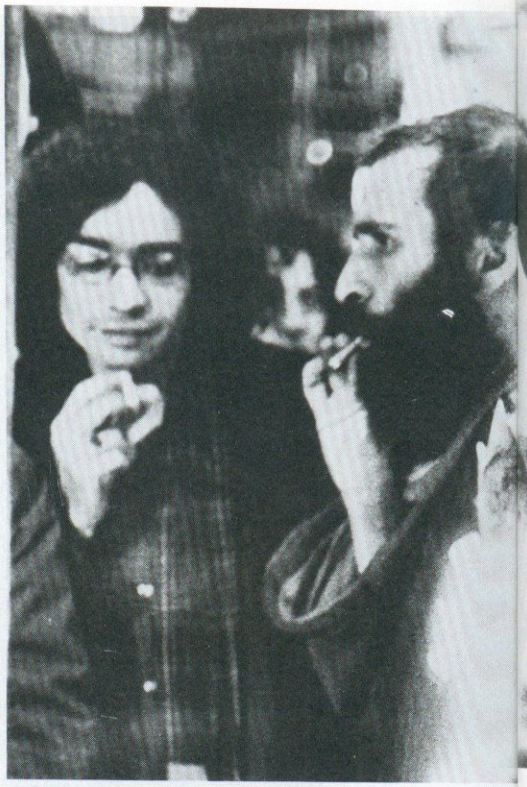
The history of Ludlam's Ridiculous Theatrical Company is much too lengthy a subject to tackle here. Perhaps in a later article we can do justice to this unusual company. The current production is a departure from the trend Ludlam has been following for the past several productions – that of larger and larger casts and more and more elaborate scenery and effects – witness last season's epic "Der Ring Gott Farblonjot." With only himself, the "ventrilogual person" and Black Eyed Susan, Ludlam proves himself a master entertainer. The largely improvised night club act with the dummy as Swami reading the minds of the audience is one of the high



"Separate Tables" features Ray Atherton and Jacalyn O'Shaunnesy in leading roles at Morgan's Old New York Grille. Photo by George Kanatous

points of the show. When he most inexpertly "saws a woman in half," Black-Eyed Susan and Ludlam do irreparable damage to the image of the illusionist.

The play has no deep comments to make on contemporary life — thank God. But a flight into the madness of the mind of Charles Ludlam is one of the most uniquely enjoyable experiences you are likely to have and you will agree with one of the final lines of the show: "That, Ladies and Gentlemen, was Theatre."





On the streets with Squat Theatre's production of "Pig, Child, Fire. Photo by Ron Blanchette.

THEATRE II

Separate Tables

Another location currently presenting a play is Morgan's Old New York Grille, on Reade Street in the shadow of the World Trade Center. This old-fashioned bar is the perfect setting for Terence Rattigan's "Separate Tables." Set in a second-rate boarding hotel in Bournemouth, England, this venerable study of isolation stands the test of time well. Mainly character studies of the guests at this hotel, the play offers meaty roles to all members of the cast.

Under the able direction of John Wolf, the Market Players at Morgan's give a rousing and memorable interpretation of the events of life at Beauregards.

Miss Cooper is the manageress of the establishment. Here she is most ably and realistically played by Jacalyn O'Shaunessy in a subtle and well-controlled performance. Miss Cooper watches over her collection of losers, ocassionally becoming involved in their lives. She is having an affair with one of the guests, a neo-Marxist journalist who has seen better days — Mr. Malcolm, dynamically and forcefully played here by Ray Atherton. Malcolm's former wife arrives at the hotel—an ice-berg played with high intensity by Dorothy Stasney.

It is rare to find a company of players which does not contain a weak link. But that is the case here. Producers George Kanatous and Leigh Infield have assembled a thoroughly professional cast of highly talented players, not one of whom is wanting.

Cam Kornman is especially effective as a hyper-sensitive young spinster dominated by her mother. As the imperious Mrs. Railton-Bell, Fiona Hale is impeccable. Sarah Melici as Miss Meacham is properly horsey and just within the bounds of control of her sanity—a sterling performance.

As Major Pollock, the bogus army officer who—it develops—is really a dirty old man who does uncouth things to young ladies in cinemas, Joe Vaccarella gives a sensitive and moving portrayal.

The ambiance of Morgan's Grill adds to the enjoyment of the production. It's decorated in an old New York atmosphere of gaslights and natural wood. Dinner is available at the tavern and reservations are recommended.

Theatre III

PIG, CHILD, FIRE

In a converted store-front setting on West 23rd Street in what was once Galaxy 21, a group of Hungarian actors (?) have taken up residence with some pieces which grew out of improvisational workshops. They are presented under the ambiguous title of "Pig, Child, Fire." What it reminds me of most is the absurdist plays of the 1950's that were terribly avant-garde at the time. They aren't very avant anymore. They are simply boring and for the most part meaningless. The less said about this production, the better.

WHERE IT'S Happening

LOVERS & OTHER STRANGERS

a maked ball will be the special attraction at Hurrah, 36 West 62nd Street on Tuesday, January 17 from 10 p.m. The event is sponsored by Le Clique, the group who has been staging special evenings at some of the better discos around town. It promises to be a gala ocassion.





HOT PEACHES

The outrageous, androgynous group of performers known as Hot Peaches will be appearing one night only at Mr. Dreams, 63–12 Broadway in Jackson Heights on Wednesday, Jan. 18th. They have been hitting the New York cabaret circuit like an atom bomb and destroying audiences everywhere. Catch them if you can.



ZALKIND & BURKE

bring their choreographed lunacy to The Three Muses Theatre, in the Hotel Ansonia, 73rd & Broadway in a new musical comedy cabaret show called Comedy Faces of '78. Also on the bill are The First Amendment Comedy Troupe and Seborn Westbrook. The performances will be January 26 to February 11 and February 16 to February 25 at 9 and 11 p.m.



HEIICHIRO OHYAMA

who was to appear in a joint recital with Francoise Regnat will be joined instead by pianist Patricia Zander on Tuesday, January 17th at the 92nd Street "Y." Sponsored by Young Concert Artists, the program will include two works for viola and piano and will close with a performance of the Mozart Divertimento in E-flat Major, K. 563, with guest artists Ani Kavafian and Yo-Yo Ma.

JUDY GARLAND, ANYONE?

Left: CALEB STONN, internationally renowned for his illusions of Judy and Liza will be bringing his one-person show to Town Hall on February 11th with full orchestra. An exclusive interview will appear in next week's W.I.A. on CALEB and his views on theatre and life in general. Don't miss it.

Right: GARY ROGERS will celebrate his birthday at Shipmates, 45-19 30th Avenue (cor. of 47th Street, Astoria, Queens) on Saturday, January 21st at Midnight. GARY will be performing as Judy that night. The following Saturday, January 28th, he returns as Dolly Parton to Shipmates.

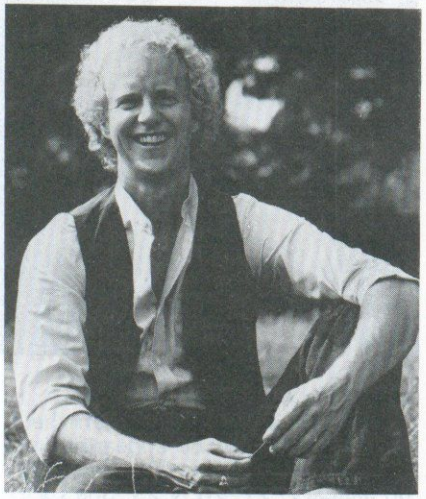
CAROL WILLIAMS

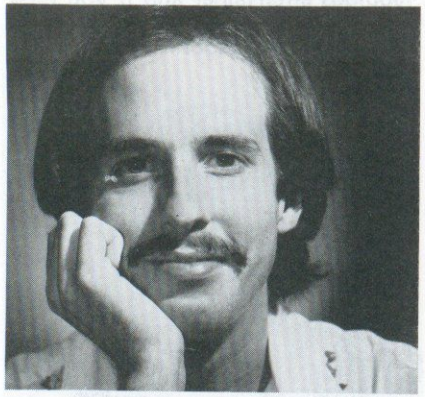
who is ripping up records on the Disco charts, will be appearing in person at Starship Discovery I on January 27, 28 & 29. She's a fabulous entertainer and if you miss her, you'll be sorry. Watch for her new single to hit soon!



ROBERT POLENZ

who was Spotlighted in last week's issue of W.I.A. (January 16, 1978) will be appearing at The Ballroom, 458 West Broadway, on January 22. Showtimes are 8:30 p.m. and 10:30 p.m. Call 473–9367 for reservations.

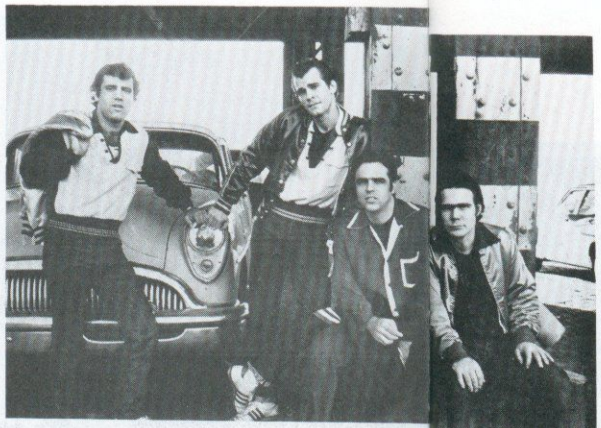




PAUL WALKER

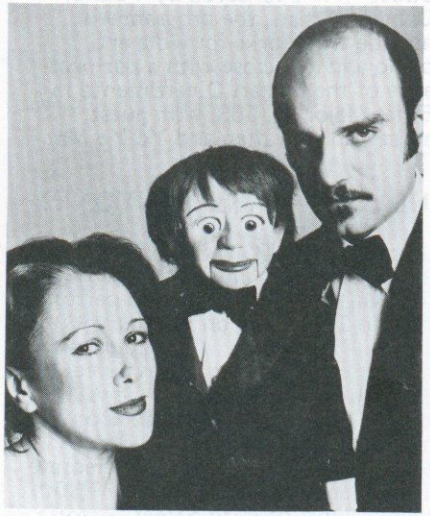
plays Mirabell in a production of the Restoration comedy, "The Way of the World," by William Congreve at the New York Theater Ensemble, 64 East 4th Street. The play runs on Thursday, Friday, Saturday and Sunday thru January 29. For ticket information, call 477-4120.

Photo by Keith Nichols



GREAT AMERICAN DREAM

a brand-new, 50's style quartet will be featured at Barbarann, 349 W. 46th Street, thru January 22. The electifying group will share the spotlight with Joe Maisell, who achieved fame in "Jacques Brel is Alive and Well... etc."



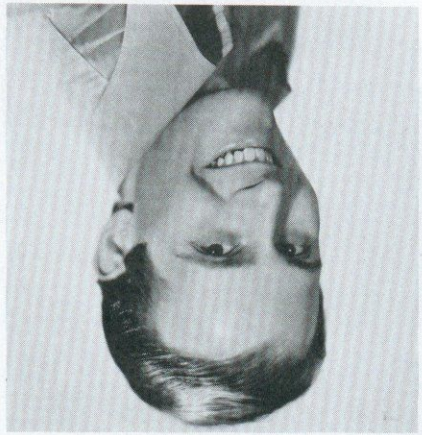
THE VENTRILOQUIST'S WIFE

Charles Ludlam, Black-Eyed Susan and Walter Ego will present thier play at The Bottom Line, January 22, 23, 24. (Review in this issue)

Photo by Gideon Lewin

JULIETTE KOKA

returns to Les Mouches, 260 11th by popular demand on Wednesday, January 18th for one night only. As the foremost interpreter of the songs of Edith Piaf, Ms Koka is unsurpassed.



JAN KIEPURA

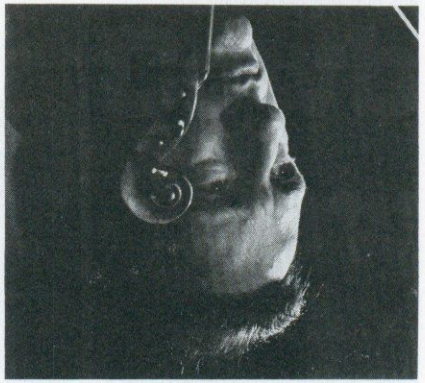
will share the spotlight with Rita Dimitri at her club, La Chansonnette, 890 Second Avenue, beginning Weds., January 18th, and continuing for four weeks thru Friday, February 10th on a Wednesday thru Friday schedule. He will give one show a night at 9:30 p.m. Miss Dimitri will follow him. Reservations can be made at PL 2-7320.



JONATHAN HOGAN

iis the son in Circle Repertory Theatre's production of "Cabin 12" a one-act play about a father and son searching for dignity in the death of a truck driver. It is presented Tuesday trhu Friday at 11:oo p.m. as part of the Late Show series at the theatre on Sheridan Square.

Photo by Michael Goldstein



FRANCO GULLI;

violinist, will be the featured soloist with the American Symphony Orchestra on Sunday, January 22nd at Carnegie Hall. The program will include Verdi's Overture to "I Vespri Siciliani," Paganini's Violin Concerto No. 2, Chausson's Symphony in B-flat Major, and Enesco's Rumanian Rhapsody No. I Conductor will be Sergiu Comissiona.

film

by Dean Billanti



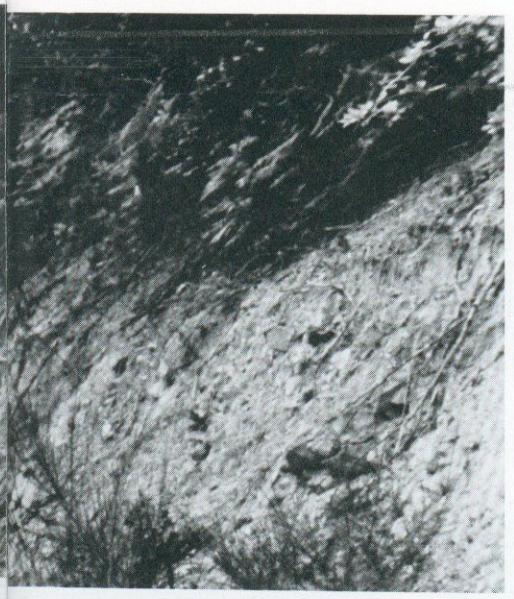


The Turning Point is another one of director Herbert Ross' New York fairy tales, i.e. *The Owl and the Pussy Cat, Play It Again Sam, The Goodbye Girl.* Unfortunately, this new movie has aspirations both serious and realistic. However, Ross has come less far from the idealized England of his *Goodby, Mr. Chips* remake than would have been imagined. The plot of *The Turning Point* is about conflict in the ballet world and specifically concerns the rivalry of two old friends – Anne Bancroft and Shirley MacLaine. The commissioned sentiment and romance of Arthur Laurents' screenplay does have an old-fashioned, multi-charactered (if synthetic) richness. But it seems schizophrenically caught between the gossamer of *The Red Shoes* and reality. Nor does the film snap, crackle and pop like the '30.s and '40's bitch-fight movies it seems to be imitating – it's sort of sickly. Bancroft, in certain shots, is ravishing, MacLaine is likable (it is a bit strange to see a photograph of her in *Time* magazine promoting this film to Fidel Castro), while Leslie Anne Browne is slightly hateful. Herbert Ross' feathery, reticent direction further dampens the point. Robert Surtees photographed.

Don Siegel's *Telefon* – with Charles Bronson and Lee Remick – is a smooth, entertaining thriller involving the CIA, secret police and spies. One could delve into such trifles as Siegel's preoccupation with zombies (literal ones, like those in *Invasion of the Body Snatchers*, or like the hypnotized people here); spunky Lee Remick's interesting career; or *Telefon* producer James B. Harris' penchant for soft focus (he produced









Lolita and produced, directed and wrote *Some Call It Loving* and continues to lens through a glass softly here.) Suffice it to say, Michael Butler's pastel photography complements the picture immensely, as does Remick's and Bronson's playing complement one another.

The Best Way is a minor revelation. Set in a boys' camp full of frantic activity, the movie delineates a touchy relationship between two young counselors. One is quiet and shy (Patrick Bouchitey), the other is hyper and fake-macho (Patrick Dewaere.) It is really not the most original or interesting of premises — but director-writer Claude Miller refuses to hammer his subject, to wax predictable or banal. Instead, he charts a delicate course, letting the film flow to moments exquisite and finally perverse. However, there is an odd pebble in the current — Miller was director of production on eight of Francois Truffaut's films — and it shows. The camera tricks, the melancholy, nervous music owe a great deal to Truffaut. Still, towards the ending — when at a masquerade party Bouchetey dresses as a woman and taunts Dewaere — the work takes on a relentless, destiny-struck tone; the mood one associates with the final of Renoir's *Rules of the Game.* Miller weaves the scenes so finely together that one wonders if the action were perhaps a mirage created by the forced, desperate activity at the camp and the unrelenting sun. The camerawork is gentle and glowing. The acting — especially by a stern young actress named Christine Pascal — knowing.

P.S. Mel Brook's *High Anxiety* is a generally charming comic tribute to Hitchcock — more next time.



Joni Mitchell has returned with a smashing new album, "Don Juan's Reckless Daughter."

rock

by John Michael Cox, Jr.

The Best of Joan C. Baez (A & M) A stupid title, I grant you. You can't do one LP of Joan's best. The collection covers some of her outstanding work during her years with A & M records. Inculded are "Diamonds and Rust," "The Night They Drove Old Dixie Down," "Please Come to Boston" and "Imagine."

News of the World (Elektra) — Thanks to Star Wars, everyone is doing science fiction jackets and Queen is no exception. "We Will Rock You" is a smashing tune with Roger Taylor's drums pounding away behind Freddie Mercury's commanding voice. I can picture armies of Rockers attacking discoes with axes and sledge hammers, turning them into rubble with this booming away. Ken Russell, are you listening? The group has another collection of top-notch work matched with a spectacular stage show.

Thunder in My Heart (Warner) — Under the direction of producer Richard Perry, singer/composer Leo "Long Tall Glasses" Sayer returns with another set of danceable Pop—Rock tunes. Though I must say I prefer his pre-Perry work which produced Rock classics like "One Man Band" and "The Show Must Go On" for the fantastic *Silverbird* and *Just a Boy* LPs. Under Perry he has picked up the huge following he deserves and was given a beautifully done TV special. He has never let his work drop to disco drivel level and can master both areas with ease. A giant of the industry whose time has come.

Don't Let Me Be Misunderstood (Casablanca) — Here's an interesting LP, gang. The group is Santa Esmeralda. They have taken The Animals' hit and given it a — pardon the phrase — disco beat. Always good to hear a golden oldie shined up. Hearing Van Morrison's "Gloria" done by someone other than Patti Smith is novel also. It has a less driving machine-gun arrangement, giving it a whole new sound that is really nice. The remainder of the tunes are Spanish in flavor and made ya wanna grab a pair of "clickers," ram a rose between your teeth and give Jose Greco a run for his money.

Live at the Royal Festival Hall (Capitol) — "Hi, I'm Glen Campbell in England." The LP is a lively two-record set that hits on his best work. Interesting points: a Beach Boys medley, recalling his work with the group, a collection of Jimmy Webb's beautiful tunes like "MacArthur Park" and "Galveston" and two super instrumentals with the Royal Philharmonic of "Classical Gas" and "The William Tell Overture."

Broken Blossom (Atlantic) – Following a depressing sales of *Songs for the New Depression*, The Divine One – Bette – is back. Harlettes nowhere in sight or sound. By this time, you all have a copy and have made up your minds one way or the other. Let me say I'm pleased at Bette's rendition of Sammy Hagar's "Red" as Sammy is a great talent who has been side-stepped. Bette's "La Vie en Rose" is beautiful, much better than corpse-turned-singer Grace Jones' rendition. The LP is bulliting up the charts, her appearance on the Rolling Stone spec was a high point and her own special a hit. The depression is over!

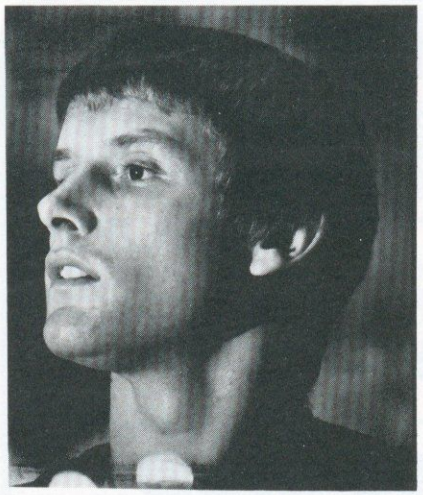
Works, Volume 2 (Atlantic) – The follow-up to the spectacular return of Emerson, Lake and Palmer. Unlike Volume 1, this is a collection of a few new tunes plus five tunes released only as singles. Of note: "Brian Salid Surgery" which, oddly, wasn't on the LP of the same name. Keith Emerson solos with "Maple Leaf Rag," Greg Lake strings along "Watching Over You," while Carl Palmer demonstrates percussion power on "Bullfrog" and "Close But Not Touching."

Don Juan's Reckless Daughter (Asylum) – Joni Mitchell's follow-up to '76's wonderful *Hejira* LP. For those who have never had the pleasure, Ms Mitchell is a truly amazing artist. Her original compositions, and they are truly original, are complex and thought provoking, while being beautiful to the ear. She's the only artist I can think of that provides LPs that can be either listened to or read with equal enjoyment. Take, for example, her song "Talk to Me" sung by a lonely person longing for vocal company:

> "We could talk about landscapes...
> I'm not above gossip
> But I'll sit on secret where honor
> is at stake!
> Or we could talk about power
> About Jesus and Hitler and
> Howard Hughes
> Or Charlie Chaplin's movies
> Or Bergman's Nordic blues."

A true work of art in vinyl.



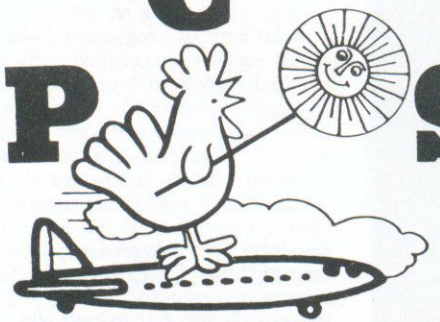


Far left: The Divine One, of course. Left: Carl Palmer of Emerson, Lake and...
Below: Queen has joined the Star Wars with their new album, "News of the World."



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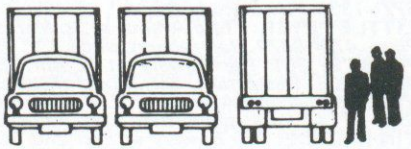
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METROPOLITAN bar guide

This Metropolitan Bar Guide is the most complete, up-to-date and extensive guide to the Bars, Restaurants, Clubs, Cabarets, Gay Theaters and Baths in the greater New York area. Only establishments which cater to a gay clientele are listed. If any additional information is required, please call the Where It's At Information Center (212) 243—2200 or 243—9631.

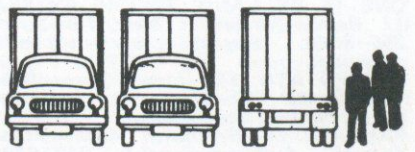
DOCKSTRIP

THE ANVIL: *500 W. 14th Street (11th Ave) Private club. Membership. Backroom.*
BADLANDS: *Christopher & West Streets 255—9733. Leather & western bar. Pool.*
CELL BLOCK: *372 West 11th Street (at West St.) Small, raunchy leather bar.*
COCK RING: *189 Christpher Street (at West St.) Leather disco bar.*
DANNY'S FIRST: *139 Christopher Street (at Greenwich) 929—9321. Pool table bar.*
EAGLE'S NEST: *21st Street at 11th Ave. 929—9304. Leather, western & assorted.*
THE GLORY HOLE: *130 Eleventh Ave. 929—3592 Private club. Membership.*
KELLER'S: *384 West Street (below Christopher) 243—1907. Leather, western bar.*
MINE SHAFT: *835 Washington Street at Little West 12th Street. 242—9405. Red hot leather & western club. Membership. After hours. Private club.*
PETER RABBIT: *305 West St. (at 10th) 929—9579. Bar with disco room. Black.*
RAMROD: *394 West Street (between 10th and Christopher Sts.) 929—9718. Stomping ground for leather & western guys.*
SILVER DOLLAR: *Christpher Street at Washington St.) Greasy spoon diner with street people. Open all night.*
SNEAKERS: *392 West Street (between Chrstopher and W. 10th Sts.) 242—9830 Intimate, fun bar. Friendly.*
THE SPIKE: *120 Eleventh Avenue at 20th Street. Leather & western. Movies.*
THE STRAP:130 *tenth Avenue at 18th St. Rustic bar. Cruisy.*
12 WEST: *West Street at 12th Street Disco. Private club. Mixed.*



GREENWICH VILLAGE

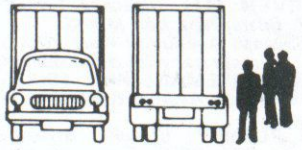
BIG DISH: *West 12th St. at West 4th St. 243—9898. Established Village restaurant.*
BONNIE'S: *82 West 3rd Street. 673—9551 Restaurant. Gay men and women.*
BONNIE & CLYDE'S: *82 West 3rd Street 673—9551. Downstairs bar & disco for women only.*

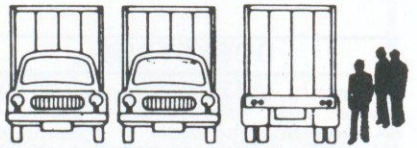


BOOTS & SADDLE: *76 Christopher Street. 929—9684. Tiny, crowded leather bar.*
CARR'S: *204 West 10th Street (between Bleecker & West 4th Sts.) 255—9742. Wrinkle room.*
CASA PACO: *330 Bleecker Street (at Christopher St.) 989—9050. Popular Mexican restaurant and bar.*
DAVID'S POT BELLY: *98 Christopher St. 929—0012. Tiny, overpriced restaurant. Open late.*
THE DUCHESS: *70 Grove Street (at Sheridan Square) 242—1408. Women only.*
DUFF'S: *175 Christopher St. 255—1660. Northern Italian restaurant and bar. Mixed.*
THE DUPLEX: *55 Grove Street. 243—9306 Cabaret & bar on two levels.*
FEDORA'S: *239 West 4th St. CH 2—9691 Well established Italian restaurant.*
FIVE OAKS: *49 Grove St. at Bleecker St. 675—9669. Intimate restaurant & piano lounge. Popular with entertainers.*
FOUR ELEVEN: *411 Bleecker Street CH 2—2117. Restaurant, bar. Mixed.*
GABLES: *Seventh Avenue at West 10th St. 675—4630. Intimate bar with disco dancing.*
HEADLESS HORSEMAN: *West 10th St. (between Greenwich Avenue & Waverly Pl.) Restaurant.*
HORN OF PLENTY: *Bleecker Street at Charles Street. 242—0636. Fine restaurant.*



INTERNATIONAL BAR (The Stud). *733 Greenwich St. at Perry St. 242–9258. Bar with backroom movies.*
JAN WALLMAN'S: *28 Cornelia Street. CH 2–9557. Intimate restuarant with piano entertainment.*
JULIUS: *159 West 10th Street (at Waverly) 929–9672. Established bar. Burgers.*
KELLY'S VILLAGE WEST: *Bedford Street at Seventh Avenue & LeRoy Sts. 929–9322 Cabaret, bar. Mixed gay women & men.*
LIMELIGHT: *91 Seventh Avenue South 255-9379. Disco with cabaret. Young*
MARIE'S CRISIS: *59 Grove Street 243–9323. Basement bar with Bingo and piano entertainment.*
MOTHER COURAGE: *342 West 11th St. 924–9728. Feminist restaurant. Mixed.*
NINTH CIRCLE: *139 West 10th Street. 243–9204. Very popular. Young crowd.*
NITE LIFE–LA FEMME: *85 Washington Place (at Sixth Avenue) Women. Disco.*
ONE IF BY LAND' TWO IF BY SEA. *17 Barrow Street at West 4th Street. 255–8649. Elegant, very expensive restaurant.*
ONE POTATO: *518 Hudson Street. (West 10th Street) 691–6260. Bar, restuarnant serving burgers, steaks. Popular.*
PAULA'S: *64 Greenwich Avenue (near Seventh Avenue South.) 243–9200. Women.*
PENNYFEATHER'S: *89 Seventh Avenue South. Late night restaurant, cafe.*
RENO SWEENEY: *126 West 13th Street. 691–0900. Bar, cabaret, restaurant.*
SAZERAC HOUSE: *Hudson and Charles Streets. 989–0313. Restaurant, bar. Mixed*
SCENE ONE: *432 Hudson Street (between LeRoy and Morton Sts) 929–9478. TRUDE HELLER'S: Sixth Avenue at 9th Street. 254–8346. Bar, disco, cabaret.*
220 CLUB: *220 West Houston Street. Private club.*
TY'S: *114 Christopher Street. 924–9714 Stand-up bar. Light leather.*
UNCLE PAUL'S TAVERN: *8 Christopher Street. 924–6786. Western & leather with pool table, pinball, disco.*
UP IN THE BARN: *314 West 11th Street. 675–9851. Natural food restaurant.*
VILLAGE GREEN: *531 Hudson Street 255–1650. Duplex restuarnat and bar.*



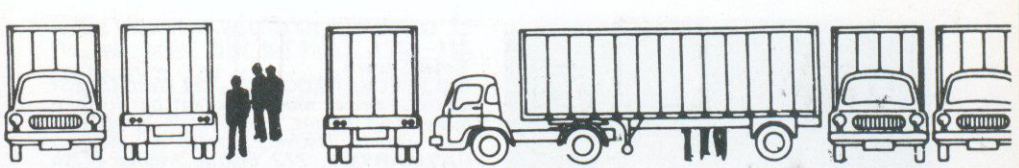


CHELSEA

BARBARY COAST: *64 Seventh Avenue (between 14th & 15th Streets) A touch of San Francisco. Bar.*
THE BLUE FOX: *131 Eighth Avenue at 18th Street. 243–9678. Intimate restaurant*
CASA MARIA: *53 West 19th Street (Fifth and Sixth Avenues) Women's bar.*
THE CAVE: *22nd Street between Park Ave and Broadway. Bar, disco.*
EMPIRE DINER: *Eleventh Avenue at 22nd Street. Art Deco diner with candlelight.*
INFERNO: *5 West 19th Street (Fifth Ave) 242-5262. Disco. Private club.*
LES MOUCHES: *260 Eleventh Avenue at 26th Street. 695–5190. Disco, restaurant.*
ELegant *and expensive. Membership.*
MR' SPATS: *505 West 23rd Street (Tenth Avenue) 929–3173. Restaurant. Mixed.*
VOLCANO: *114 West 27th Street (Sixth Avenue) Disco.*

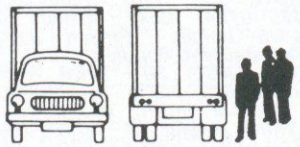
EAST VILLAGE/SOHO

THE BALLROOM: *458 West Broadway 473–9367. Cabaret, restuarant. Fine food and top entertainment.*
FARM HOUSE: *175 Second Avenue at Easst 11th St. 677–9807. Restuarant serving Southern cuisine.*
FLAMINGO: *599 Broadway at Houston Private club. Disco.*
INFINITY: *653 Broadway at E. Third. 677–1330. Private club. Disco.*
LITTLE PETER: *Third Avenue at St. Marks Place. 473–8872. Bar, cabaret, disco.*
PHEBE'S: *361 The Bowery at E. 4th St. 473–9008. Restaurant, bar. Mixed theatre.*
TIMBER: *Second Avenue at E. 4th Street 674–9714. Pool table bar. East Village.*
TIN PALACE: *The Bowery at East 2nd St. Restaurant, bar, cabaret.*



EAST SIDE

BONAMPAK: *235 E. 53rd Street (between Second & Third Aves.) 838–1433. Authentic Mexican food in a cozy atmosphere.*
CHAPS: *1558 Third Avenue (87th Street) 427–8300. Popular men's bar. Friendly and hot.*
CHAPS ON SECOND: *945 Second Avenue at 50th Street. Restuarant with Victorian grandeur.*
CHEZ ROMAN: *1406 Third Avenue (80th Street) 737–6692. Continental restaurant.*
COUNTRY COUSIN: *1313 Third Avenue (75th St.) 879–6614. Restaurant, bar.*
COWBOY & COWGIRL: *244 East 53rd. PL 3–100. Pool table & food for the hungry cruiser. Popular.*
DAVID: *1007 Lexington Avenue (72nd) 650–6073. Friendly neighborhood bar.*
G'H' CLUB: *353 East 53rd St. Elegant East Side gay males.*
HARRY'S BACK EAST: *1422 Third Ave. (80th St.) 249–6991. Established bar for conversational crowd.*
ICE PALACE 57: *57 West 57th Street 838–8557. Super disco. No membership required. Open from 10 p.m.*



LA STANZA: *953 First Avenue (52nd) 355–3787. Southern Italian restaurant.*
LA VIE EN ROSE: *227 E. 56th Street 755–1820. Supper club with Las Vegas style floor show.*
MENESHMA BAR: *57th Street at Lexington Avenue. 753–8841. A touch of Martha's Vineyard. Serving lunch.*
PAINTED PONY: *1485 Third Avenue (84th Street) 650–1649. Cabaret bar.*
PEARL'S PLACE: *1854 Second Ave. (96th St.) 722–9664. Cabaret, bar serving food.*
SAHARA: *1234 Second Avenue (65th) 628–6099. Women's bar with cabaret.*
SINGLE'S: *951 First Avenue (52nd St) 486–9832. Restaurant, bar. Mostly gay.*
SLOCUM'S: *154 E. 79th St.(Lexington) Seafood restaurant with nautical atmosphere. 744–4080*
TWILIGHT' *1463 Third Avenue (82nd) 650–9693. Chinese hors d'ouvres.*
UNCLE CHARLIE'S NORTH: *1049 Lexington Ave. (76th St.) Stand-up cruise and conversation bar.*
YUKI: *226 E. 53rd St. (Third Avenue) 935–2227. Japanese restuarant with a difference.*

WEST SIDE

BIKE STOP WEST: *230 W. 75th Street 874–9014. Neighborhood bar with cycle decor. The Emerald Queen your hostess.*
BOOT HILL: *317 Amsterdam Avenue (75th St.) Woodsy, stable decor.*
THE BUSHES: *23 W. 73rd St. (off CPW in the Park Royal Hotel) SU 7-5500. Bar, restuarant, cabaret.*
CANDLE: *309 Amsterdam Avenue. 874–9607. See what the boys in the backroom will have.*
FULTON CAFE: *2061 Broadway. at 71st Street. Sidewalk cafe, cruisy bar.*
HALF BREED: *168 Amsterdam Ave. Moe is your hostess.*
HARRAH: *35 W. 62nd St. (near Fifth) 586–2636. Private club. Disco.*
MAIN MAN: *305 Columbus Avenue 874–9052. Cruisy stand-up bar.*
NICKEL BAR: *127 W. 72nd St. (B'way & Amsterdam) 874–9858. Black dance bar.*
NUMBERS: *2057 Broadway (70th Street) 877–0060. Neighborhood bar, mixed bag.*
THE PELICAN: *200 W. 70th Street. (off Broadway) 595-8067. Seafood restaurant, inexpensive, popular & fun.*
WAREHOUSE PIER 51: *324 Amsterdam Avenue. (75th St.) 787–9585. Ropes, pulleys & packing crates provides a "downtown" atmosphere.*
WILDWOOD: *308 Columbus Avenue. (74th St.) Stand-up bar with peanut shells on the floor.*

MIDTOWN WESTSIDE

AHHHZZZ'S: *875 Eighth Avenue (52nd Street) 245–9345. Midtown bar.*
BACKSTAGE: *318 West 45th Street (between Eighth & Ninth Avenues) 581–8447. Bar, restuarant. Show biz.*
BARBARANN: *349 West 46th Street 541–6150. Cabaret, restaurant.*
BIG SPENDER: *215 West 48th Street 587–9889. Bar. Theatre crowd.*
CROSSROADS: *858 Ninth Avenue. 245–9565. More than just a bar.*

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HAYMARKET: *772 Eighth Avenue (47th Street) 586–9360. Their slogan is "hustle on down." Cowboys find it home on the range. Pool table and food in back room.*
LA FIESTA: *253 West 46th Street. 664–9669. Pool hustlers and assorted Eighth Avenue types.*
OPTIONS: *232 West 48th Street. New bar.*
PARADISE ROOM–PCS CLUB. *35 West 43rd Street. 354–0257. Private club with disco and pool table, pinball machines.*
THE PLACE ACROSS THE STREET: *56 West 46th Street (Fifth & Sixth Aves) 869–9890. Bar.*
THE PUB: *Eighth Avenue between 45th 46th Street. Raunchy Eighth Avenue types.*
RESURRECTION DISCO: *316 West 49th Street. 582–9747. Bar, Disco. Black.*
STARSHIP DISCOVERY I: *42nd Street Between Eighth & Ninth Avenues. 695–1114. Disco, cabaret. Hot and very popular. Private club.*
STUDIO 54: *254 West 54th Street 489-7667. Disco with international unisex crowd. Membership, private club.*
TIJUANA CAT: *350 West 46th Street 586–3979. Spanish bar, cabaret.*

MIDTOWN EASTSIDE

APPLAUSE: *360 Lexington Ave. at 40th Street. 687–7267. Theatrical restaurant with bar. Singing waiters.*
BAREFOOT BOY: *304 East 39th Street (First & Second Aves) 532–0290. Disco*
BEAU GESTE: *239 Third Avenue (20th Street) 475–9724. Cozy upstiars bar, downstairs a unique "foreign legion" atmosphere restaurant. Popular.*
BIKE STOP EAST: *381 Third Avenue (28th Street) 679–9577. Neighborhood bar with bicycle motif. Mixed crowd.*
BLITZ: *Third Avene at 36th Street. New bar.*
COMPANY: *365 Third Avenue. 532–5222. Restuarant with entertainment.*
DAKOTA: *550 Third Avenue (36th St) 679–8075. "A man's Saloon."*
JOHNNY'S PUB: *123 East 47th St. (between Lexington & Third Avenues) 355–8714. Bar, restaurant.*
LAST CALL: *975 Second Avenue (51st Street) 753–0789. Popular neighborhood bar. Cruisy.*
TOM CAT CLUE: *903 First Avenue (50th Street) 935–1969. A bar for East Side gay men.*
TRAMPS: *125 East 15th Street off Third Avenue. Cabaret, restaurant with unisex crowd.*
UNCLE CHARLIE'S RESTAURANT *Third Avenue at 26th Street. 889–9690. Bar, restaurant with good food.*
UNCLE CHARLIE'S SOUTH. *581 Third Avenue (38th Street) 684–6400. Large, cruisy bar with several rooms.*

BROOKLYN

DANNY'S, *108 Montague St., Brooklyn Heights. 625–8844. Neighborhood bar with upper level disco.*
IRON HORSE PUB: *Seventh Avenue and 2nd Street. 788–8577*
RHYTHM, *6826 New Utrecht Ave., 331–9700. Disco, youngish crowd.*
SAL'S, *79 Pineapple St., Brooklyn Heights. 625-8366, Disco, young crowd.*

STATEN ISLAND

BEACH HAVEN, *901 Father Cappando Blvd. 351–9625. Open 1 p.m. to closing.*
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BRAZIL, *86 Mills Ave., 422–9146. Disco mixed, open from 2 p.m. till closing.*
RAI–LYNN'S DISCO, *2014 Sorest, 422–9310. Disco, bar. Call for more information.*

QUEENS

ARCH DIOCESE, *6106 39th Avenue. 429–6673. Popular Disco bar. Closed Mondays and Tuesdays.*
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CLUB FOUR–O, *73–19 Broadway. No telephone. Private membership club. Opens very late.*
COZY CABIN, *92–03 Astoria Blvd. 429–9129. Rustic, cabin-like bar.*
FIDDLESTICKS, *205 Cypress Avenue. 497–9357. Restaurant, bar.*
FLAVORS DISCO, *120–31 83rd Ave. 846–9512. Disco, bar. Youngish crowd.*
HIDE–A–WAY, *Hillside Ave & Parsons Blvd. 657–4585. Small, integrated neighborhood bar. Friendly.*
KATHY'S I, *130–04 Atlantic Avenue, 846–9287. Bar, unisex, mixed crowd.*
MR. DREAMS DISCO. *63–12 Broadway 458–5224. Disco Bar. Youngish crowd. Popular.*
NIGHT OWL. *199–32 Metropolitan Ave. 846–9533. Late, late disco, bar. Hard to find. No sign outside.*
OUR PLACE, *77–02 Broadway. 429–8670. Neighborhood bar. Good action. Young crowd.*
SHIPMATES- *45–19 30th Ave. (corner of 47th St. 728–9023. Cruise bar and Disco.*
TAVERN ON THE TURN: *172–22 Hillside Avenue. 526–1800. Cruising bar. Very friendly.*

NASSAU COUNTY

C'EST BON, *2520 Merrick Rd. Bellmore. (516) 785–9345. Hot little bar with a touch of leather.*
EQUUS, *3882 Sunrise Hgwy. Seaford. (516) 781–7526. Disco, bar with live entertainment.*

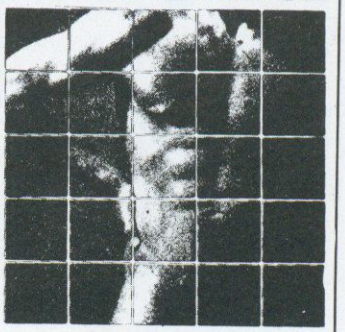
THE ARCH DIOCESE DISCO

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Woodside Queens
429-6673

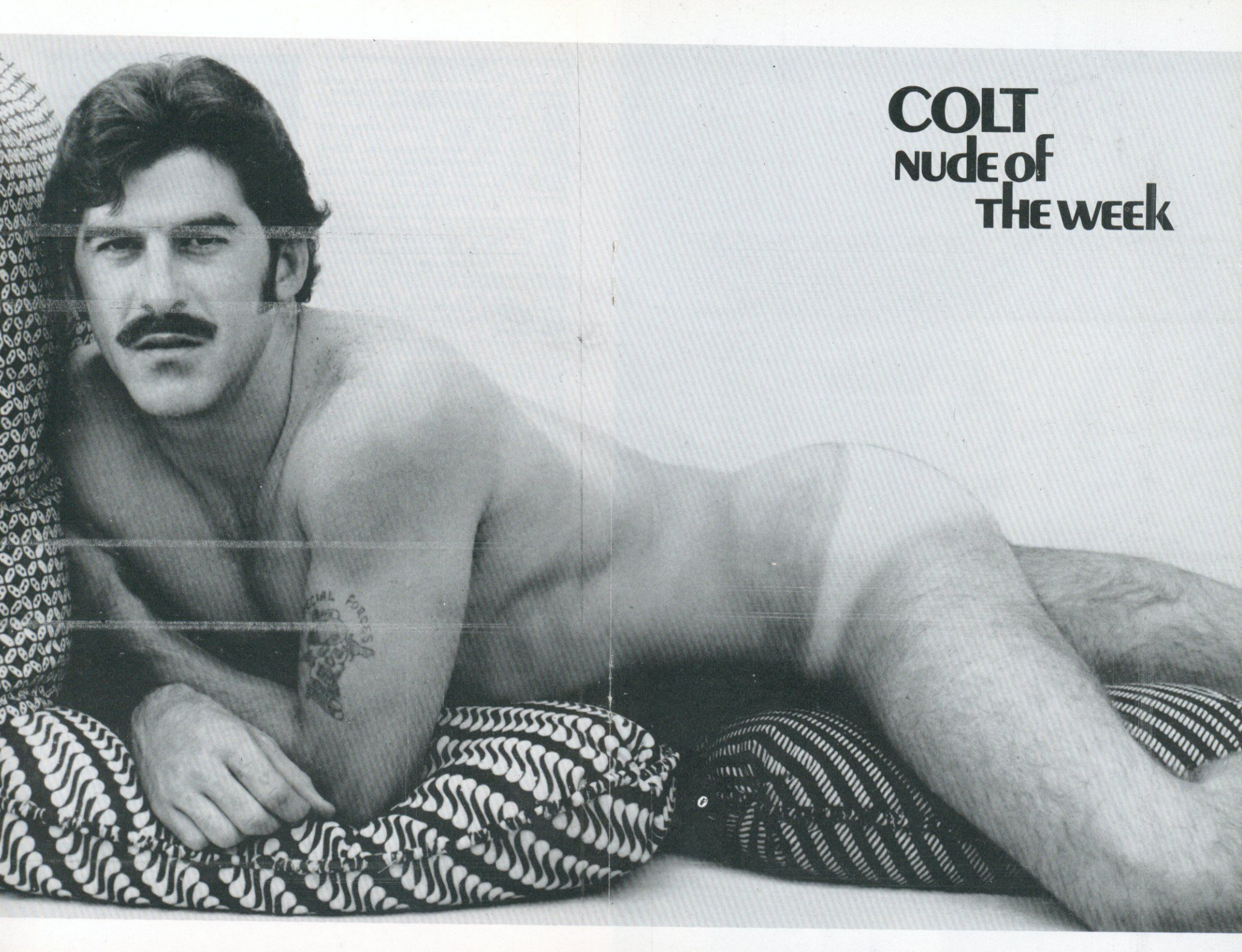
CROSSWORD

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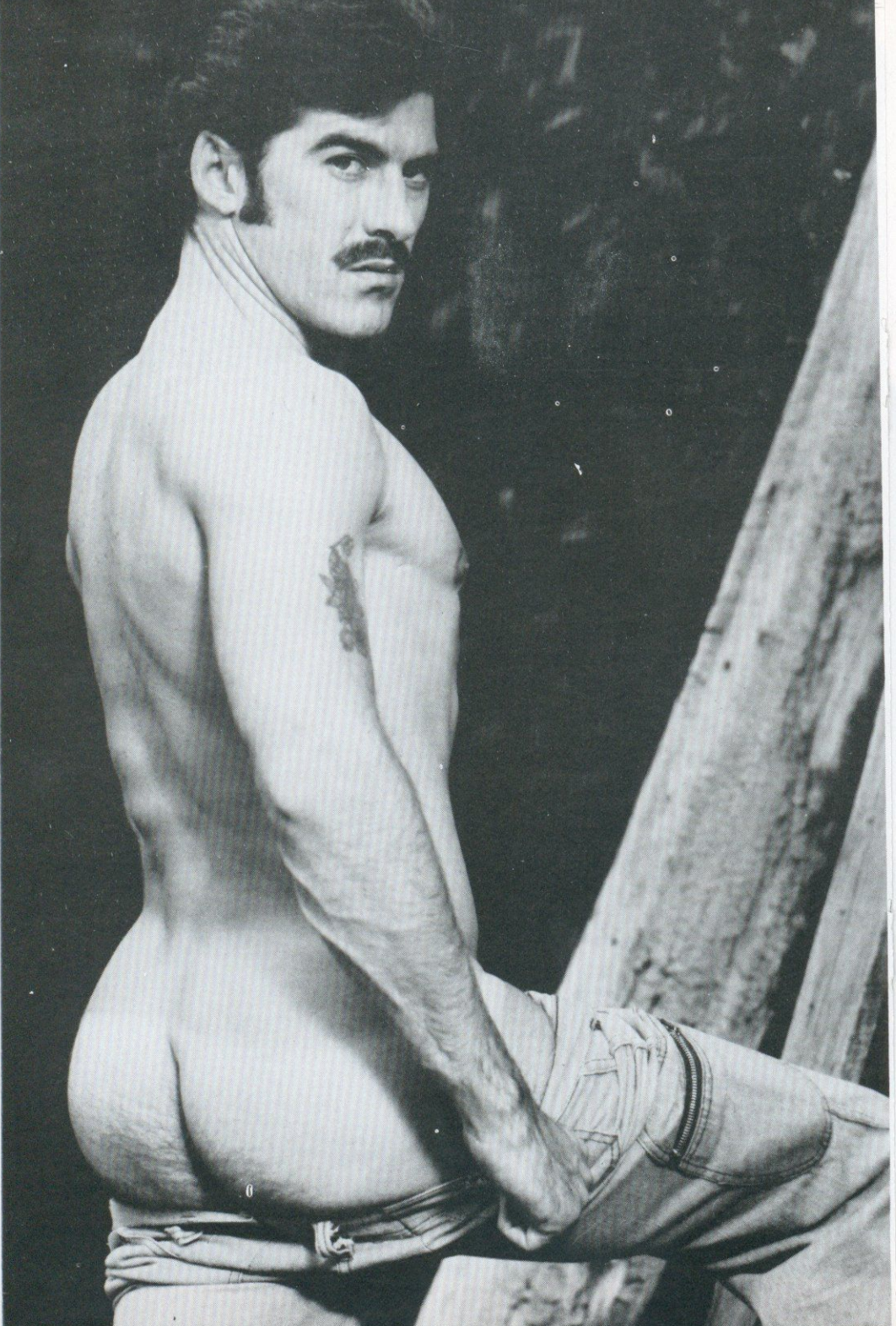
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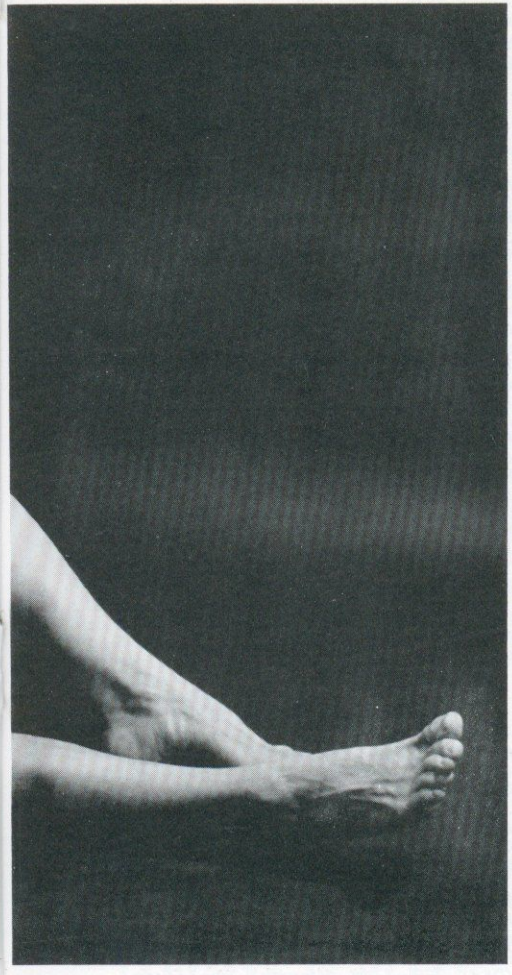


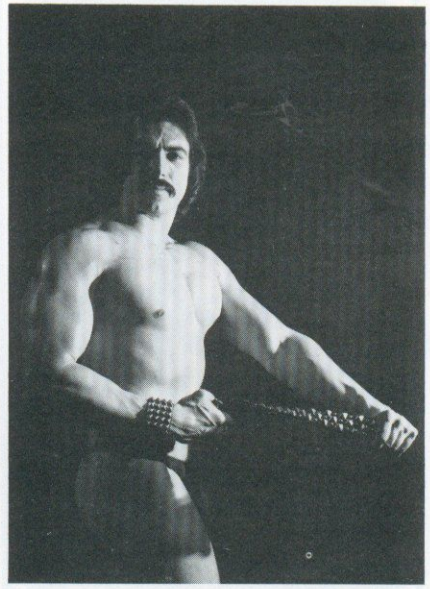
Photos courtesy of COLT Studios New York City

Mike DeMarco



Photo by Abrams



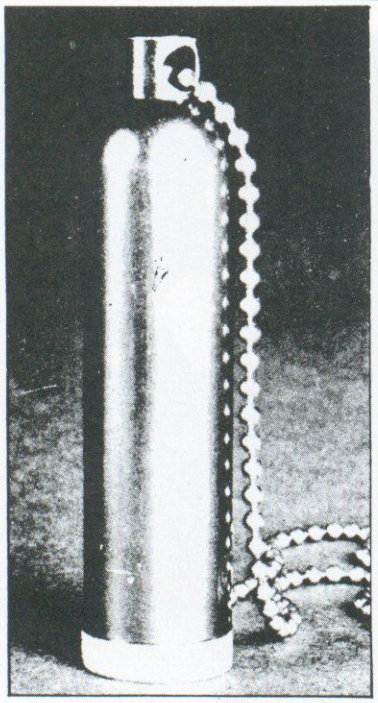


In case you're wondering why the subways from Manhattan, Brooklyn and spots north, south, east and west are packed on Friday and Satuday nights headed for Jackson Heights in Queens; it's probable that the crowds are headed for the Adult Fair Cinema to catch the midnight performance of the Mike De Marco show.

Mike first came to national prominence in a gay porno flick called "In the Heat of the Knight" in which he played a super-stud of the Round Table. Since then, Mike has been delighting fans with his in-person shows from New York to Las Vegas.

He has settled in at the Adult Fair with a special show featuring the talents of some hot go-go boys and the fabulous John La Fleur. The show is a crowd pleaser and the attendance is steady.

After the show, there are places to relax and get to know each other better at the Adult Fair: the Garden of Eden Lounge and all-male films in the Grecian Lounge. Make it a point to check out this place. You won't be sorry.



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PLAZA, 206 *Old Country Rd. Hicksville. (516) 433–5620. Bar, Disco with entertainment on special days.*
SHORE HOUSE, *off Bayville Bridge, Bayville. (516) 628–9669. Quiet bar. Good cruising.*
T C & COMPANY, *121 Woodfield Rd. West Hempstead. (516) 486–9516. Women's bar.*
UPSTAIRS/DOWNSTAIRS PUB. *1441 Old Northern Blvd. Old Roslyn Village. (516) 621–1405. Piano bar with entertainment.*
SIDE STREET, *25 East Marie St., Hicksville. (516) 433–8444. Bar, Disco, open 7 days a week.*
THE NEW LINING, *175 Cherry Lane, Floral Park, (516) 354–9641. Disco, bar Closed Mondays.*
WATER LOU LOUNGE: *108 Arizona Ave. Long Beach. (516) 889–2436.*

SUFFOLK COUNTY

ATTIC, *Montauk Hgwy. East Hampton. (516) 537–9811*
BUNK HOUSE, *192 No. Main Street, Sayville, L.I. (516) 567–9834*
BOGART'S, *Exit 40, Sunrise Hgwy. West Islip, L.I. (516) 567–9834*
BETWEEN US LOUNGE, *825 Merrick Rd. Copague. (516) 842–9775*
COACHMAN, *239 Montauk Hgwy. Sayville L.I. (516) 589–9683*
DOCK SIDE LOUNGE, *771 So Ninth St., Lindenhurst, L.I. (516) 226–9838*
FANTASY DISCO, *80 W. Main Street, Patchogue, L.I. (516) 475–8973.*
MacARTHUR'S, *Smithtown Ave. & Church St., Bohemia. L.I. (516) 567–4517*
PAT & SCOTTIE'S, *24 Ackerson, Bayshore L.I. (516) 665–9598*
PIER 86, *Sayville, L.I. (516) LT 9–3622*
PATCHEZ, *Three Mile Harbor Road, East Hampton, L.I.*
THE QUIET CLAM, *Montauk Hgwy. East Hampton, L.I. (516) 324–0530*

TALLULAH'S, *Bridgehampton, L.I.*
THE VIRGINIAN, *523 Lake Avenue. Jamestown, L.I. (516) 862–9865*

ROCKLAND COUNTY

CANDLELIGHT: *Route 9 W. Upper Nyack. (914) 358–9649. Bar, Disco. Good cruising.*
COMEBACK: *Route 9 W. Piermont. (914) 359–9653. Two-level bar & disco. Live entertainment.*
CONTINENTAL ON THE MOUNTAIN, *Walton Lake, Monroe, N.Y. (914) 783–7752. Not recommended. Rip-off.*
MOTEL ON THE MOUNTAIN, *Route 17 – North., Suffren, N.Y. (914) EL 7–2500 Gay resort, Bar, Disco, Live entertainment.*
PORTHOLE, *75 Route 9 W. Congers. (914) 268–7741. Women's bar, Disco.*

WESTCHESTER COUNTY

THE PLAYROOM, *590 Nepperhan Avenue Yonkers. (914) 969–2320. Disco, bar. Call for events and happenings.*

GAY FLICKS

ADONIS CINEMA: *8th Ave. at 50th St. 245–3920*
ADULT FAIR: *90th St. & Astoria Blvd. Jackson Heights. 429–0040*
BIG TOP: *Broadway at 49th St. 541–5655*
EROS: *732 8th Ave. at 47th St. 581–4594*
55TH STREET PLAYHOUSE. *55th St. near 7th Ave. 586–4590*
GAIETY BURLESK: *46th St. near Broadway. 221–8868*
JEWEL THEATER: *100 Third Ave. at 12th Street. 260–1090*
RAMROD THEATER: *210 W. 49th St. near Broadway. 245–9382*

N.Y.C. BATHS

BARRACKS: *226 W. 42nd St. 221–3250*
BEACON BATHS: *227 E. 45th St. 687–0322*
BROADWAY ARMS: *218 W. 49th St. 541–5655*
CLUB BATHS: *24 First Ave. 673–3283*

EAST SIDE SAUNA: *227 E. 56th St. 753–2222*
MAN'S COUNTRY: *28 West 15th St. 929–2220*
MOUNT MORRIS BATHS: *1944 Madison Ave. 534–9004*
NORTHERN MEN'S SAUNA: *137–08 Northern Blvd. Flushing. 359–9817*
SAUNA: *300 West 58th St. 755–6800*
ST.MARK'S BATHS: *6 St. Mark's Place 473–7929*
WALL STREET SAUNA: *1 Maiden Lane 233–8900*

NEW JERSEY BATHS

COLONY BATHS: *500 Summerfield Ave. Asbury Park. (201) 988–8442*
CLUB ASBURY SPA: *216 Third Ave. Asbury Park*
CLUB BATHS: *1498 Broadway, Camden (201) 964–3861*
CLUB NORTH BATHS: *49 Broadway, Newark (201) 484–4848*
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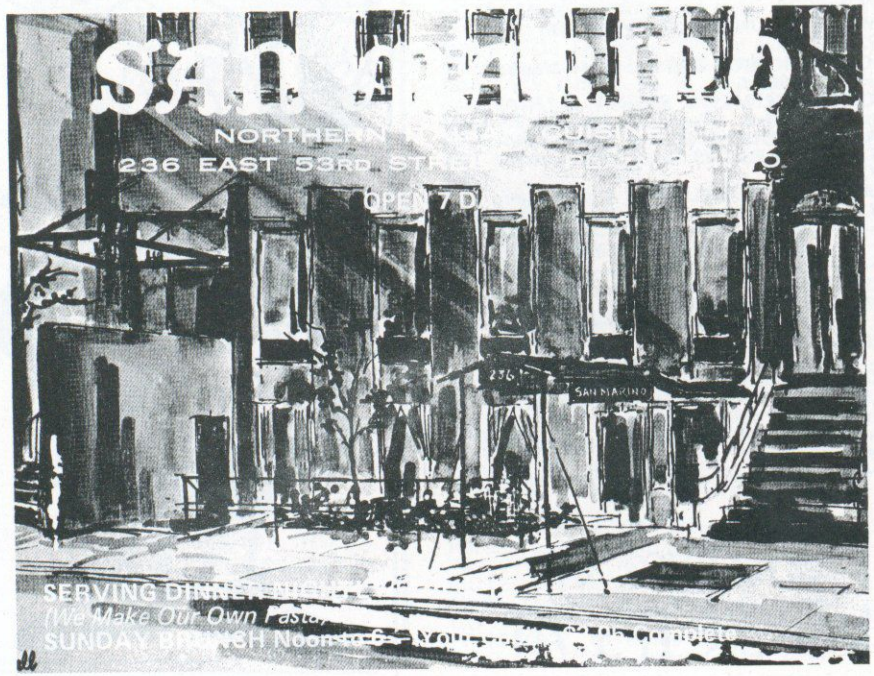
MODELS

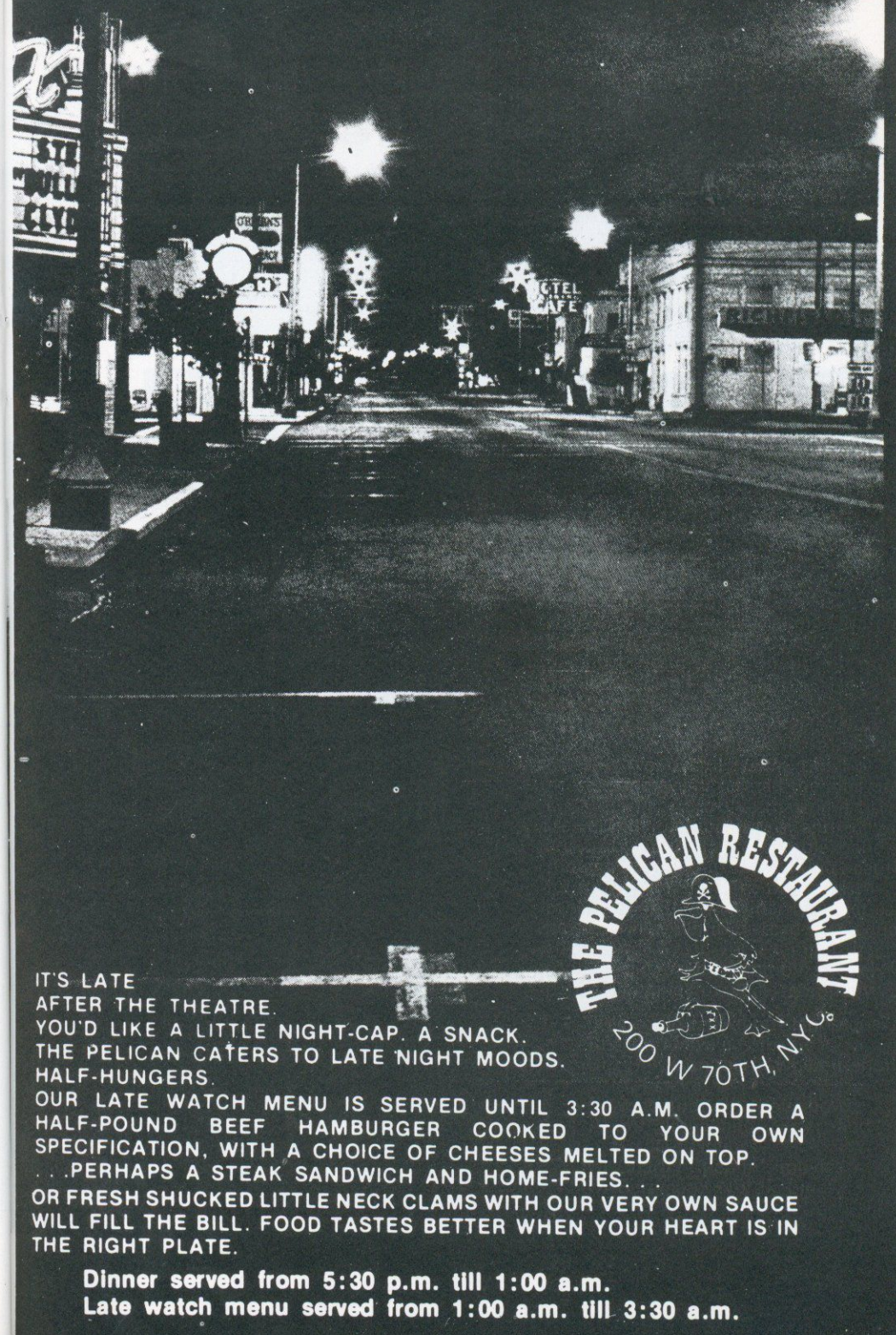
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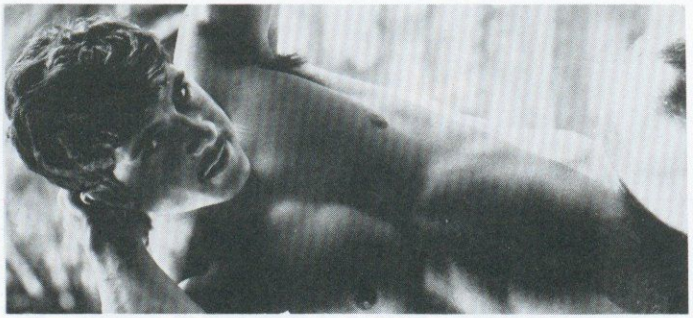
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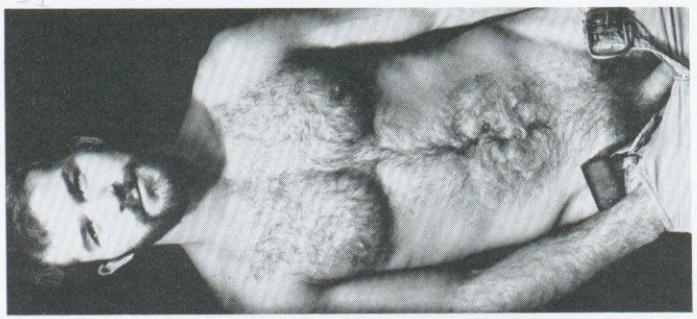


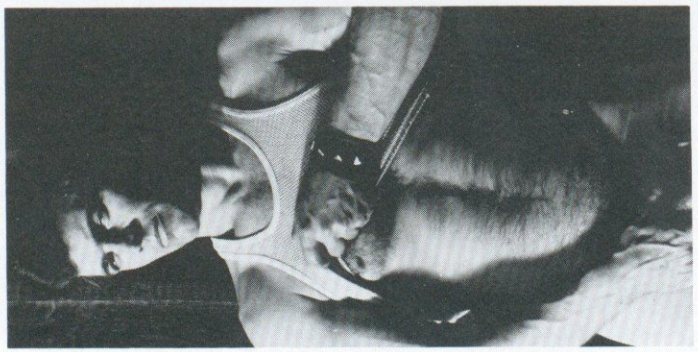


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On Thursday, February 2nd, from 5:00 to 9:00 p.m., it's more food and drink at OZMA.

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So be there February 1st and 2nd. Years from now, when they talk of this, and they will... Say you were there.

OZMA

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Geraldine Fitzgerald

Continued from Page 8

all what does 11th Century Elsinore have to do with a kid in Bedford-Stuyvesant?

Another project she would like to attack is a production of the Marc Blitzstein version of Brecht's "Mother Courage." She is strong to point out that this version brings out the gallows humor that is so often missed in Brecht. Like O'Casey, he could laugh on the way to the hangman. Like Eugene O'Neill in whose "A Touch of the Poet" she is currently starring with Jason Robards Jr., these dramatists are so often held in such awe that the sly humor — often at the expense of some very sacred cows — is most often disregarded..

Other things that interest this dynamic woman are her own career and that of her son, Michael Lindsay-Hogg who directed "Nasty Habits" and "Let It Be" as well as a new film with the Rolling Stones. Since she was in touch with the music of youth through her son, Ms Fitzgerald has kept her finger on the pulse of our times and remained vitally contemporary in her outlook and approach to life.

Her cabaret act, she claims, grew out of her childhood in Dublin. She has begun to take vocal classes, mainly to discover how to use her voice to the fullest and in the manner least harmful to her vocal chords. Most young singers make the mistake of mis-using their voices to the point of damage — thereby losing them and thereby enjoying very brief careers. "With propler training, you can learn to use your voice — to seem to be extending it beyond its limits, but actually having everything under control." Perhaps it is this slight fear of the disorganized that makes Ms Fitzgerald's cabaret act be so passionately received by audiences. It is the same type of "seeming uncontrolability" that makes rock music so exciting.

disco top 20

by John Benitez

DJ — Tony "DJ"Carrasco The Playground —

1. *Act 1/Act 2/Act 4* — Donna Summer **Casablanca** (LP Medleys)
2. *Africanism/Gimme Some Lovin'/Kongas* Crocos — (Import LP cuts)
3. *As Long As You Love Me/Love is Finally Coming My Way* — True Example — **Gold Mind** (Disco Disc)
4. *At Last My Search Is Over/Since I Found Love* — The Pips — **Casablanca**
5. *Baby, You Got My Nose Open* — Harold Melvin & The Bluenotes — **ABC**
6. *Chattanooga Choo Choo/Tuxedo Junction* — Butterfly (LP Cut)
7. *Galaxy* — War — **MCA** — LP Cut
8. *Give Me Love/Supernature* — Cerrone — **Cotillion** (LP Cuts)
9. *I Just Want To Turn You On* — Muscle Sholas Horns — **Ariola America** (Disco Disc)
10. *Let Me Party With You* — Bunny Sigler — **Gold Mind** (LP Cut)
11. *Let's All Chant/Love Express* — Michael Zager Band (Disco Disc)
12. *Let's Get Together* — Pam Todd & the Love Exchange — **Shyrlden** (LP Cut)
13. *Only The Strong Survive*— Billy Paul **Phila. Int.** — Disco Disc
14. *Risky Changes/We Must Believe in Magic* — Bionic Boogie — LP Cuts
15. *Topsy/Meco's Theme/Close Encounters of the Third Kind* — Meco — **Millennium** (LP Cut)
16. *Touch to Touch* — Timmy Thomas — **TK** (Disco Disc)
17. *You Like It, We Love It—Southroad Connection* — **Mahogany** (Disco Disc)
18. *You Should Do It/Dance With Me* — Peter Brown — **Drive** (LP Cuts)
19. *Voyage, Voyage/Zig Zag* — Pache Import LP Cut
20. *Which Way Is Up?* — Stargard — **MCA** Disco Disc

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Sun., Jan. 22nd — **Leslie London as Diana Ross**
Weds., Jan 25th — **George Dart & Frank Massey**
Sun., Jan. 29th — **Bryan Murphy as Pearl Bailey**
Weds., Feb. 1st — **Merle Exit**

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books

by Wallace Hamilton

An Idol for Others by Gordon Merrick

My more literate gay friends have led me to believe that reading a book by Gordon Merrick is on a par with fucking goats and smelling little girls' bike seats in the summertime...in other words, something *not done* in polite society.

I felt, therefore, the need for certain social precautions before embarking on 437 pages of Mr. Merrick's latest opus—*An Idol for Others.* I bolted the door. I pulled down the blinds. I thought of switching off the phone, but was reassured to think that anyone calling me on the phone would not *see* me reading a book by Gordon Merrick. And I vowed to burn the book to a crisp after reading it so that no one would ever see it on my shelves.

Thus prepared, I started the tome. By page 18, I hit the following sentence: "To him, the fire of life burned so hotly in her, her vitality was so agressively indominatable that the epithet was inappropriate." I had to think about that one for awhile, but I persevered.

The book is essentially the life story of a theatrical producer-director, Walter Makin. Other major characters include his wife, Clara; his illegitimate son, Gerald; and his lovers, Harry, Mark and Tom, a 38-year-old novelist. Its settings are various glamour spots in New York, Hollywood and San Francisco.

The story traces Makin's rise from an unpromising childhood in the depths of New Jersey, through summer stock to Broadway and thence to Hollywood. At 50, famed and wealthy, father of two children by his wife Clara, soon to be cover-storied by *Time* magazine, Makin is back in New York. He meets Tom, and after a five-hour courtship, decides to chuck it all and take off with Tom for Tom's home on the shores of San Francisco Bay. After months of connubial bliss with Tom, and a touch of incest with his illegitimate son Gerald, Makin's life is struck with medical tragedy. Confronted with that tragedy, Makin returns to New York and his wife Clara.

After finishing this epic, I had the overweening feeling that I had spent entirely too long walllowing in the swirl-pool at the Club Baths. I felt depleted by the sheer mental lassitude of it all. No ideas had disturbed my comfort. Most of the characters were as ghost-like as the other men in the pool that I glimpsed through the steam. I could just bask in a warm, bubbling sexiness that ultimately degenerated into futility.

And yet, damnit, there's a writer somewhere in that Gordon Merrick. And there is a book somewhere in that flaccid sprawl. The character of Clara, Makin's wife, for instance, is as sharp, full-bodied and uncompromising as a reader of popular fiction could wish. A scene with Makin, as a young director trying to get an actor emotionally open enough to do justice to a part in a play, is a small masterpiece of theatrical sensitivity. Other flashes and gleams burst out unexpectedly.

Cut to half its length, with radical editorial surgery done on one interminable gay love-scene after another, *An Idol for Others* might have been quite a book. As it is—well, what the hell—Let my literate friends wail; I'll keep it on my bookshelf.

An Idol for Others by Gordon Avon. Paperback. 437 pages. $2.25

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cabaret

"What good is sitting alone in your room?"
— Cabaret

The cabarets listed below give a comprehensive sampling of what is happening in the New York cabaret circuit. It is by no means a complete listing of all cabarets in the New York area. Those places listed are either exclusively, predominantly or at least partially gay. Occasionally a "straight" cabaret will be listed where an entertainer of particular interest to a gay audience is appearing. As the listings are subject to change without notice, it's best to call for confirmation, reservations and times of performances. Enjoy!

Stephan Burns & Guy Zummo are at Kelly's Village West 929–9322
The Rich Look Show is at Tramps 260–0370
Michael Anthony is at Bonnie's 673–9551
Raw Sugar, Pendulum, Jane Mullaney and Brownie's Revenge are at Trude Heller's 254–8346
Pearl & the Jewels, Judith Nachshin, Donna Greene, Barbara Kudan, Ann Bozart & Dirt are at Pearl's Place 722–9664
Wes McAfee and Ava Williams are at Jan Wallman's 242–9557
Bob Haggerty, Valcour Lavizzo, Anna Lisi, Lisa Kirschner, Bryan Murphy & Faith Knolton are at Scene One 929–9478
Geraldine Fitzgerald and Gerri Griffin are at Reno Sweeney 691–0900
Paris St. John & Justine Norelle are at Little Peter 473–8872
Dawn Hampton is at Tijuana Cat 586–3979
Ava Williams, Pamela Stanley & Brian Sommers are at Company 532–5222
Double Image is at Hoppers 260–0250
Bette Midler is at Copacabana PL 5-6010
Joe Maisell & The Great American Dream are at Barbarann 541–6150
Hot Peaches & Leslie London as Diana Ross are at Mr. Dreams 458–5224
Gary Rogers as Judy Garland is at Shipmates 728–9023
"The Ventriloquists Wife," Tom Rush and Herbie Mann & the Family of Mann are at The Bottom Line 228–6300
McCoy Tyner is at The Village Gate 475–5120
Pamela Myers is at The Ballroom 473–9367
Alberta Hunter & Rose Murphy are at The Cookery OR 4–4450
Juliette Koka is at Les Mouches 695–5190
Richard Burke is at The Duplex 243–9306
Marie Blake is at Five Oaks 675–9669
Franni Burke & Judy Saul are at Sahara 628–6099
Steve Ross is at Backstage 581–8447
Gayln Keller is at The Blue Fox 243–9678

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989–9050

Death

Continued from Page 11

Hotel. In the shadows, a scroungy figure in tattered skirts and loosely wrapped grey hair was fishing old newspapers out of a trash basket. Her gnarled face was grey and she appeared to be toothlessly chewing a cud. It was Jackie, the newspaper lady and a Village character for ages.

Our gaze returned to Eighth Street and our eyes travelled eastward across the street, past the tall, elegant townhouses that had been converted into grand apartments, long since torn down to make way for a row of psuedo-colonial one storey stores. The massive pink stone building that housed the Whitney Museum was next. Then there was the brand new apartment monstrosity that wrapped around Eighth Street, Fifth Avenue and Washington Square North. Construction of that building had devoured some lovely old townhouses on Washington Square.

We were standing in front of the Breevort Pharmacy, on our side of the street. The huge, apothecary vials filled with colored water were still hanging in the windows. The free scale was just inside the door, and the rows of public phone booths. (We'd forgotten, every place had phone booths then.) As we approached Fifth Avenue, we passed the tiny courtyard of shops that housed a sandle maker and several jewelry makers. The rain was heavy now, as we stood on the northwest corner of Fifth Avenue and Eighth Street. We strained our eyes to see across the street. Construction had already started on the massive new apartment building that was to replace the elegant old Breevort Hotel. We stood in the rain for a long time, remembering, when a sudden crash of glass brought us to our senses.

We turned on our heels and looked back at the blocks we'd just travelled. Glaring neon assaulted our nostalgic mood. Pizza, Orange Julius, Burger King, Nathan's, Shoes and more shoes. Several animal types were climbing out of a window they'd just broken, and were rushing off with

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their loot. It was one of the few windows that hadn't been covered with heavy grating for protection at night. The trash cans were overflowing and piles of garbage littered the curbs.

Shops had huge piles of folded cartons all over the sidewalk. There were "For Rent" signs in many empty, forlorn looking stores. Cars were double-parked in front of the fast food operations, their inhabitants devouring their purchases and throwing their trash out the sindows – crusts, cups, half-eaten hot dogs. Several drunks were pissing in a dark doorway. A threatening group of Spanish types loitered around the doorway of the Bon Soir. Most stores had buzzers to protect them from robberies. It was back to the present – and reality.

We stepped over several wine bottles to climb the stairs to our front door. Someone had defecated on the landing. There were price tags from a nearby clothing store littered all over the landing. Someone had just ripped off the store. There were six fires in the block in the past few months and a known arsonist is living down the street. The shop below us has been broken into three times this year. The owner of a jewelry shop on the ground floor was shot in broad daylight – around noon, during a robbery.

Here's a quote from a recent article in the *New York Times* on the "Passing of Charm," concerning Eighth Street – the blocks between Sixth and Fifth Avenues. The statement was made by one of the owners of Wood Art, a gaudy frame and print shop on the street. "She places the blame for the street s selling slump partly on the moving of the Women's House of Detention on Sixth Avenue and Tenth Street. 'Those women had money. They were prostitutes and their men used to come on this street and buy for them. They wanted clothes and all kinds of things. That jail brought a lot of business here." So much for art appreciation!

We'll be happy if Village Casuals can hold out against the ever-growing tide of sheer trash.



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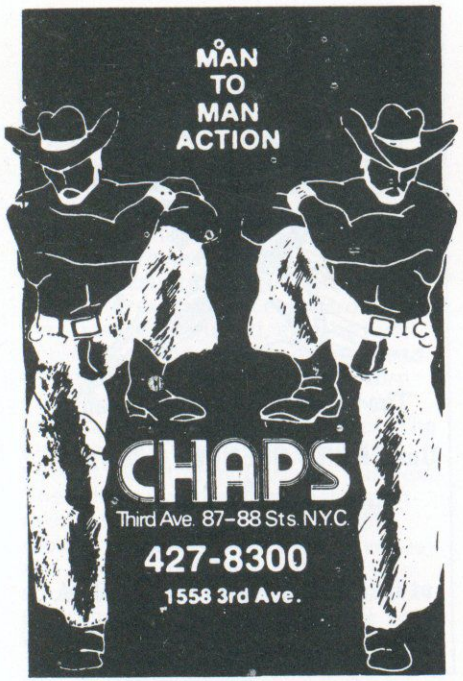
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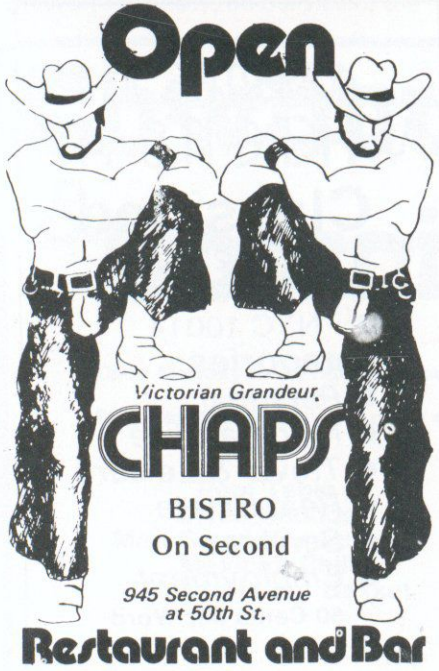
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DELLIE

the stars and I agree

by Dellie Dorfman

Well it looks as if we've lived through it again. You can check this by holding a mirror to your mouth and breathing on it. If it clouds even slightly it means you're still alive no matter what anybody else thinks. With the holiday season past, it's time to push ahead (or something)! So upward and onward you brave little soldiers.

Aries or Aries Rising

Imagine Mae West as "opportunity" she's knocking on your door! That's how subtle this situation is. It may be one of those "once in a lifetime" deals so pay very close attention to what's going on! Whatever happens, remember that this is no time to gamble or take chances, no matter how tempting. This is about a wonderful opportunity, not a get rich (or famous) quick scheme. There is a difference, you know. Curb your impulses and use your head, and this could be one of the more wonderful times in your life.

Taurus or Taurus Rising

It's straight and narrow time. The call of the "Wild" must be resisted at all costs. Don't give in to those tempting diversions that life is so full of. This is a strenuous time and just keeping it together takes a great deal of effort. Getting sidetracked could send it all crashing around you in a dreary heap. Being cooperative is the way to get things done with the least amount of

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hassle. This is a time of learning for you, so keep your eyes open, say as little as possible, and take notes.

Gemini or Gemini Rising

The only way from here is up. If you've been doing well, you will be doing even better. If things haven't been going well, this is the turning point. This is not a time for talking about doing things (your favorite) but actually getting in there and doing them. Like your Aries Brothers, this could be one of those fabulous times in your life when doors open right and you get to walk into a marvelous new place. You must watch out for that charming devil illusion (better known as bullshit). You could get led down the garden path on a Magic Carpet only to find out midway that it has run out of gas and you have to walk all the way home.

Cancer or Cancer Rising

Smile:
1. When your heart is breaking
2. And the world smiles with you!
3. Till it gives you charlie horse in the face.

Who cares if it's superficial. Just glue it on and leave it there. As long as you are smiling you will have the lover of your dreams, be appreciated at your job and have plenty of terrific wonderful friends. Who cares if you look like a simple minded idiot. Not me! Everything falls into place under the influence of a smile!

Leo or Leo Rising

When you're hot, you're hot, and I'm certainly not fool enough to tell a hot Leo what to do. Just let me say: "Here's to being spectacular." All the love and luck in the world to the Golden People!

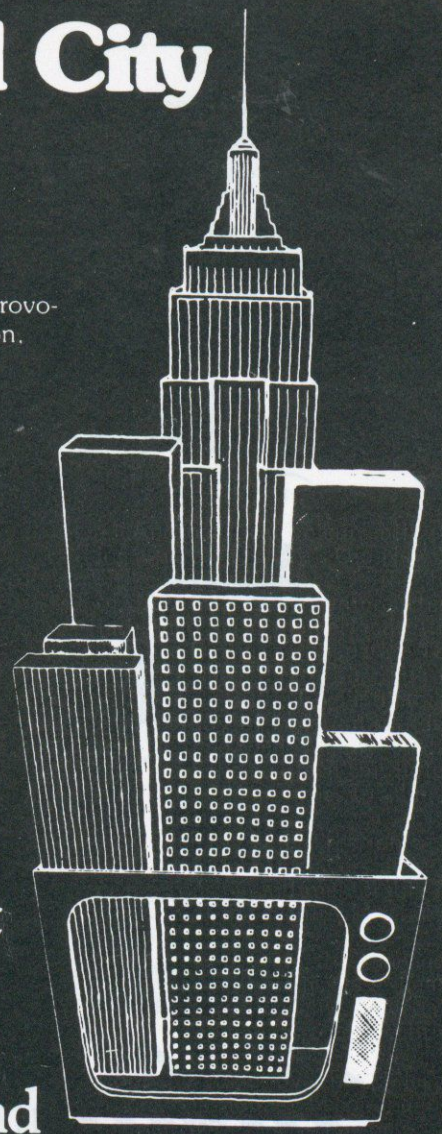
Virgo or Virgo Rising

You know why this period seems too good to be true? Because it is! But what fun. This is a time for drooly slurpy delicious love. Juicy sex. Dizzy

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Nights. General delightful foolishness and a nagging voice in the back of your mind saying: "Is that any way for a Virgo to act?" Up yours, Voice! Even Virgo needs to have a wonderful time once in a while. It's time for the Neat, Sweet and Petite contingency to live it up, up, up!

Libra or Libra Rising

I'm saying that you are manipulative (but I'm not saying that you're not either). If ever you had to take control of a situation, it's now. Things are on the verge of getting out of hand. It will do you no good to shut your eyes and hope that it will go away, because it won't. In fact the more you neglect things, the crazier they get! Don't use the excuse that it isn't your fault or your responsibility because no matter what the circumstances, you have to get in there and take care of business. It's on you. I hope you understand how important this is! Do what you have to do, but don't take any shit from anyone either!

Don't give any either, even though you're very good at it.

Scorpio or Scorpio Rising

Grit your teeth. Point yourself in a positive direction, grab your lover's hand and then GO! You are a self-propelled rocket zooming into the night charted for marvelousness. Paints a nice picture, doesn't it. Enjoy it now. There are some formidable obstacles in the future so for right now soar like an eagle!

Sagittarius or Sagittarius Rising

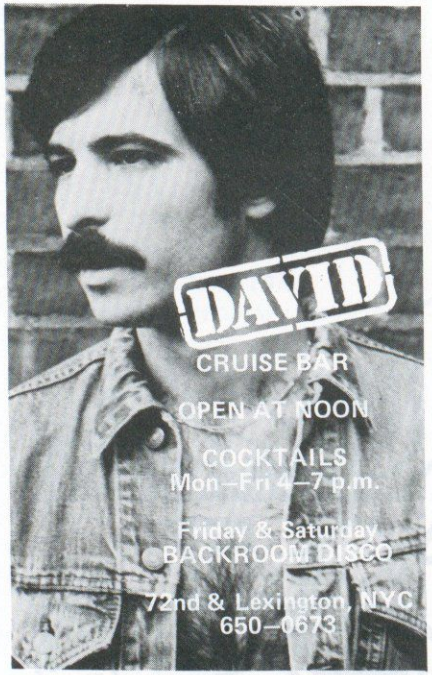
This is unbelievable wonderful. You don't need any advice from me. Just stand there or lie there and bathe in the joy. The sense of well being you are experiencing is hard to imagine for us mortal beings. Not that I'm a spoilsport (I'm just jealous) but nothing lasts forever. Gather your rosebuds while ye may. Stashing something away for a rainy day is a good thing to keep in mind and should

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be easy for you right now considering the abundance you are surrounded with.

Capricorn or Capricorn Rising

Contemplation. Not that I have to tell you guys to watch what is happening around you (you do that naturally). Observation is the key to a lot of important happenings in your life. Ask yourself questions. Go slowly. Be patient with yourself. You are bound to come up with some very interesting results. You may hit on the right combination. The powers that be, give you a little push towards putting yourself in the right place at the right time. To hesitate too long is to lose. If you don't move on something when you should, it may dissolve in your hands. Don't be afraid of competition. It should be food for you!

Aquarius or Aquarius Rising

Let Nothing Slip By. Don't Put Anything Off. Explore Everything. Then take a deep breath, run it through again and see what happens. Be on your most alert behavior. The Gods are looking down and wondering whether or not they should smile on you! Remember, best foot forward and wear clean underwear.

Pisces or Pisces Rising

Ladies and gentlemen, attention please! Right here on this stage, for just this week we have the one, the only, Amazing Pisces! You will witness spectacular feats of un-fucked up thinking, psychic prowess and acts of over-achieving unseen before in this hemisphere. Anyone interested in the Fishie Fan Club, write in care of this magazine and make your interest known. It seems that everything you touch is filled with wonderful magic. You feel as if you could do no wrong. Don't get too carried away. This, like everything else, can't last forever, no matter how strong the magic is!

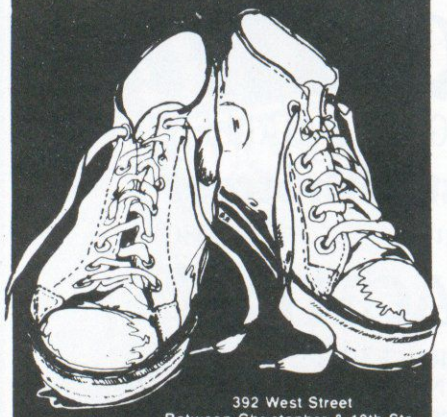
Roll around in rose petals.

Love,
Dellie



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Here we are, almost a month into the new year, and , you know, it's time to "take stock." I've really never done this before, but the other night I sat down and made a list of everything – but everything – I own. May I say at the outset that I had no idea how well off my heirs will be – even after the fighting... So, with the New Year, I advise you to do the same– including those Christmas gifts. If you can't put a value on something (and without telling the one who gave it to you) picture in your own mind what you'd have been willing to spend on it. What? You hate it!?! So, put it down for a dollar, anyway – it's bound to be worth something to someone someday – even the insurance company (for fire and theft) because even new furniture can increase in value if it's well taken care of. I mean, your grandmother's "tete-a-tete" didn't just happen overnight; it too was once new... And don't forget that lovely microwave oven, or the Betamax – they're valuable – as are your records and underwear... Yes make a list of absolutely everything you own (the insurance guy won't be amused, but if you're willing to pay another 2 cents a month to protect your dollar Jockey shorts for the next umteen years, he'll accept it – and if

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not – there are other companies that will. But no fair going home with those S & M numbers who like burning shorts with cigarettes – that's not covered; I don't think...)

Now that we've taken care of our homes and personal items, let's take care of our heads...

What a marvelous expression "take stock" is... It's like dipping into a "stock pot" from which the leftovers from every dish were put to make a newer one. And this is where the expression comes from: "Take stock" from one pot where all the flavors have already been blended, and add them to this new dish whose flavors have not yet nurtured. The stock pot mixture will combine with and enhance the new flavors and the stock from that pot will be added to the original "stock pot" to bring even more flavor to the next dish. So when you "take stock" of yourself, all you're really doing, in essence, is drawing on the experiences of your past to help you along in the future.

Yes, it's January. And while it's

CROSSROAD X

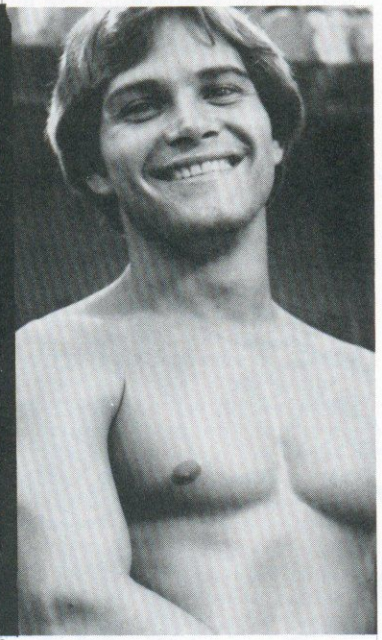
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not supposed to be as cold as last year, it might be for those who've "gone overboard."

What lovely promises the department stores made with "no payments till February." (Note: This column was written a full two weeks ago, and yet, in the *New York Times* of Monday, December 19th, an article appeared on "Debtors Anonymous" appropos of this article. Is it true that the *Times* has spies out? Or, (I flatter myself) that great minds run in the same circles? That only gives *them* a month to "tote up." You really think they're doing *you* a favor?

But back to you...

You have all of a month to pay off your purchases! You think! If this last year has gone by as swiftly as it has, what makes you think this month won't go by even more quickly?

Forget forgetting about your debts. You've got 'em. Forget those



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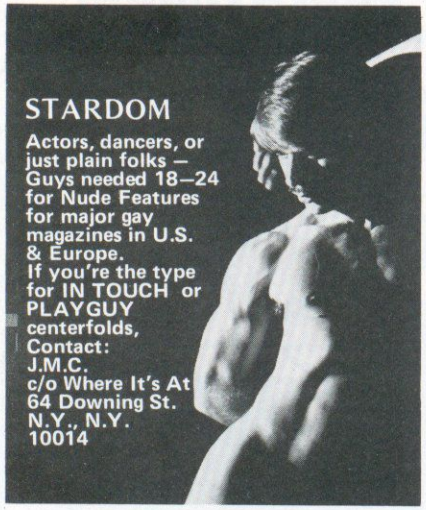
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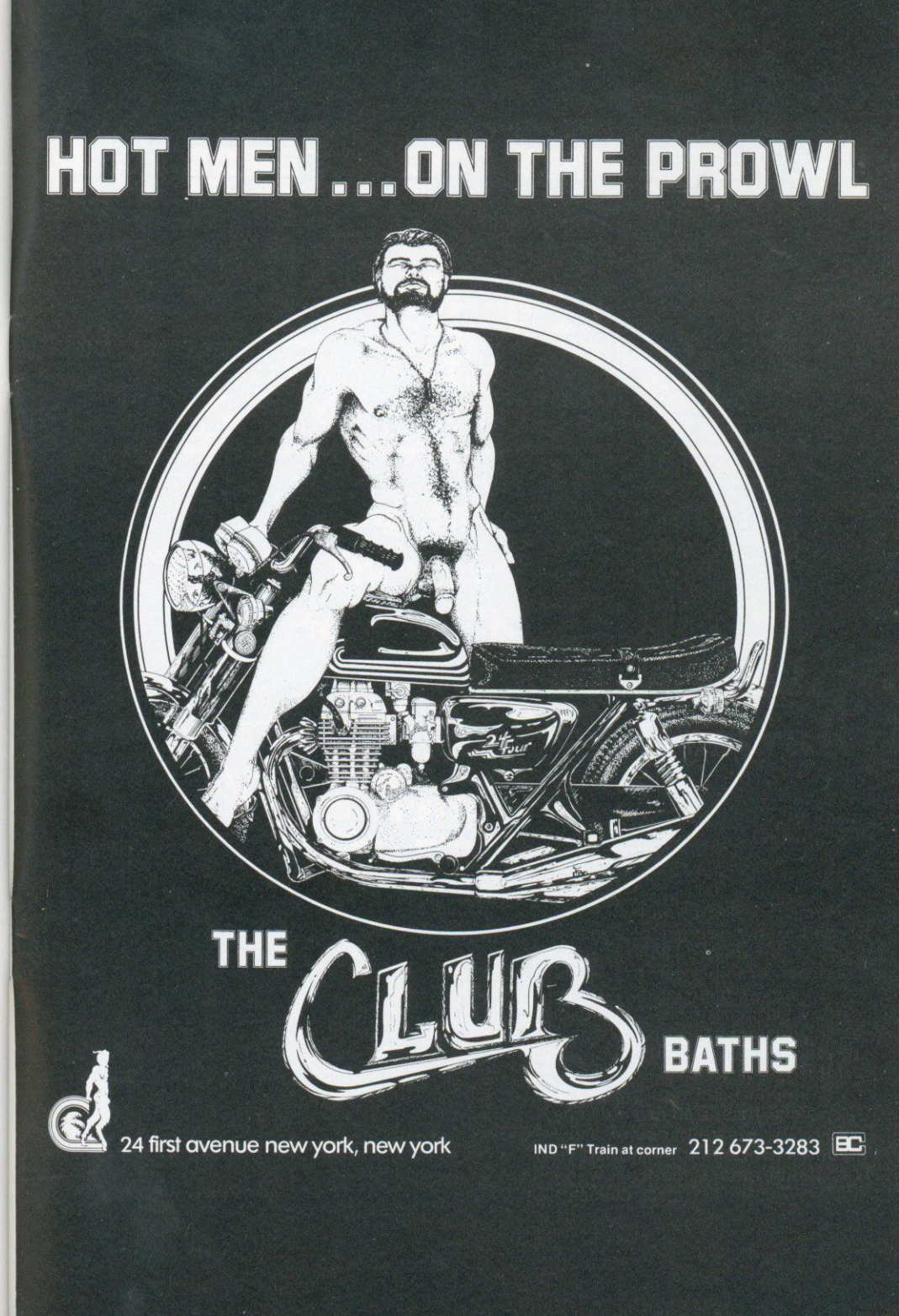
parties you want to throw with your "new found wealth." You ain't found it! Sooner or later, someone's going to want it... just live like it wasn't the holiday season (unless you received an exceptional bonus — in which case, I get an invite) and just be yourself... I mean, if you can't be you, who can you be?

New York is a fast-paced town, but we can all still be individuals, if we try... There's no need to "keep up with the Joneses" if you can't afford it — New Yorkers are too sophisticated to "look down their noses" at you if you can't produce — they'll just ignore you — in which case, who needs them anyhow?

But "take stock" — not only of your home and youself, but of your friends as well. If you have someone who's done you an injustice sometime during the year, invite him out for a couple of drinks (your treat, of course), tell him your beef — and if he takes umbrage — put it on the basis of being drunk. If he really gets angry all over again and doesn't get over it in a week — he's really no friend at all and you've started the New Year right by getting rid of worthless baggage.

Take stock...





crossword puzzle

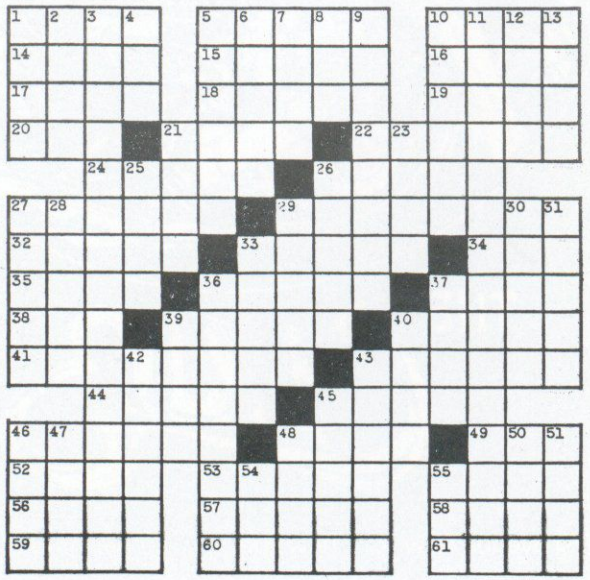
Solution to Crossword on Page 35

ACROSS

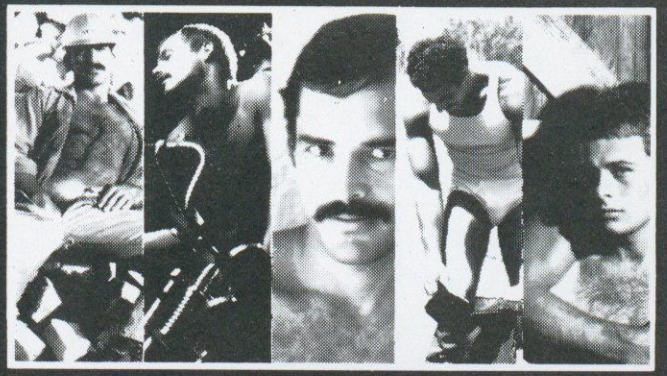
1. Attic
5. Rocker, for one
10. Summer drinks
14. Site of Taj Mahal
15. Lift
16. Mulberry bark cloth
17. Applaud
18. Tamarisk salt trees
19. One in the red
20. Rosewall, of tennis
21. Individuals
22. Dressed leather
24. Apple beverage
26. Spars
27. Organic compounds
29. Known beforehand
32. Urns
33. Wild plums
34. Actress Gardner
35. Handle
36. Reproaches
37. Small amount
38. Debs follower: abbr.
39. Harvest yields
40. Diacritical mark
41. Surgical instruments: variant spelling
43. Asked very earnestly
44. Scot clan chief
45. Will
46. Modifies
48. Bath item
49. Conditions
52. Cook in an oven
53. Ellipses
55. Exchange premium
56. Always
57. Fracas; brawl
58. Fish valued for its roe
59. 24 hour periods
60. Apple pips
61. "— boy!"

DOWN

1. Deficiency
2. Leer
3. Observer of the bombardment of Fort McHenry in 1812: 3 wds.
4. Spigot
5. Large wading birds
6. Despiser
7. Troubles
8. Verb-forming suffix: var. sp.
9. Renovates
10. Makes amends
11. Daybreak, to 3-Down: 3 wds.
12. Fencing sword
13. Carnelian
21. Pindar's poems
23. Paul Bunyon's tools
25. Thought
26. Kicks
27. Nautical command
28. Feudal estate
29. Tosses
30. Dodge
31. Designated
33. Took an oath
36. Lintels
37. Clock face
39. Burn up
40. Pitfall
42. Stadium cries
43. Aspects
45. Repaired a shoe
46. Resting
47. Molten rock
48. Transaction
50. Decree
51. Fountain beverage
54. Churchill's victory symbol
55. Biblical king



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