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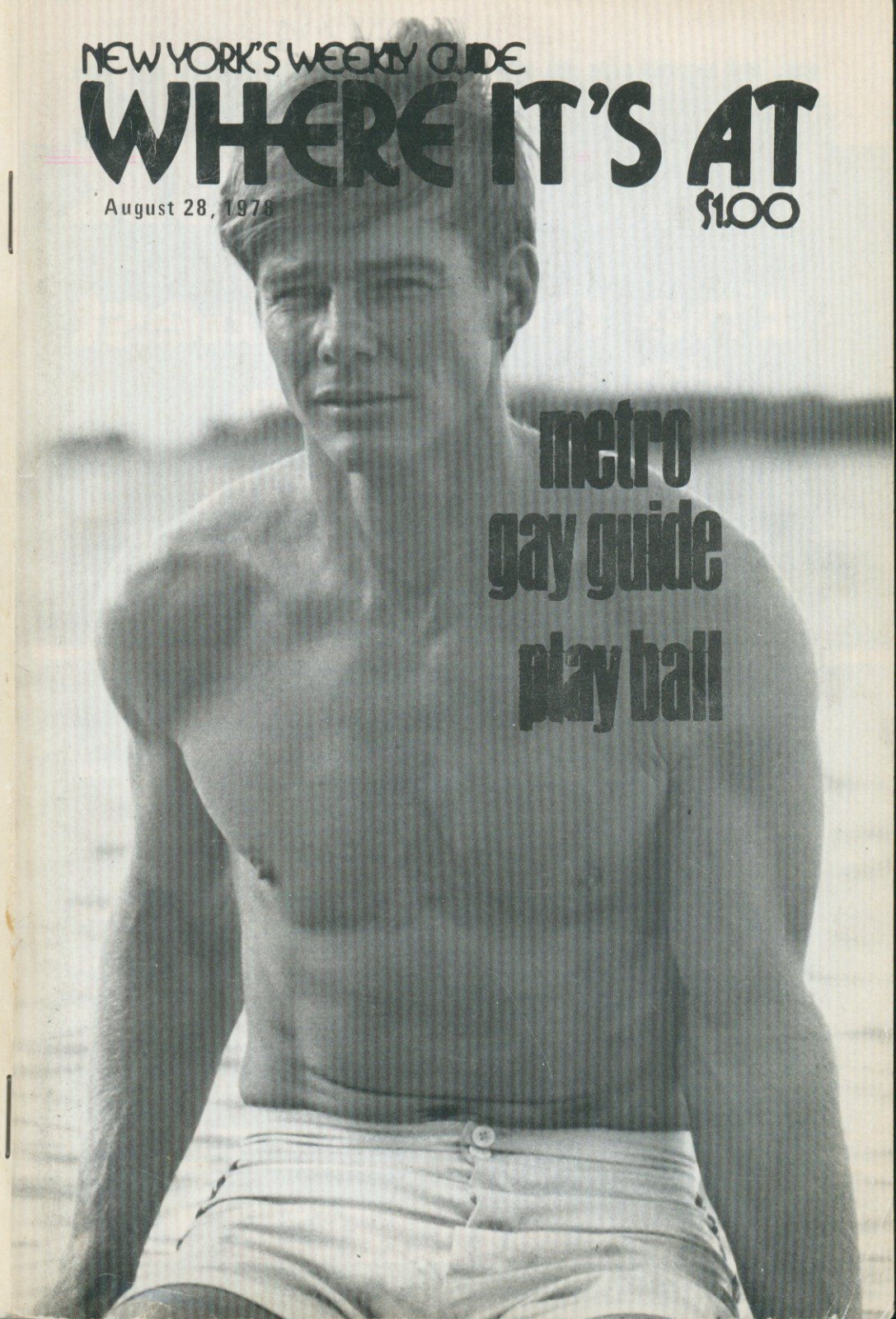
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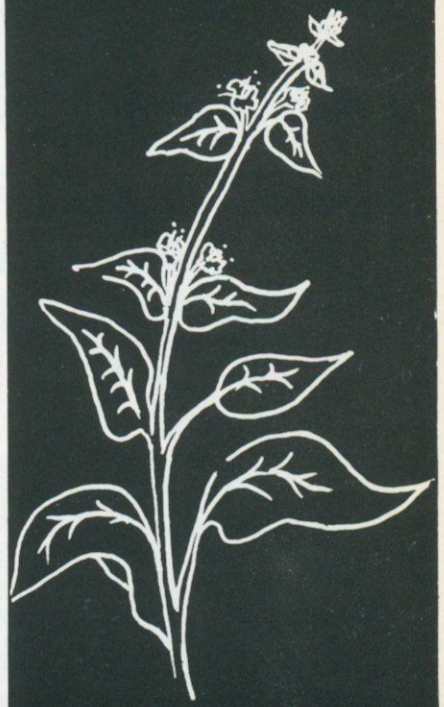
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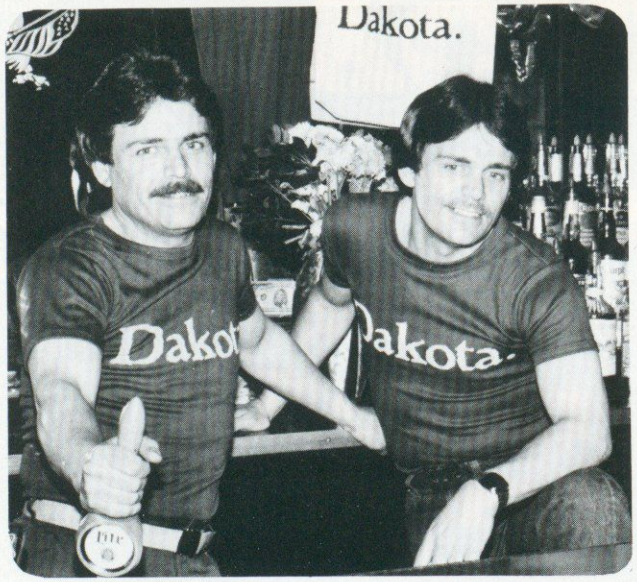
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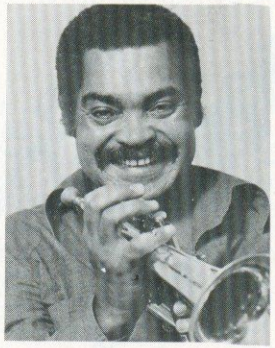
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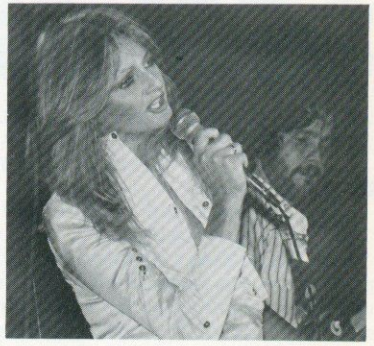
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Our Coverman this week is —surprise—not a Colt Model, it's Jan-Michael Vincent, who has said that he doesn't care if gay men fall in love with him—it's alright, as long as they buy tickets—he'll even sell tickets to straight men—and women—or?
He's starring in a new Warner Bros, flick about surfers, **Big Wednesday**, *p. 10*



The Jazz Festival in Harlem is the First—it will not be the last, P. 6



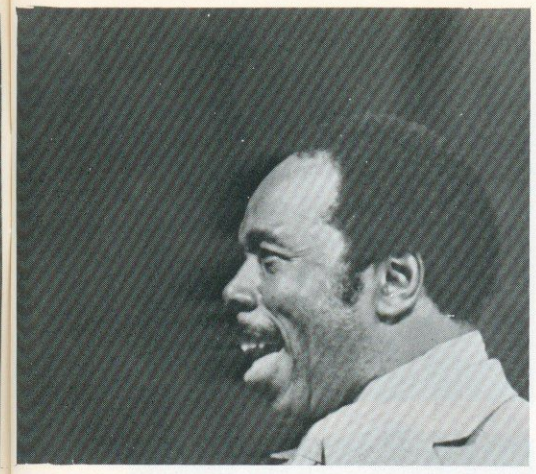
Bonnie hits Bottom, p. 51



Graphic by Kenneth Garrett







Left: The Thad Jones/Mel Lewis Orchestra opened the First Harlem Jazz Festival on Thursday, August 17. Below: l. to r. Sam Rivers (photo by Jean-Pierre Leloir) and Dave Holland will appear along with Leroy Jenkins, Andrew Crylle and the Sam Jones Quartet at Small's Paradise, 135th & 7th Avenue in the concert "Jazz Today" on Saturday, August 26.

Miracle on 134th Street

THE FIRST HARLEM JAZZ FESTIVAL

by Ronn Mullen



Harlem—what it is, what it was and what it is becoming—are three very different things. Rolling countryside with farmlands and the lazy Harlem River is what the first black settlers found around the turn of the 20th Century when they decided to move out of the slum-lord run ghettos around Sullivan, Thompson and Broome Streets where they were exploited by the landlords and charged higher rents than whites.

Contemporary writers commented on how the black tenants who took over the area from Yorkville north to the Harlem River were creating the cleanest new neighborhood in New York. Tree-lined esplanades with horse drawn vehicles and trolleys gave an air of quiet suburban life.

Flash—Harlem in the '50's. Arsonist vandals, street gangs, prostitutes, dope pushers and junkies. A jungle.



What happened in between?

And what has happened since and is happening now?

Exploitation happened, to begin with. The incredible influx of Southern blacks to Harlem started after World War I, when the men who had been to "Paree" were not about to be "kept down on the farm" in Alabama, Mississippi and the cotton-fields of Arkansas.

A mass migration took place which was documented in Gershwin's opera *Porgy and Bess*. "There's a Boat That's Leavin' Soon for New York" with the promise of a better life —the high life—lured Bess away from her Porgy and off she went with Sportin' Life to the glamour of Harlem.

With the people came the music. First the New Orleans sound, the Dixieland and in the clubs of Harlem a new art form was born—jazz. It is the only truly original American art form in music and it was born right here in Harlem.

The 'thirties and 'forties saw limosines, women in 'diamonds and pearls' escorted by elegant gentlemen

Top: The Alvin Ailey Repertory Ensemble will appear on Monday, August 28 at the Harlem Performance Center. Center: Chico Hamilton plays in a Memorial to Minton's Playhouse on Monday, August 21. Bottom: Jimmy Forrest appears with Al Grey on and the Quintet at Vincent's Place on Friday, August 25.







going to such places as the Cotton Club, Small's Paradise, The Savoy the Apollo Theatre on 125th Street to hear this "new" music. It was the "in" thing to do and it lasted until after World War II when the bomb hit.

The bomb was the invasion of the racketeer with the King–King H. Hooking the young on heroin became a very profitable business and the war was on.

And it was on the young, the most vulnerable and the most profitable for the ruthless sellers of oblivion to exploit. The heroin war was fought on the streets and rooftops of Harlem and changed the character of the residential neighborhood into a battleground.

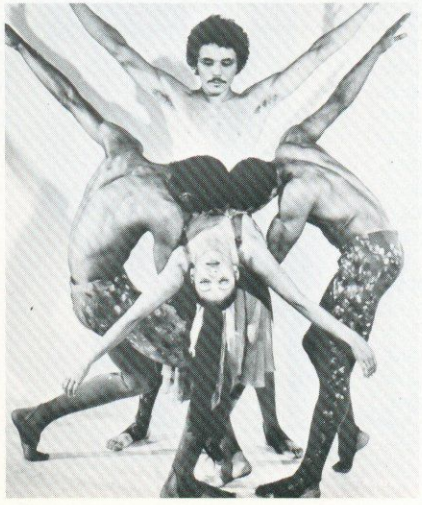
About ten years ago, the citizens of Harlem began to wage a counter war, to rid their streets of the white menace, "the snows of yesteryear." Harlem is in the midst of a great resurgence– a resurgence of dignity, pride and hope for a better tomorrow –the culmination of that hope is the celebration of the First Harlem Jazz Festival.

The most impressive array of jazz musicians from all styles of that art form have been assembled and last week opened what promises to be the greatest fifteen days in the history of jazz.

Producer Frank Weston, Festival Director L. Bruce Hopewell and official spokesman for the Festival, writer James Baldwin are welcoming musicians and fans from all over the world to Harlem in an unprecedented musical celebration of the heritage of







Top: Helen Humes will appear at Count Basie's Birthday concert on Monday, August 21. Center: Houston Preston and Etta Jones will appear at Small's Midnight Jazz Party and Dance on Thursday, August 24. Bottom: Mercer Ellington will lead the Duke Ellington Orch. at the Cotton Club, Thursday, August 24.

jazz.

The opening concerts were held on Thursday, August 17th at Small's Paradise, 135th Street & Adam Clayton Powell Blvd.; and at Vincent's Place, 55 West 125th Street. The artists in the Salute to Harlem, called "Hello Harlem" were Leon Thomas, the Ahmad Jamal Trio, The Art Farmer Quartet, Thad Jones/Mel Lewis Orchestra and the Louis Hayes Quartet featuring Strozler.

"A Salute to the Savoy," the most famous ballroom in Harlem, followed on Friday, August 18th. Vincent's Place played host to a Harlem Disco Nostalgia of the '30's, '40's and '50's with George Kelly and the Sultans of Swing providing the sounds. Small's Paradise called the show "Up on Sugar Hill" and featured Cecil Payne and the All Stars, the Louis Hayes Quartet, and the Mike Longo Trio featuring Junior Cook.

Planned are salutes to some of the greats of the past like Billie Holliday, Coleman Hawkins, Charlie Parker, Duke Ellington, Jimmy Lunceford and on and on. The list of performers reads like the Who's Who of Jazz.

A complete schedule of the events, ticket information and reservations may be obtained by calling the Festival office: 686-9096 or 787-2609. Tickets can also be obtained through Ticketron 977-9020.

Today, Harlem is alive and vibrant once more. The music rings through the night and the dancing goes on. The First Harlem Jazz Festival is but one indication of what is happening in Harlem–now. It's heritage is rich and will become richer in the years to come.

film

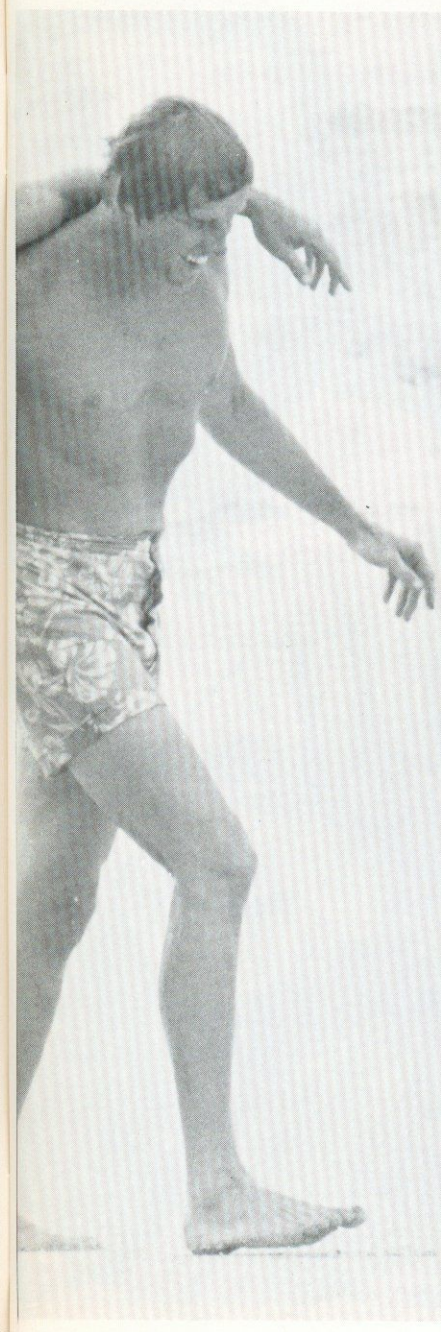
by Dean Billanti



Of Boyfriends, Girlfriends and Vampires

John Milius' *Big Wednesday* concerns three surfing buddies, circa 1964 to 1974. This film had been eagerly written about and awaited, but something mysterious occured. The distributor, Warner Bros., placed it in unfashionable Manhattan theaters, where it received short runs and poor notices. Again, this treatment is mystifying. For Milius' work is ambitious, and is, perhaps, the most interesting American film in some time.

Part of the problem some critics have had with the movie is Milius' self-avowed and well-publicized machismo. An element which surfaced in his past work. He wrote John Huston's *The Life and Times of Judge Roy Bean, Jeremiah Johnson,* wrote *and* directed *The Wind and the Lion*, and penned Francis Ford Coppola's forthcoming *Apocalypse Now.* In the present picture his machismo appears as Hemingway influenced male camaraderie and violence.



Another difficulty is the inflation Milius occasionally imposes on his material, an expansion that wishes at any cost to raise his heroes to mythic stature. Here Jan-Michael Vincent, Gary Busey and William Katt pose as gods on the ruined temple-like beach steps at the final.

I didn't mind any of this. I liked the manner in which Milius sketched the early 'sixties scenes—using such pop tunes as "Locomotion," "Mama Told Me There'd Be Days Like This, "He's a Rebel," etc. Then there is a beautifully atmospheric south-of-the-border sequence, and an equally persuasive cemetery scene. However, the one certain place in which Milius has secured for himself a pleasurable niche in movie memories is in the miraculous, crazy and unforgettable surfing footage—and, more quietly, in an eerily haunting image of the moon.

This may sound impressionable—and perhaps too personal—but while viewing Claudia Weill's *Girlfriends*, and Colin Higgins' *Foul Play* (two movies totally unrelated otherwise) I was struck by how quickly history/time and films pass each other by. Just in the short time since *Play*—which lightly concerns itself with the kidnapping of a Pope—had opened, Pope Paul has passed away. Currently, *Girlfriends*—with it's natural, unaffected images of a new-born child—is playing, and now we have a test-tube baby. It all made me uncomfortable, and I doubt that I'm the only one experiencing these feelings.

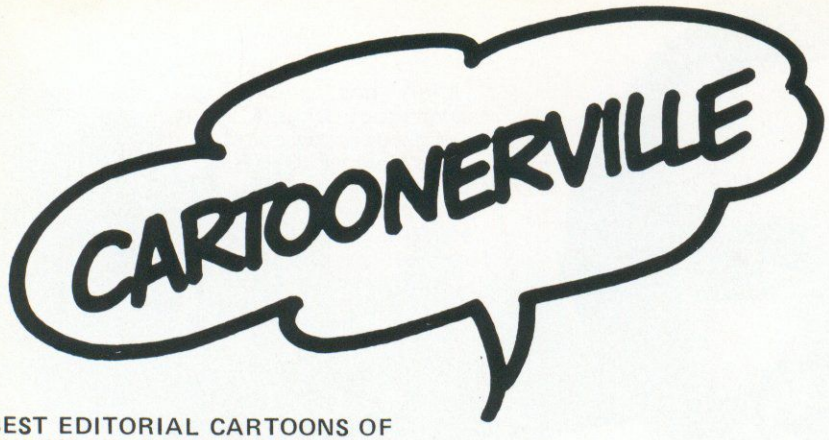
Anyway, Weill's picture is charming, sort of unglamorized *Georgy Girl*, with Melanie Mayron as a

lovely ugly-duckling, and Anita Skinner as her Waspish roommate. Touchingly, it manages to speak to all "friends," and it is detailed and shrewdly directed. In one scene at the end, in particular, the work proves itself very knowing about intimate connections and the "outsiders" that will necessarily interpret these relationships. We can thank Weill for acquainting us with at least one new heroine we'll want to pay a vistit to again.

With *Play* one gets the impression that writer-director Colin Higgins was daydreaming around San Francisco, saw that odd knife-shaped building located in the city and was pressed to structure a plot around it. It's the opening shot and it turns up later as well. This movie is charming up until a point, with Goldie Hawn's bespeckled librarian spunkily fending herself from murder and mayhem. Then, Chevy Chase appears in a nothing, and rather hateful performance, and the picture seems to gain a few hours. But that first part is nice, with the director applying a thin veneer of social critique, Hitchcock imitations—from *Suspicion, Frenzy*, etc—and with the likable Ms. Hawn.

Corvette Summer is beguiling entertainment. Reportedly, a dream project of director Matthew Robbins and writer Hal Barwood, the movie is glisteningly well crafted, photographed and scripted. although the screenplay begins to fall apart towards the end. A chill of loneliness blows around the Las Vegas sequences, while the whole film is as American as a souped-up car. Newcomer Annie Potts renders blissful dumbness as a very special quality.





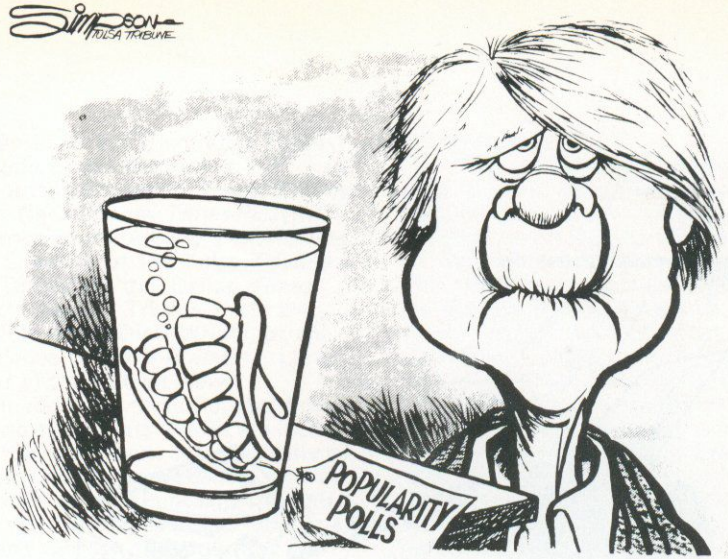
BEST EDITORIAL CARTOONS OF THE YEAR: EXHIBITION & SALE

What is billed as the largest exhibition of original political cartoons ever held anywhere begins September 2, 1978 at the Cartoonerville Gallery, Huntington, N.Y.

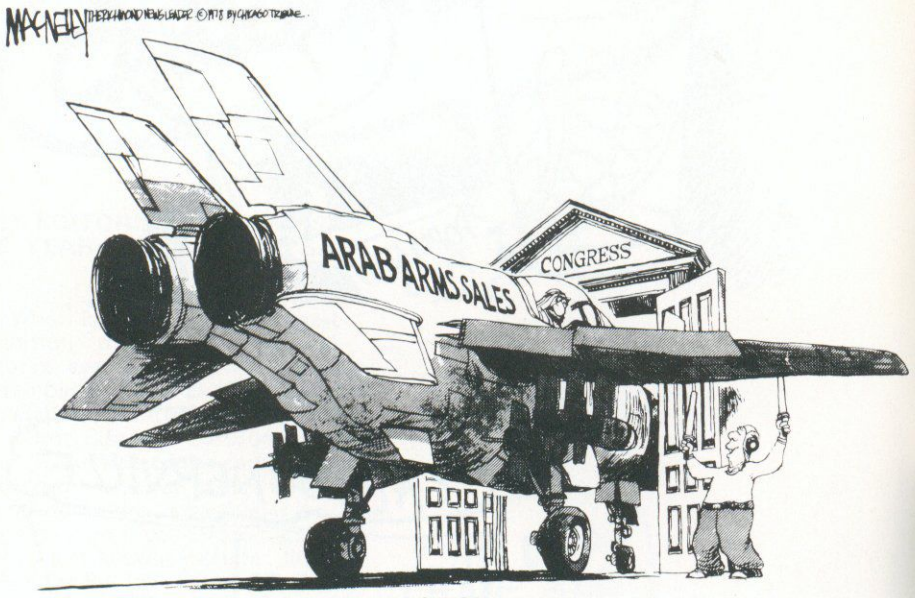
"Best Editorial Cartoons of the Year" is the title of the show and sale saluting the creative genius of North America's leading, award-winning, contemporary political cartoonists. Some of the most famous include: Jeff Mac Nelly ('78 Pulitzer Prize, '78 George Polk Award, '78 National Cartoonists Society Reuben Award for best editorial cartoon); Ed Fischer ('78 Overseas Press Club Award); Tom Curtis and Karl Hubenthal ('78 Freedom Foundation Award Winners); Ken Alexander ('78 International Pavillion of Humor Award); and many, many others.

Dick Comer, co-director of Cartoonerville, said, "Best Editorial Cartoons of the Year is our first strictly political cartoon group exhibition. Besides being a show of outstanding original editorial cartoons, *Best Editorial Cartoons of the Year: 1978 Edition* is a bright, new book compiled by cartoonist Charles Brooks. Many of the originals on display at the gallery are reproduced on the pages of the Brooks book, which is available at the gallery









'OKAY, SHEIK, HERE COMES THE HARD PART...

CARTOONERVILLE

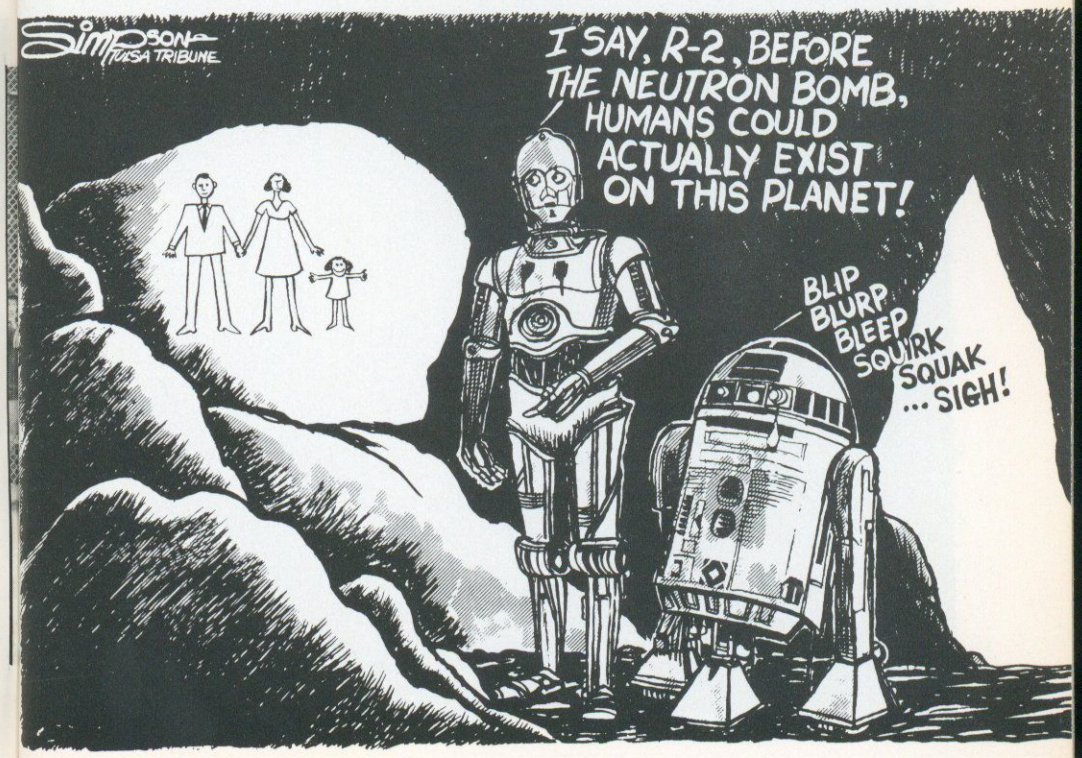
in hardcover and paperback."

Included in the show are original drawings created by such famous editorial cartoonsits as Bob Alexander of the Lawrence (Mass.) *Eagle-Tribune*; Jack Bender of the Waterloo *Courier*; Morrie Brickman, creator of the syndcated panel "the small society"; Tom Curtis of the Milwaukee *Sentinel*; Jim Dobbins of the Manchester *Union Leader*; Ed Fischer of the Omaha *World-Herald*; David Gantz, creator of the syndicated comic strip "Don Q"; Robert Graysmith of the San Francico *Examiner*; Draper Hill of the Detroit *News*; Karl Hubenthal of the Los Angeles *Examiner*; Frank Interlandi, creator of the syndicated "Below Olympus" panel; Lee Judge of the Sacramento *Union*; Chick Larsen of the Richmond *Times-Dispatch*; Al Liederman of *Newsday*. Jim Morin of the Richmond *Times-Dispatch*; Clyde Peterson ("C.P.") of the Houston *Chronicle*; Eldon Pletcher of the New Orleans *Times-Picayune*; Hy Rosen of the Albany *Times-Union*; Dave Simpson of the Tulsa *Tribune*; Bob Taylor of the Dallas *Times-Herald*; Corky Trinidad of the Honolulu *Star*; Dick Wright of the Providence *Journal-Bulletin*; Larry Wright of the Detroit *News*.

In addition, three Pulitzer Prize winning cartoonists' works are included in the exhibition: Jeff MacNelly of the Richmond *News-Leader*, who received his second Pulitzer Prize this year and whose cartoons appear regularly across the country and locally in the New York *Daily News*; Charles G. Werner of the Indianapolis *News* and Garry Trudeau, creator of the syndicated comic strip, "Doonesbury."

"We are especially pleased to be able to show and offer for sale the original works of the leading social and political satirists of our day. Subjects of the cartoons run the gamut from President Carter to Koreagate, Nixon to Watergate, The Economy to the Middle East, Terrorism to the Energy Crunch, the Homefront to Capitol Hill and much more, " Commer continued.

The original political cartoons on display at Cartoonerville, are priced from $75 and up and are available framed or unframed. Hours for the show are noon till 4 p.m., Wednesdays through Saturdays. The Cartoonerville Gallery is located in the village of Huntington, N.Y. at 105 Woodbury Road just south of Route 25-A. For directions or other information, call (516) 423-1010.



focus

MABEL GODWIN

by Charles Herschberg

It's Saturday night and Sheridan Square is a discordant collection of noises. Down the block at 57 Grove Street sweeter sounds are expected. Conversations revolve around Mabel, Mabel, Mabel.

Vinnie Maisano, owner of Arthur's Cafe, introduces me to Mabel Godwin, the Mabel on everybody's lips. For 18 years she has been "singin' the blues" at Arthur's. From 9:30 to 3:30 a.m. Thursdays through Saturdays, her music woos listeners back into bygone days when sophisticated barons and earls went slumming with ladies in ermine and pearls for earfuls and soulfuls of Harlem jazz-blues. Arthur's doesn't even charge a cover or minimum.



Paul Gardner, jass-blues enthusiast for *New York Magazine*, considers Mabel an undesignated Village landmark and undiscovered star. "It's my life," Mabel Godwin shrugs humbly, still holding my hand. "I'm jus' bein' myself."

She gets so jivin' hot, sometimes she plays six hours or more without a break. She's in between sets now, giving and receiving kisses and hugs from admirers who fill the small club.

"Great, Mabel, just great. I'll be back next week with my horn, "says a regular "street jammer." Mabel calls the man "Every Street's a Boulevard." She's terrible with names, but associates faces with song requests. She introduces me to a patron she refers to as "That Old Black Magic," and another who's been invited to vocalize at her microphone. He's known as "I'm In the Mood for Love—key of C."

Mabel galnces agai at a pocket-watch held in her hand. Excusing herself to spend a few moments in quiet concentration before returning to the piano, she walks through the smokey room under dusty Christmas decorations, curled-at-the-edges St. Patrick's Day clovers and flags from the Bicentennial.

An old-time aficionado tells an uptown college student about Mabel's red-hot rhythm and low-down blues. The student is a newcomer who's heard of Mabel's underground reputation. He's even heard one of the albums Mabel recorded sometime after she stopped travelling the country with her jusband, jazz musician Billy Moore.

All the seats around the horseshoe of the piano bar are taken as Mabel returns to the upright. "Alright, Mabel, play it the way you did back at that Baptist church in Harlem," a friend calls out. Adjusting her thick glasses and looking like a perfectly coiffed Sunday organist, Mabel starts to boogie-woogie sassy double-entendre about her "jelly roll." She's cookin' and they love it.

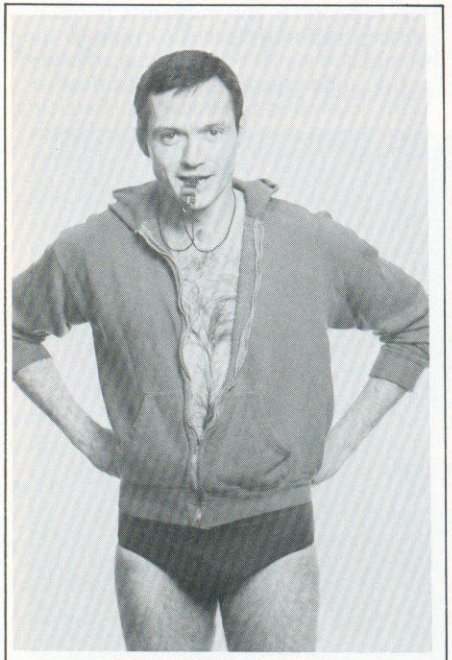
She has a bassman named Larry Jones who feels what she's doing, and from around the bar, the throngs call back in jazz syncopation.

"Oh, yeah, Mabel. Seems like ol' times."

"Don't it?" Mabel smiles, tinkling the keys into a riff of "Santa Claus is Comin' to Town." She pauses only long enough to sip from a glass of milk laced with whiskey. Then she plays.

Sometimes she sings remindful of Bessie Smith; sometimes like Billie Holliday. Sometimes it's Ella Fitzgerald—but always it's original Mabel Godwin. Before returning to her apartment in the Bronx, she sensitively sings, plays and charms her musical magic into the dawn.

WHERE IT'S Happening



GOODBYE GULP!; GOODBYE GLINES;

The Glines, at 260 W. Broadway, is closing its doors as of September 3rd with a final performance of *Gulp!* the musical that has kept the place alive for the lsast two summers. Altho audiences and critics alike loved the show and the other work at the gay arts center, apparently not enough people cared to help keep this worthwhile project viable. To the gay community at large and, specifically to those who pretend to be interested in the gay movement as regards the arts—we award YOU the Where It's At Fickle Finger of Fate Award. Shame!!!



PHYLLIS VARANO

A star on the ascendent is Miss Phyllis Varano who will be appearing on August 26th at 11:30 p.m. at The Grand Finale, 210 W. 70th St., Come share an evening of music with Phyllis and the Milton Hamilton Trio. Reservations: 759-3303.



BARBARA COOK HITS THE HAMPTONS

What happens when it's deserted in City and there's little or no entertainment on the beach? Reno Sweeney sends Barbara Cook to South Hampton, that's what. Ms. Cook, critically considered one of the world's finest pop singers, will be making her only appearance prior to her 3rd annual Reno Sweeney/Thanksgiving booking—this time for an unprecented three weeks (November 14—December 3rd). Ms. Cook will be appearing at the South Hampton College, Fine Arts Center Auditorium on Montauk Highway on Saturday August 26th at 9 p.m.

YOU ASKED FOR IT!

A gay basketball league! Teams are already forming for the M.C.A.A.N.Y. Basketball —no puns, please!—League. Ramrod, Badlands, The Nickel and Half Breed are already dribbling. If you would like to join or start a team, contact Bob Crompton c/o Where It's At, 243-2200.

BOWLING, ANYONE?

The M.C.A.A. fall bowling league is forming. The Lambda League, will meet every Monday at the Bowlmor Lanes on University Place in the Village The M.C.A.A. League will meet on Tuesday nights. Get out and bowl a little. You might find the balling you get is worth the bowling. And it's fun!



JONATHAN HADARY EXTENDED

Jonathan Hadary gave a party. His opening night at the Late Show series of Circle Repertory Theatre on Monday, August 14th was so successful that the management immediately decided to extend his engagement through Labor Day. Hadary performs a one-man show called "Pushing Thirty" which refers to his waist line (he plays the fat boy in the Broadway hit *Gemini*—with padding) and also his age. The brash young Hadary keeps his audience entertained—solo for well over an hour. Bravo, Jonathan! Speaking of extended—*5th of July*, the comedy by Lanford Wilson that has been packing them in at Circle Rep all summer has again been extended—now through September 23rd. Is there no end in sight?—no! unless that end is Broadway—which is where this brilliant play belongs. Reservations: 724-7100 Photo by Susan Cook.



HOT DRINDA

Drinda La Lumia, "uncommonly known as the Street Goddess," will be appearing for a Month of Wednesdays, at Once Upon A Stove 325 Third Avenue at 24th St. She will be appearing in the candle-lit Valentine Room—what could be more perfect for a "street woman"? Reservations' 683-0044. There is a $4 cover and a $4 minimum which may be applied towards food or dinks.

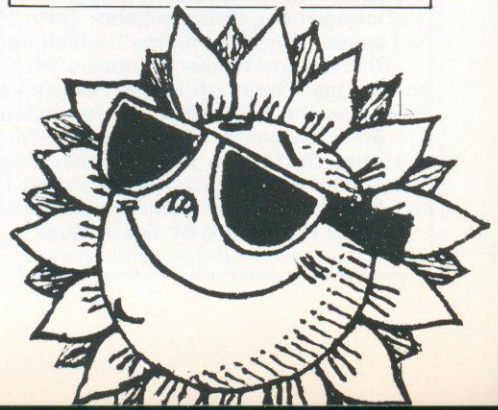
BLUE SKIES SMILING AT ME

How many of us remember Lenny's Hideaway? Well—there's a new restaurant opening at the sight of this historic, pre-Stneenwall bar. It's called Blue Skies and is owned an run by Gays for Gays. It's called Blue Skies. It's a piano-bar/restaurant open from 6:30 till closing, and the pianist is Ms. Jeanette Thomas —one of the best. The food is Continental and is served from 6:30 till 11:30 p.m. daily, except Monday and Tuesday, when they are closed. It's owned by George and Al from Badlands and you deserve to check it out—it's super!

BOTTOMS UP!

Jimmy Lane, who is one of the Top of the Top, will be appearing at —THE EGYPTIAN BATHS, in Brick Town, New Jersey, over the Labor Day madness— Septenber 2 and 3—there will be a buffet and Jimmy will start the action at 1 a.m. For further information call the Baths, at (201) 295-4900







MARIE SANTELL

Broadway singer/actress Maire Santell will debut her night club act at The Ballroom, Monday August 21at at 8:30 and 10:30 p.m. Ms. Santell will be staged by Christopher Chadman and musical direction will be by Shelley Markham. For information and reservations, call 473-9367.

SUMMER MADNESS

Are you hot? Who isn't?
The Male Adult Bookstore at the corner of 50th Street and Eighth Avenue, right in the heart of the action district, is having a summer sale on films and magazines: Films 4 for $25 or $3 for $25, all magasimes 4 for $10.50. Also there are a lot of guys to meet here. Check it out, you'll have a good time.—I did!



DRAMATIS PERSONAE

Dramatis Personae, a non-for-profit theatre at 114 West 14th Street, is presenting *Caligula*, in an exciting new, futuristic version. Directed by Steven Baker, the play is set in the year 1,000,000 A.D. It is now playing in an open-ended run, Wednesdays thru Sundays, at 8 p.m. with a late show on Saturday at 10:00. Admission is $3. Reservations can be made at 919-2999. Photo by Dominique

SALSA!!!!

For the past two years, Ralph Mercado and Ray Aviles have presentedd "Salsa Day" at Madison Square Garden over the Labor Day Weekend. Now, because they feel the time is right, the celebration of "Salsa" will be extended over the entire weekend. Hector Le Voe (picured) will be only one of the stars to appear. Celia Cruz, "Queen of Salsa" willl be the biggest. Also appearing will be Los Hijes Del Rey, Papa Lucca y La Sonora Poncena and —JOHNNY PACHECO!!!
Ticket information: 564-4400



disco

by Tony Carrasco





(Tony Carrasco, popular DJ about town, joins us as a contributing writer covering new disco releases. Tony is currently spinning at The Garden of Innocnece, a super disco in East Hampton.)

Who Do You Love, K.C. & the Sunshine Band – TK

From the realm of the exiled, this week comes to us a new and exciting K.C. and the Sunshine Band LP, *Who Do You Love*, on TK Records. Continuing within their familiar Miami/Florida–funk sound, Side A features two outstanding tracks, "Do You Feel All Right?" (a personal favorite), and "Sho-nuff."

For the many fans of this marvelous band, your impatience for the release of this album will fulfill your expectations.

"Do You Feel All Right?" (5:25) is, in my opinion, their hottest disco entry since thier first release which featured the pop/disco hit, "That's the Way I Like It." The beat is mesmerizing, and there is never any chance of boredom. Included on this fine track is a cute break, with tasty K.C. and background vocal help.

"Sho-nuff" (4:16) is not as strong as "Do You Feel All Right?" but effective with dancing or listening interest. Clean, get happy, good-time music with one abrupt segment which may bother the dancer, but the instant pick-up of the track takes care of that.

Side B has one track of some interest, an old disco classic, "It's the Same Old Song." K.C. intensity in this remake is mild pop/disco, certainly light-weight and may not be in everyone's taste area.

Need to Know You Better– Finished Touch – Motown

Another new release this week is from Motown Records newest group, Finished Touch. I suspect the group is a bunch of studio musicians. The album is titled *Need to Know You Better*. The production has four tracks of some interest. My favorite is "I Love to See You Dance" and

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features lead vocalist Kenny Stoves. At (4:59), the attracted power carries the classic sound of Motown's best. The coordinate production is structured with vibrant guitars, swirling strings and a light-hearted synthesizer appearing in comfortable grooves—all together an harmonious blending.

"Sunshine Love" (3:21) is laid back and features fine vocals from lead vocalist Brenda Sutton.

"You Dance Into My Live" (3:29) is a striking hustle dance-track, with a fast pace and rather rough vocals.

The last track on Side Two is a fine song titled "Strokin'." (3:00) It's highspirited funk with elegant vocals. The song resembles disco classic Juggy Jones' "Inside America." Take a listen.

"Plato's Retreat" — Joe Thomas
TK

Many DJ's are raving about one of most exciting disco crowd-pleasers in quite some time: Joe Thomas' "Plato's Retreat." Thomas is known in the music industry as a fine jazz and funk artist; for the first time, he has a potential crossover hit.

Dancers are freaking and producing all forms of dances to this marvelous song. "Plato's Retreat" is in the same mold as Chic's "Dance, Dance, Dance." The song is smoothly polished and has that relaxing pop/disco pace. The sparkle of the track is the instrumental break. Piercing strings, reluctant horns, sexy background vocals and *Joe Thomas*! This excellent lightweight pop/disco production is just irresistible on first listening.

Beauty — Santa Esmeralda — Casablanca

Santa Esmeralda's newest album titled *Beauty* on Casablanca, is a monotonous, hard-edged disco medley with rock overtones that still has me baffled. *Beauty* stars lead vocalist Jimmy Goings who takes over for the exiled Leroy Gomez, and he sounds surprisingly good on this album. The production is by Fauves-Puma, directed by Jean-Manuel de Scarano and Nicholas Skorsky.

Title track "Beauty" is nothing bit a rousing medley consisting of five parts with two main and ridiculous emphasis: "The Wages of Sin" and "Danse de la Beaute." "Beauty " plunges into the mysterious depth of "wages of sin" and reaches far into the ugly hole of the beast.

The supposedly power-packed message is supported by a driving instrumentation of horns, and pounding drum beats. Spanish prancing guitars appear throughout the track, continuing the familiar Spanish Flamenco style of Santa Esmeralda, erasing the chipping castantets and Jimmy Going's splendidly vigorous vocals with arresting intensity.

I will attest to this about "Beauty": It may be foreign to some tastes and laid-back, but after a few shocks, it may be hard to resist after a few playings.

Prime Pick of the Week

Prime Pick this week is Prelude Records newest release , "Argentina Forever" and "You Gotta Dance." The group is called Pacific Blue. After listening to both these tracks this week, I have to mention that Prelude Records are certainly beefing up their growing label. You can expect more surprises in the near future.

The vocals on both tracks sound like a collaboration of Patrick Juvet and the Bee Gees. "Argentina Forever" (8:19) is a fine composition with vibes of Juvet's "Got a Feeling," and reminiscent of the Bee Gee's "Stayin' Alive." The backing is slendid with light tambourines, lively castantets and screeching vocals. "You Gotta Dance" (6:15) has a pop opening that manages to build dramatically, but grooves into a rather lazy bass-line during segments of the mild journey. Pressed on blue vinyl, the group Pacific Blue may be one of the strange summer surprises!

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PELHAM AIRWAYS



by Rich Aronstein

ah barry!

The place is Forest Hills Tennis Stadium. The time is 7:50 on a Friday evening. In fact, it is a beautiful Friday evening. The area looks like a mob scene. Cops all around, people and a traffic jam one would not want to know from. In ten minutes, 12,000 people are supposed to be seated and be introduced to a performer that most critics dislike. Judging from this mass confusion, this seems to be an impossibility. But by 9:00 the crowd is raring to go, all seated on their field chairs or bleachers and howling for the superstar who charged the fans a top price of $17.50 for bleachers: backless benches.

Out comes the orchestra, out comes Lady Flash and so begins two hours of watching Mr. Barry Manilow in a show that is identical to his *Live* album and his Uris show held two years ago, which I attended. But for some reason I overlooked the bleacher seat I had, the $17.50 I had paid and especially the lack of change between this and the Uris show. And I overlooked all that because I, unlike most critics, adore the performer in every respect.

From the moment he stepped out singing "New York City Rhythm" until he closed with "I Write the Songs," I gawked at the man, listening to every word, his every note and especially, watching his every move. There is no question about it, he held the audience in the palm of his hand throughout the two hours. He received many standing ovations for his work, with the major highlight of the show being "At the Copa (Copacabana." Dancing with his three girls, he proved he could move those feet rather well. He received another ovation upon finishing his rendition of "Could It Be Magic" and "Mandy" two songs he combines.

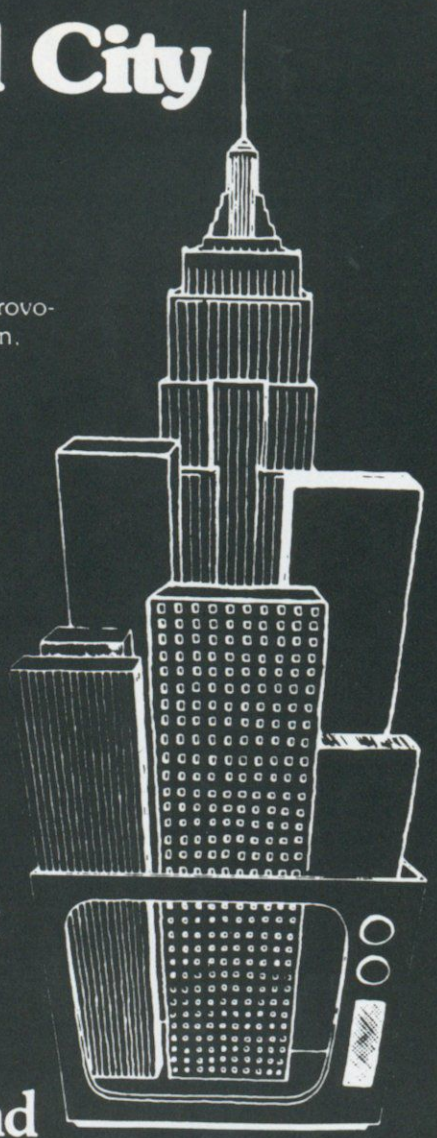
Whether he was laughing it up while taking us back to his start at the Dew Drop Inn, or dancing up a storm during his "Jump Shout Boogie" medley (which includes such tunes as "Avenue C" and "American Bandstand"). He was entertaining the crowd and enjoying it. Burdened with technical problems, he kept apologizing for the multi-colored lights that were not working, for the fuse that was blown and for the small fire that erupted backstage. But the crowd didn't worry about the special effects that went bad. They were happy singing and swaying to "Can't Smile Without You" (12, 000 people swaying in opposite directions in an open stadium! Do you realize how great that looked?) and clapping along to "Daybreak." And they were honored to sit back and listen to excellent versions of such pretty songs as "Weekend in New England," "Looks Like We Made It" and "Even Now."

Ah, Barry. You possess such charisma and charm and talent but yet you made this critic's mind wander to Bette Midler. Seems throughout your act, I saw shadows of The Divine Miss Mildew; whether at times it was your walk, your talking or general movements. I don't know who copies who, but I am sorry to have been constantly reminded of Miss Mildew. When I see Bette, I want to see only Bette and when I see you, I want only to think about you. But besides that small incidental, you could do no wrong to this particular critic. Because this critic can openly say that you took two hours of beautiful weather and added your personal touch of "Beautiful Music." Barry Manilow, you are in many respects incredible!

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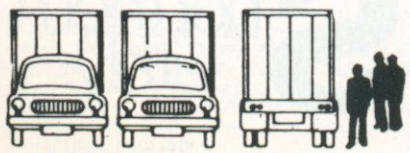
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METROPOLITAN bar guide

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.*
12 WEST: *West Street at 12th Street Disco. Private club. Mixed.*



GREENWICH VILLAGE

BIG DISH: *W. 12th St. at W. 4th St. 243-9898. Established Village restaurant.*
BIG WOK: *753 Washington St. at Bethune. 924-6915. Chinese restaurant & bar.*
BLACK SHEEP: *342 W. 11th St. (off Washington) 924-9728. Unpretentious country French restaurant.*
BONNIE's *82 West 3rd St. 673-9551. Restaurant. Women.*
BONNIE & CLYDE'S: *82 West 3rd St. 673-9551. Downstairs bar & disco. Women.*
BOOTS & SADDLE: *76 Christopher St. 929-9684. Tiny, crowded leather bar.*
CARR'S: *204 W. 10th St (at Bleecker) 255-9742. Neighborhood bar, Mature.*
CASA PACO: *330 Bleecker St. (at Christopher) 741-9055. Mexican restaurant and bar with sidewalk view of the cruisers.*
CHACARREROS: *76 W, 3rd St. 473-9539 Chilean restuarant.*
CHEZ STADIUM: *56 Greenwich Avenue Bar, restaurant.*
CLYDE'S: *Bleecker & Christopher Sts. Inexpensive Village restaurant.*
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.*

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 FRONT RUNNER: *277 Bleecker St. (at Jones) 242-2228. Restaurant.*

VILLAGE GREEN: *531 Hudson Street 255–1650. Duplex restuarnat and bar.*

CHELSEA

BARBARY COAST: *64 Seventh Avenue (between 14th & 15th Sts) 243-9678 A touch of San Francisco. Bar.*

THE BLUE FOX: *131 Eighth Ave. at 18th St. 243-7183. Intimate restaurant.*

THE CAVE: *24 E. 22nd St. (between B'way & Park Ave.) Disco. After hours. Private.*

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.*

McFEELY'S: *23rd St. & 11th Ave. 929-4432. Victorian saloon. Dinner, lunch & Sunday brunch.*

SILHOUETTE: *53 W. 19th St. (between 5th & 6th Aves) 691-0383. Formerly Casa Maria. Women's bar. Attractive & friendly.*

EAST VILLAGE/SOHO

THE BALLROOM: *458 West Broadway 473-9367. Cabaret, restaurant. Fine food and top entertainment.*

THE BAR: *Second Ave at E. 4th St. 674-9714. Pool table. East Village types.*

THE CIRCUS: *285 West Broadway (below Canal St.) 431-3112. Disco. Membership.*

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'S: *Third Ave. at St. Marks Place. 473-8872. Bar, cabaret, disco.*

PARADISE GARAGE: *84 King St. ((b'twn King & Varick). Disco. Private club.*

PHEBE'S: *361 The Bowery (at E. 4th St) 473-9008. Bar, restaurant. Mixed theatre.*

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TIN PAPACE: *The Bowery at E. 2nd St. 674-9115. Bar, restaurant, cabaret. Jazz.*

EAST SIDE

BACKYARD: *243 E. 53rd Street (between Second & Third Avenues) New bar.*

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CHAPS: *1558 Third Avenue (87th Street) 427-8300. Men's bar. Friendly.*

CHAPS ON SECOND: *945 Second Avenue (50th Street) 737-6692. Bar with piano entertainment.*

CHEZ ROMAN: *1406 Third Avenue (80th Street) 737-6692. Continental restaurant.*

COLT: *1007 Lexington Avenue (72nd St.) 650-0673. Upper East Side conversation and cruise bar.*

COWBOY & COWGIRL: *244 E. 53rd St. (between Second & Third Avenues) PL 3-1000. East Side meeting place. Hors d'ouvres at cocktail hour. Food.*

G.H. CLUB: *353 E. 53rd Street (Elegant East Side gay males.*

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LA STANZA: *953 First Avenue (52nd St) 355-3787. Southern Italian cuisine.*

LES NUAGES: *1436 Third Avenue (81st Street) 737-4144. Disco. Membership.*

MENESHMA BAR: *57th Street at Lexington Avenue. 753-8841. A touch of Martha's vineyard. Serves lunch.*

PAINTED PONY: *1485 Third Avenue. (84th Street) 650-1649. Cabaret bar.*

SAHARA: *1234 Second Avenue (65th St.) 628-6099. Women's bar, disco, cabaret.*

SINGLE'S: *951 First Avenue (52nd St.) 486-9832. Computerized drinking with about as much personality as IBM.*

SOLO'S: *248 E. 52nd St. (between Second and Third Avenues) PL 2-7285. Restaurant with music nightly.*

STORMY WEATHER: *1574 Second Ave. (82nd Street) 879-2895. Restuarant with piano entertainment.*

TWILIGHT: *1463 Third Ave. (82nd St.) 650-9729. International cruise bar.*

UNCLE CHARLIE'S NORTH: *1049 Lexington Avenue (76th St.) 861-6123. Stand-up cruise and conversation bar.*

YUKI: *226 E. 53rd St. (off Third Ave.) 935-2227. Japanese restaurant. Intimate.*

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 St Sidewalk cafe, cruisy bar.*

GRAND FINALE II: *210 W. 70th (b'tween B'way & West End) 787-9860. Cabaret with top names & disco.*

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. Dancing bar.*

NUMBERS: *2057 Broadway (70th St.) 877-0060. Neighborhood bar. Mixed bag.*

WAREHOUSE PIER 51: *324 Amsterdam (at 75th St) 787-9585. Dockstrip decor.*

WILDWOOD: *308 Columbus Ave (74th St) Stand-up bar with peanut shell floor.*

MIDTOWN WESTSIDE

BACKSTAGE: *318 West 45th Street (between Eighth & Ninth Avenues) 581–8447. Bar, restuarant. Show biz.*

BETTER DAYS: *316 W. 49th St. (b'twn Eighth & Ninth Aves) 582-9747. Bar, disco.*

BIG SPENDER: *315 W. 48th St. (b'twn 8th & 9th Aves) 587-9889. Theatre crowd. Bar.*

CROSSROAD: *858 Ninth Ave. (56th St) 245-9565. Bar.*

THE DEN: *264 W. 43rd St. (off Eighth Ave.) 221-9152. Pool table. Formerly Walter's Pub.*

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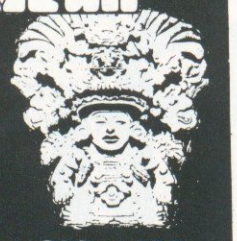
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LA FIESTA:*253 W. 46th St (off Eighth Ave) 664-9669. Pool table. & the crowd it attracts.*

MARQUEE: *439 W. 46th St. (b'twn 8th & 9th Aves) 541-6150. Piano bar, disco.*

NEW FOLLIES: *232 W. 48th St (b'twn 8th Ave & B'way) 245-9521. Downstairs bar.*

PARADISE ROOM—PCS CLUB: *35 W. 43 (between 5th & 6th Aves) 354-0257. Private club. Fourth floor.*

THE PUB: *Eighth Ave. at 46th St. Assorted 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 687-7267. Theatrical bar, restaurant. Piano entertainment & singin waiters.*

BEAU GESTE: *239 Third Ave. (20th St) 475-9724. Cozy, upstairs bar, downstairs a "foreign legion" restaurant.*

BIKE STOP EAST: *381 Third Ave. (28th) 679-9577. Neighborhood bar. Mixed crowd*

BLITZ: *Third Ave at 36th St. 679-7743 Bar, restaurant w/ entertainment.*

COMPANY: *365 Third Avenue. 532–5222. Restuarant with entertainment.*

DAKOTA: *550 Third Avenue (36th St) 679–8075. "A man's Saloon."*

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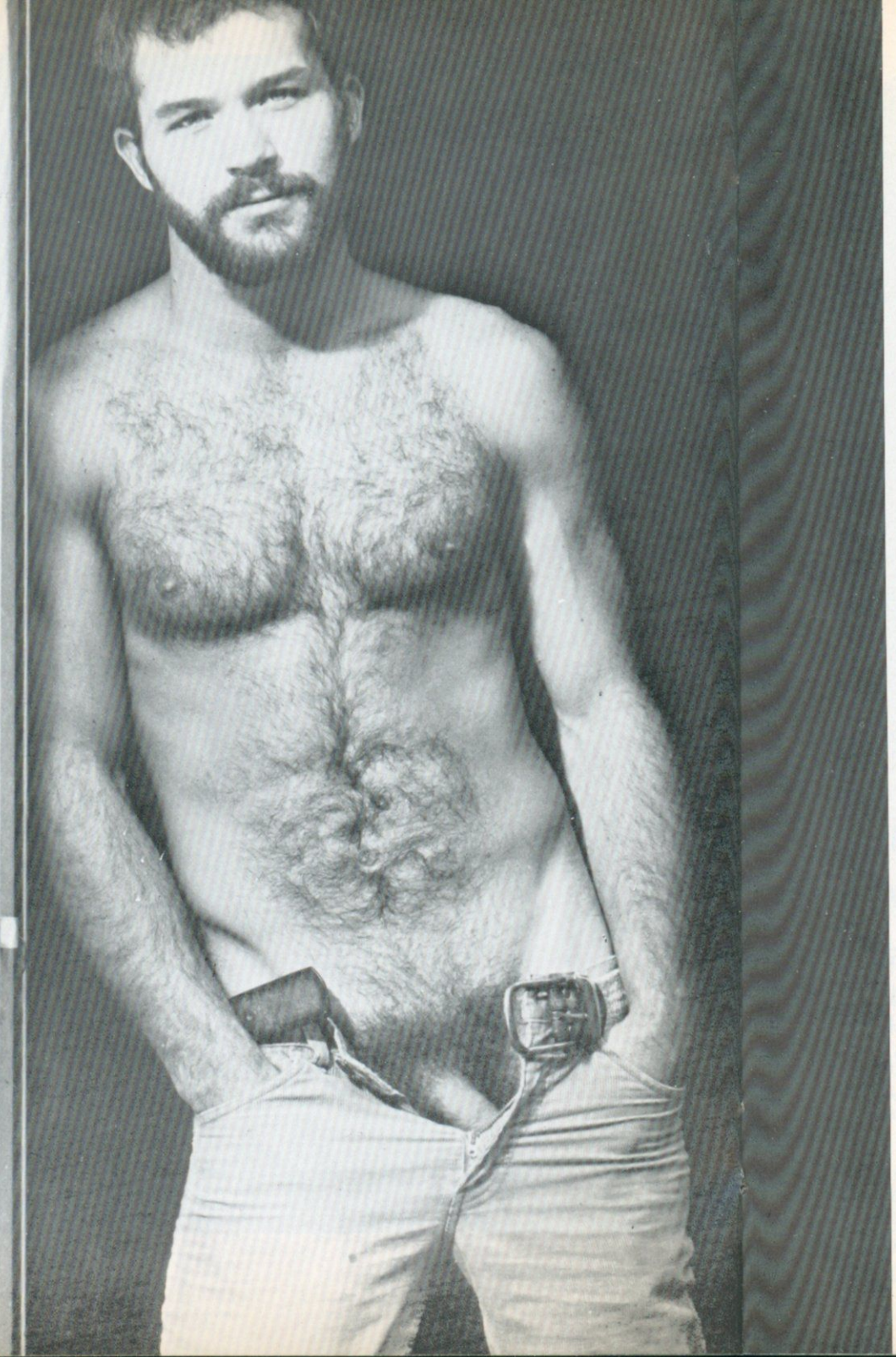
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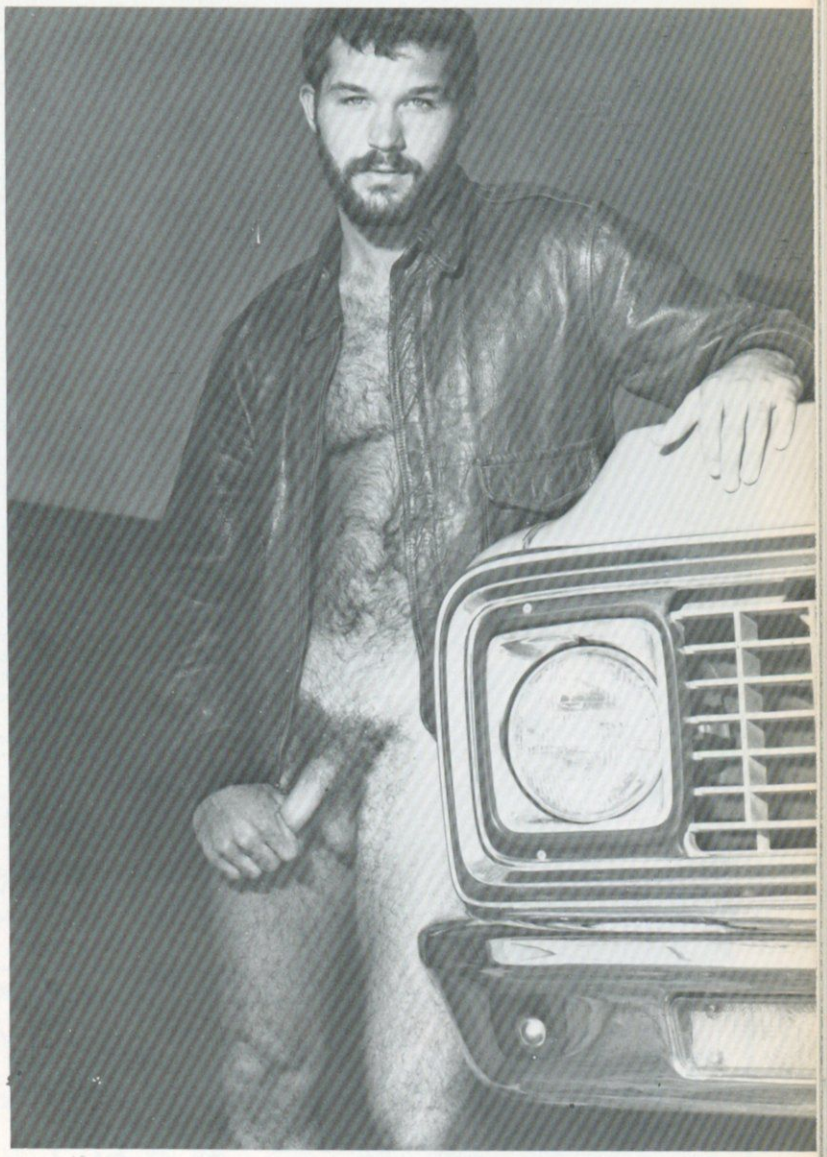
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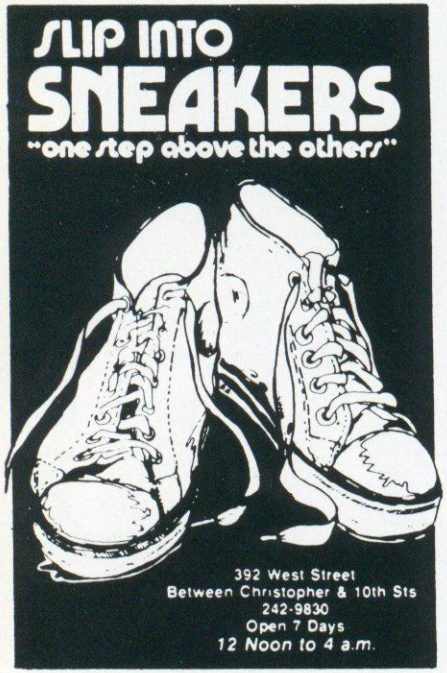






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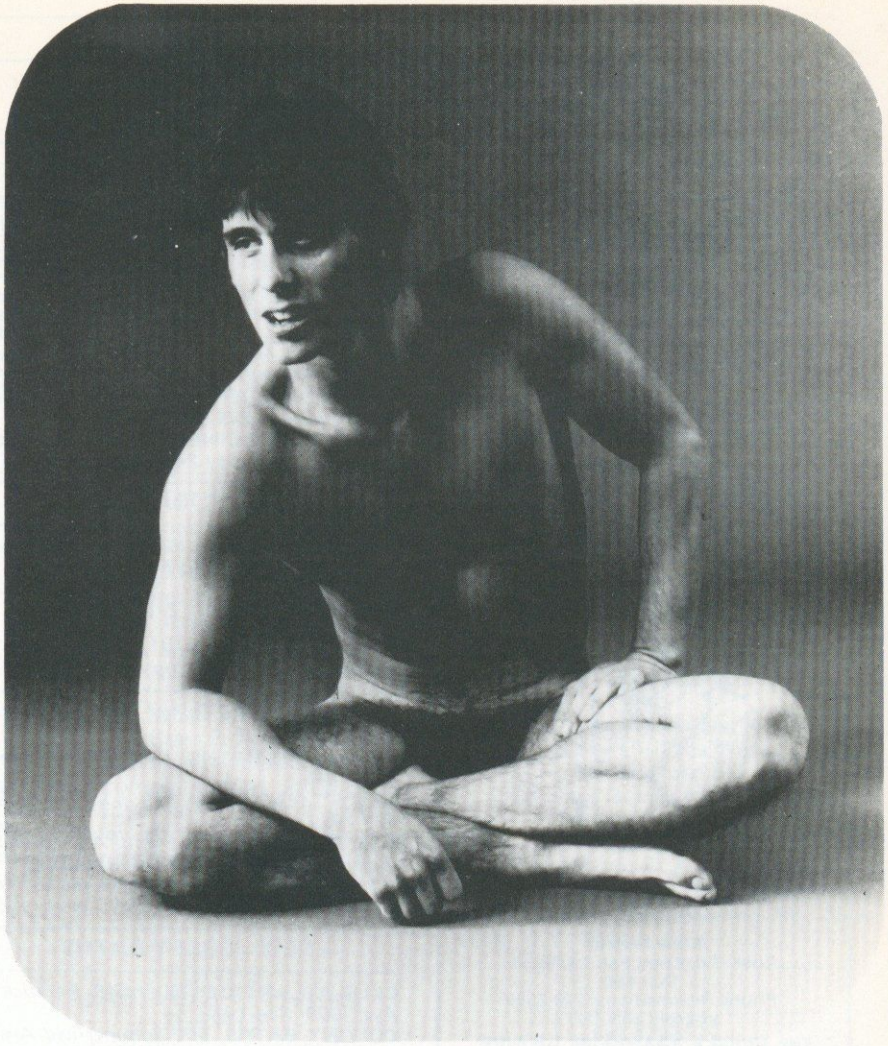
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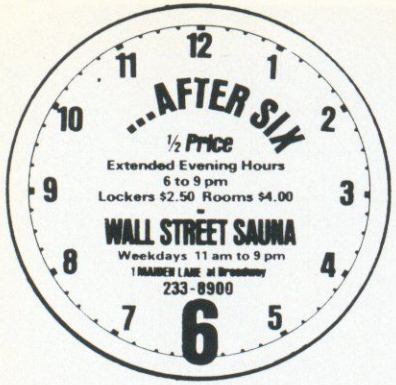
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hot peaches on wax



Photo by Ken Howard

Don't mess with Hot Peaches at Hurrah, (35 W. 62nd St) on August 25th and 26th at Midnight! It promises to be the cherry on the sundae, the tip of the iceberg, the hottest of the hot! They will be doing songs from their first album, *Oscar*, which is acually the sound track from their punk rock musical of the same name, originally presented at their loft on Christopher Street as a special Gay Pride Week production. Numbers like "Rim Rimbaud," "Victorian Queen" (which has been compared to the Sex Pistols' "God Save the Queen"), "Chicken Hawk" and "Rhinestone Stockings" combine to form a production critics and audiences alike have found reminiscent of the excitement and exuberance created by the original production of *The Rocky Horror Show.*

Oscar is a New York faitry tale based on the life and times of Oscar Wilde, the poet, the wit, the Victorian queen. But, as the *SoHo News* states, "...the heart of "Oscar" lies in the loud, primitive rock and roll music." *Oscar* traces the fall into madness of a present-day Christopher Street queen as his life begins to parallel the life of his hero, Wilde.

Hot Peaches have been known to New York audiences for the magic and madness of their unique theatre; now you can see and hear what they have done to music. For readers unfamiliar with Hot Peaches, they began trashing it on the Lower East Side in 1972 with productions like their horrific *Androgeny in Ostendorf*. In 1973, they moved to the Peach Pitts Theatre presenting musicals based on their New York underground lifestyle. In 1975, they attracted a lot of attention to the gay community through productions such as *Ms. Hood*, a parody on Little Red Riding Hood, in which the big bad wolf was a racketeer ripping off the gay culture, and *The Divas of Sheridan Square*, their now classic piece tracing the rise and fall of the gay revolution. That same year, they toured throughout Europe (Amsterdam, London, Berlin, Vienna and Munich), returning in 1977.

They have spent the past year touring clubs, discos and theaters in Florida, New York, P-Town and Boston. *Oscar* is the culmination of crystalizing, shaping, working their hot and heavy New York style into a show that has been knocking out audiences all over the East Coast.

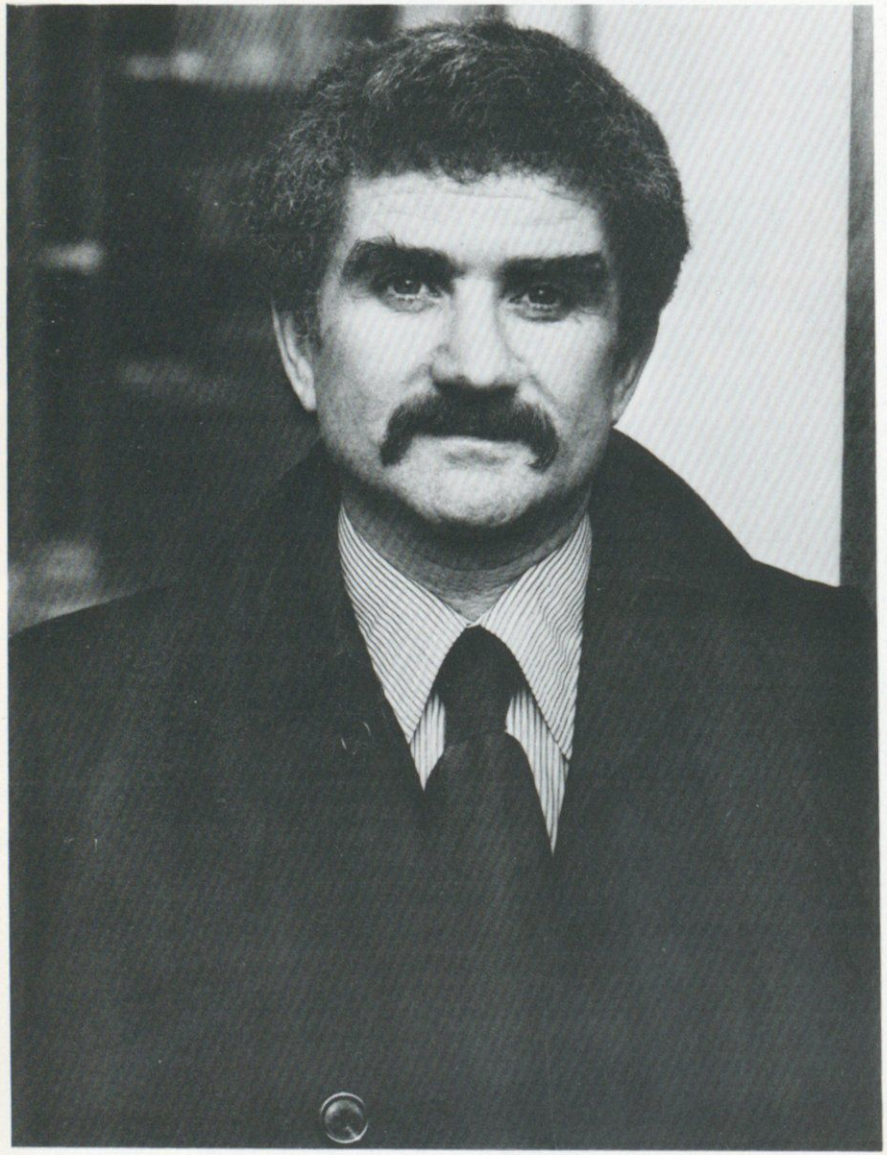
Catch them at Hurrah—they're hot!

books

by Wallace Hamilton

IN SUCH

Joseph Caldwell, author of In Such Dark Places. *Photo by Thomas Victor*



DARK PLACES

by Joseph Caldwell

When most characters in gay fiction these days have a hard time figuring out whether to spend a winter evening at the baths or the ballet, or a summer vacation at Fire Island or Provincetown, here comes along a great, gutsy novel of raw survival on the Lower East Side. *In Such Dark Places* is one of the most haunting reading experiences I have had in years.

The story concerns a young gay freelance photographer named Eugene who sets out to take pictures of an Hispanic Holy Week procession. The crucifixion is to take place in a junk-filled empty lot across from the A & P somewhere down near Houston Street—or maybe Delancey.

As Eugene photographs the procession, he is constantly badgered by a 13-year-old boy named David Stokes who wants to have his picture taken. As the procession approaches the urban Golgotha, one of the marchers is murdered. Eugene believes he has the event on film, but his camera is stolen. He suspects that David Stokes has taken it.

That is the beginning of a hair-raising narrative that Caldwell relates with sinewy prose. But Caldwell is no ordinary writer who seeks to astonish the reader with every new page. Rather, he stalks, silently, like a panther, as the reader grazes through the flora and fauna of urban decay in the East Village. Then, in the final segments of the book, he strikes. And this reader, for one, was shattered.

It takes a master craftsman to pull off an effect like that. The nearest analogs I can think of are Henry James' *Daisy Miller* and Scott Fitzgerald's *The Great Gatsby*, both of which left me emotionally disabled for days afterwards. Exquisite literary restraint, and then the karate chop.

What emerges from the narrative is the portrait of a "throw-away child"; a child whose father has left, whose step-father doesn't want him, and whose mother doesn't care. A child who is sexually exploited by the neighborhood machos while they think about their women who are too sacred to touch. A child living in a burnt-out tenement with a can of sardines, a God-given sense of dignity and a capacity for hope. Truly, it is a cold day in August when we find a character in gay fiction as reverberant as David Stokes!

It is also an indictment of this society that the sheltering of such a child in a gay context is considered a crime, and the consignment of such a child to a juvenile home is considered "a solution."

Caldwell is mature enough in his gay consciousness to understand the dynamics of these relationships between a youth and an adult. How the youngster, for his own emotional survival as a gay (and in David's case, his physical survival as well), sets out with every wile at his command to seduce the adult. And also how the adult, still coping with his own repressions as a gay, resists the seduction—and the responsibility. And finally how, in the youth's consumation of the seduction, the adult learns his own nature, and in that maturation can accept the responsibility for a gay kid-brother's emotional well-being.

In a novel permeated with Catholicism, it is fitting that Caldwell puts in the mouth of a priest the words of his summation. "Mercy is so strange. It lurks in such dark places."

In Such Dark Places, by Joseph Caldwell. Farrar Straus, Giroux. Hardcover, 230 pages. $8.95



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5. Do Pity Me – Faith, Hope and Charity – RCA – LP cut
6. Fancy Dancer – Star Cruzin' – Marlin – LP cut
7. I Got Dancing In My Feet – Laura Taylor – TK 12"
8. I Love the Nite Life – Alicia Bridges – Polydor – LP cut
9. Instant Replay – Dan Hartman – Blue Sky – 12"
10. It's A Better Than Good Time – Gladys Knight – Buddah – 12"
11. Let's Start the Dance – Bohannon Mercury – LP cuts
12. Let Them Dance – D.C. LaRue Casablanca – 12"
13. Love's In You/Love's In Me – Giorgio & Chris – Casablanca LP
14. Love Is In The Air – Martin Stevens – Columbia – 12"
15. Mellow Lovin' – Judy Cheeks – Salsoul 12"
16. Plato's Retreat – Joe Thomas – TK 12"
17. Think It Over – Cissy Houston Private Stock – 12"
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20. You Make Me Feel (Mighty Real) Sylvester – Fantasy – 12"



DISOCO ARTIST OF THE WEEK: JUDY CHEEKS. *Judy is climbing fast with her "Mellow Lovin' " cut from Salsoul. The pumping orchestration and the clicking castanets are a perfect background for Judy's rich, full voice.*



bonnie tyler

AT THE BOTTOM LINE

by Charles Herschberg

RCA recording artist Bonnie Tyler was less than thrilled with her only New York date this tour, a recent one-night stand at The Bottom Line.

"I think I have to swallow this mike before I get any sound from it," she said, halfway through her set.

When the guitar intro into the touching "If I Sing You A Love Song" went a bit fast, Bonnie cursed, "Shit! Everything's gone wrong."

She explained that when she played the Roxy in L.A., Jerry Goffin sent a message to her backstage after the show to say he liked the way she crooned the Coffin-Carole King number "Natural Woman." "I probably sang it better than I'll do it tonight," Bonnie added.

A soft lady with a hard voice, Bonnie looked like a blonde Barbie Doll in a clinging white jumpsuit with lots of buttons and silver high-heeled boots. The place was packed. A few inconsiderate drinkers talked loudly throughout the performance, but most of the audience was with Bonnie all the way.

She sang, "The World Starts Tonight" (title song of her first album), "Here Is Monday" (sounding like Rod Stewart as her back-up group made instrumental love), and the melodic "Hey Love," her current single back home in Wales. She finished with her biggest and best, "It's A Heartache," but she answered the audience's applause with an unhappy, "You deserve better than that."

True to her convictions, she did not return for an encore. Maybe it wasn't the best show Bonnie had ever given, but if she had been less critical of herself, everybody would have had a better time. In fact, the problems might have gone by unnoticed.

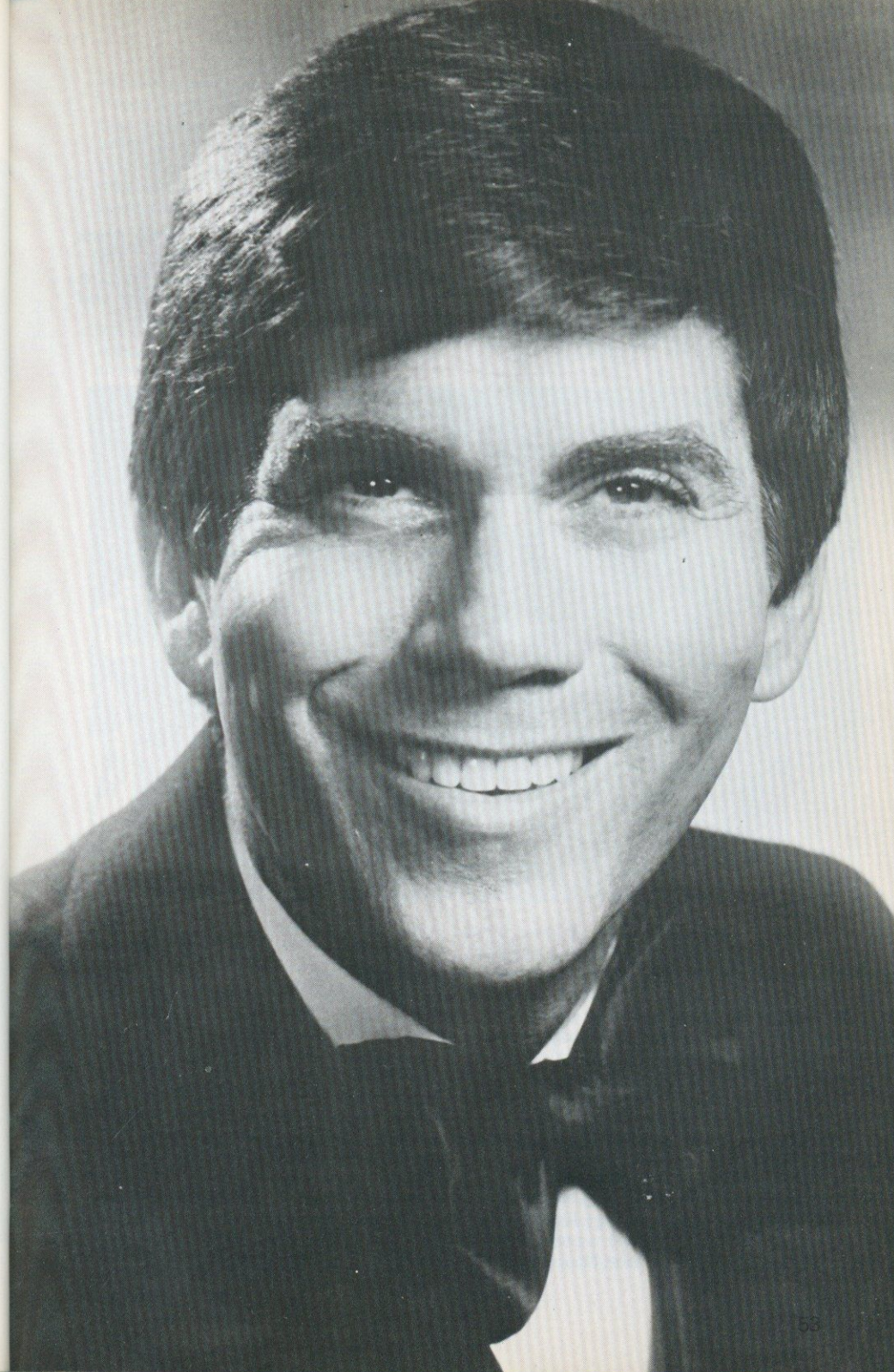
"But I noticed them, " Bonnie said. "And I had to be honest about myself."

piano bars

Live piano, one of the last great affordable luxuries, is in evidence all over the Big Apple, waiting to be enjoyed by those who appreciate it as an art form; for those who like to sing along; and for those who are seeking surcease from the numbing effects of jukebox speakers beyond the decibels of audio safety.

ARTIST OF THE WEEK: Miss Mabel Godwin may "have a right to sing the blues" but she spreads a lot of joy around her at Arthur's Tavern on Grove Street at Sheridan Square. Miss Godwin is the subject of a SPOTLIGHT feature in next week's Where It's At.

Murray Grand is at The Village Green
Peter Dixon and David Welch are at Jan Wallman's
Marie Blake is at Five Oaks
Richard Burke is Downstairs at the Duplex
Mabel Godwin is at Arthur's Tavern
Michael Edelstein is at Marie's Crisis
Jerry Scott and Tina Harpaz are at Company
The Bill Chase Trio is at Prive
Bill Halsey is at Daly's Daffodil
Steve Ross and Charles De Forest are at Backstage
Paul Edward is at One If By Land, Two If By Sea
Johnny Meyer is at The Painted Pony
Ronny Whyte is at Les Mareyeures
Norma Shepherd is at Stormy Weather
Ann Le Beaux is at Applause
David Daniels is at Solo's
Galdys Easter is at Great Aunt Fanny's
Don Tabor is at The Priory



Play Ball!

M.C.A.A. SPORTS

by Bob Crompton

Below: Miss Kelly, Pete, Big Ron, Mark, Frankie, Mike and Willie. Right: The Eagle team scouting: Mike and Frankie. Right center: Saints' catcher Gary and Kelly's Willie. Photos by Abrams



On Saturday, August 12th it was raining when I awoke at 7:30 a.m. It was still pouring when I re-opened my eyes at 10:30. Surely, I thought, there would be no games as the rain was coming down in buckets and the field had to be unplayable due to the puddles. Right?

Wrong! There were two exciting games played and I'm sad to say I missed them both. The Midtown Saints gave Kelly's Heroes their first defeat at the Grand Street Field with a shut-out score of 2–0. In the second half of the twin bill, the Nickel got off to an early one-run lead over the Eagle but the game ended in an Eagle victory with a score of 4–1.

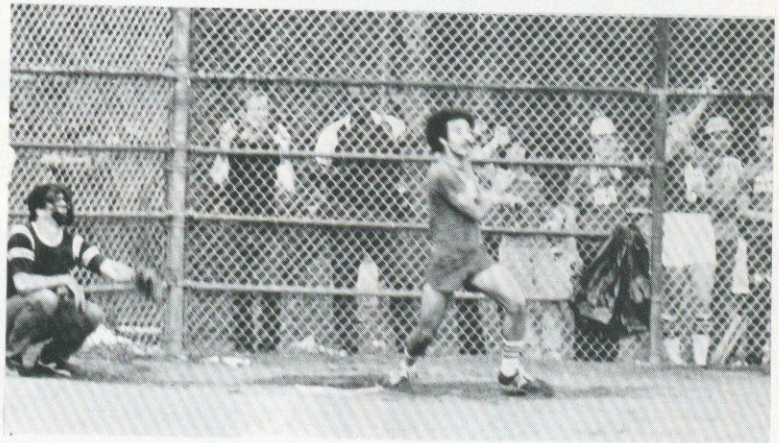
Sunday's games had an added element of suspense in that both Kelly's and the Nickel teams needed a win to remain in the play-offs. Their opponents, the Saints and the Eagle, still had to win one more game to be assured a place in the finals.

The first game, which started at 3:00 p.m., pitted the Nickel against their opponents of the previous day, The Eagle. The only hit in the first inning came with a single by Eagle Bruce Levine to left field. The Nickel had a surge in the top of the 2nd, when Jerry Wilson doubled, Arnold singled and there were men in scoring position on 2nd and 3rd, but there were also two outs.

Nickel fielder Mickey doubled to score the first run of the game, bringing in Jerry before the team was retired.

In the bottom of the 3rd Jeremy led off for the Eagle with a single, John got on base due to a short stop error, Greg and Bruce popped out. Phil was walked to load the bases, but the threat fizzled as Dan hit out to the short stop. The Eagle tied the score 1–1 in the bottom of the 4th with a





single by coach Richard Diaz (who his team say deserves credit for getting them to where they are. Right on!)

Stan, the Eagle excellent ceter-fielder, was struck out by Nickel pitcher Bob Caldwell who had three strike-outs to his credit.

Next, Gordon flyed out to Arnold in center field, followed by Eagle right fielder Tim, who lined to the Nickel short stop who made an overthhrow, enabling Richard to score and Tim to get to 3rd.

In the bottom of the 5th, Caldwell struck out John, Greg followed with a single. Bruce singled, then Phil hit a double to score Greg. Dan hit a long fly-ball to left feld, for a sacrifice out as Bruce tagged and came home to make the score: Eagle 3–Nickel 1.

Richard got to 2nd on an error. Gordon singled to make the score: Eagle 5–Nickel 1. In the top of the 6th, the Nickel's catcher Ken was robbed of a hit by an exceptional catch by Stan. The Eagle won the game 5–1, and a berth in the finals.

Everyone on the Eagle team stayed to watch the outcome of The Saints/Heroes game and to scout their future opponents.

Sunshine led off for the Saints and



The Nickel congratulating the Eagles Photo by Abrams

was robbed of a hit with an unbelievably great catch by Roy in right field. Bob, Saints' first baseman, got the only hit of the inning for his team with a solid double. The Heroes had Pete and Mike on base in the 1st with walks and two outs.

Jack singled and the Saints 3rd baseman, Mel, played some fine defensive ball in holding the runners. Frank lined to Ernie at short stop to end the threat.

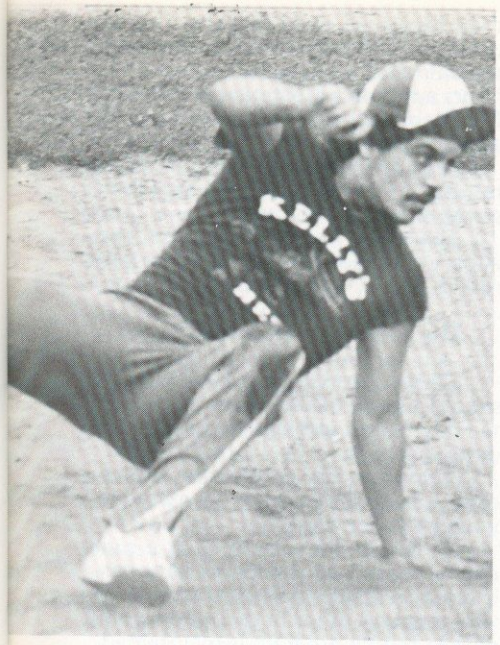
The Saints needed the victory to get to the finals. They had the bases loaded both in the 2nd and 3rd innings but couldn't get on the scoreboard.

Heroes pitcher Neil Marks was called out for leaving 1st base too soon for the Heroes' third out in the 4th.

The Saints saw their 5th inning spirits soar with the sound fielding of Pete playing center field and Willie's back-up catch doing a number.

Not to be outdone as a fielder for the Saints, Dennis put down one of Mike Carey's bombs to left field with a —believe it—back-hand catch that had mouths open in awe. Must say that the defensive playing in this game was the best I've seen in years.

In the top of the 6th, Ernie belted



Slide Pete— Peter, centerfielder for Kelly's. Photo by Abrams

a center-field ball that had Pete sliping and then catching the ball on his knees—barehanded, no less. Mucho macho ball in this game, guys.

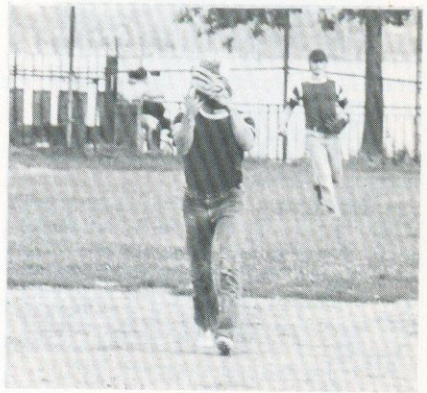
Big Ron got a single for the Saints' only hit in the 6th. Rickey led off for Kelly's and had, I think, a 1—1 count, which is one ball and one strike. Anyway, the game was delayed as the umpires Jerry Pinto and Bob had to move their cars. Must say that Jerry, Bob and Joe Lombardi of Clyde's did excellent jobs umpiring the game.

Once the game got started, Rickey belted a long ball down the right field line, which passed over Big Ron's glove by a fraction of an inch and the ball was called foul. Rickey was walked.

Jack popped out to pitcher Ronnie. Big Frankie hit a single. The Saints tried to get Rickey and barely managed to do so while he was coming into 3rd. Then they tried to get Frank, who was coming into 2nd. The ball was missed and Rickey came into home plate to score Kelly's only run.

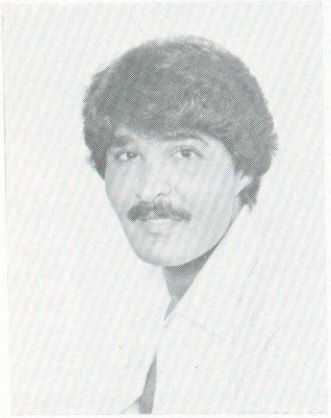
That's the way the games go The Midtown Saints and Kelly's Heroes' have to play a third and decisive game to see who will be playing the Eagle team in the finals.





Above: Saints' short stop, Ernie and Dennis in left field. Left: On deck: Bob Shanko, Mark (catcher), Bob at bat and Sunshine. Photo by Abrams

FACE UP



by Tommy Battaglia

Hi Buddies! This week I'd like to tell you about something really fantastic. Just recently, I went to a skin care seminar at the Biltmore Hotel, where this remarkable discovery was demonstrated.

Have you ever looked into a mirror and asked' "Why doesn't someone invent something that will help me get rid of this look of aging?"

That "look of aging" is usually caused by loose, dry skin and lazy, sagging muscles.

Many try Isometric Exercise (making silly faces), and it just doesn't seem to work. Others consider a surgical life, but the price is high and no one enjoys surgery—you're ready to give up and suddenly:

The Natural Cosmetic Lift

A remarkable new idea in face lifting, muscle toning and skin care. Just what we've all been dreaming of. The Natural Cosmetic lift is not a masque, not an astringent, and requires no surgery.

Its five-step plan program cleans pores, tightens the skin, penetrates to the lower skin, contracts the muscles passively, lubricates and moisturizes the skin and takes only a couple of hours a month. Most people see and feel dramatic results after the very first application.

One of the secrets of the amazing results of the Natural Cosmetic Lift is stabilized Aloe-Vera gel.

Since the time of Cleopatra, the Aloe-Vera plant played an important role in beauty and skin care formulas.

The Aloe—Mist Beauty Program

The Aloe-Mist Beauty Program should be used three times within a ten day period initially to achieve the desired results.

Continue the application about once a month thereafter to maintain your fresh new look.

Since the lift functions as a subdermal muscle constructor and toner, it must be repeated in much the same way that any other body building and muscle toning program is maintained.

The Natural Cosmetic Lift is made from natural proteins, herbs and organic enzymes. It contains no harsh chemicals, abrasives, alcohol, astringents, waxes, detergents, resins or fillers.

Although it was designed primarily for its lifting and toning effect, in many cases it has been found to dramatically improve the skin problems of youth.

You can order these products directly from the manufacturer. Send for their brochure and be sure to tell them you saw it in Where It's At.

Aloe Mist Cosmetics, 100 Shaw Road, North Bradford, Ct, 06471., or call (203) 484-2732.

Summer Facial Foodfest

Cool summer facials are hot this year. The temperature is in the nineties and everyone hates the muggy days when their bodies and faces are on fire but not you. You'll cool off with this frigid refreshener. It can be used on any type of skin and takes only ten minutes a day, a small amount of time for the pick-me-up you get in this sweltering weather. The simple ingredients can be found at most super markets.

Your psyche gets the extra benefit of the surprise in the fact that not only is this facial good for your skin on the outside, but on the inside as well. By making a snack out of the same ingredients you make the facials from, your body gets the load of vitamins in the body while the face is using them on the surface.

Caviar Conceit Elite

Caviar brings to mind the immense and lavish parties of the Romanoffs, now carried on as a tradition whenever the affluent gather.

The eggs or "roe" of the sturgeon are rich in high-quality, live-giving (and, thereby, prolonging) properties.

You can indulge in this rich fantasy of indolence easily and inexpensively. Whether you are down in the dumps, or riding high, any mood will do your this fun pick-me-up.

Buy a small jar of caviar and spread an even layer over your neck and face, not the eyes (you can grate a hard-boiled egg for your eyes, if propriety is of value).

Relax with an ice-cold glass of vodka or spring water, if you choose, for ten minutes.

Rinse well, with lukewarm water and wipe over entire the face with a soft cloth saturated with fresh-squeezed lemon juice.

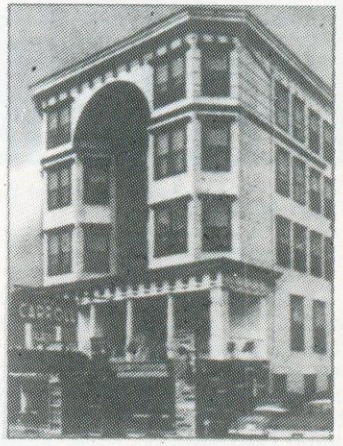
Off you'll go to that festive occasion (or hot night swing-fest) pampered and loved as you should be.

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Psychic Encounters

by Rita Alexandria

Bartender of the Week

Joe (bartender at Jan Wallman's) entered a "6" personal year on his birthday (1/25), stimulating domestic issues on the waterfront. Does that mean searching for his Libran soulmate is over? You betcha', with wedding bells spelling pink = love, white = purity of desires, and red = passion—by '79.

Waiter of the Week

Francisco, the adorable (waiter at Casa Paco) and lustful Leo entered an "11" personal year shown numerologically on 8/5, activating mystical, telepathic and psychic revelations. Wonder what he's majoring in at NYU. Sexology and erotica?

Boutique of the Week

The Legend Gallery, located at 152 Seventh Avenue South, psychically shown with a "6" key; teaches the consumer to stop exploitation of the gays and is the first adult homosexual boutique in the USA, another aspect of '6" which is new directions in social consciousness. The "legend," which is Atalntis, carries over to their unique cards, designed by Atlantis, one of their divisions. Also check out the graffiti postcards, head shop items, leather designed exclusively for Eagle Co., cock rings and other sexual gifts and toys. Paperback books from all over the world are also plentiful. This boutique opened under the influence of an "8" Universal Year vibration, further indicating it ito be a powerful move towards freedom of expression.

Psychic of the Week

Dr. Ramu Adonaiasis, a blond Adonis known internationally as "the metaphysical transmedium beyond gender," a Sagittarian, entering a "4" personal year on his birthday (12/12), is presently establishing and building The Temple of Inner Light, an Esoteric Occult School, at 7110 Natalie Avenue, N.E., Albuquerque, N.M. 87110 , (505) 294-5070, and organizing a "psychic army" with the U.S. government. For the best transmedium sessions, seances, past lives readings and psychic analysis, which can all be done expertly by "the next best thing to being there" (telephone) on the highest esoteric metaphysical level, something worth the investment.

Portrait Past Life Tribute to the Club Owner of the Week

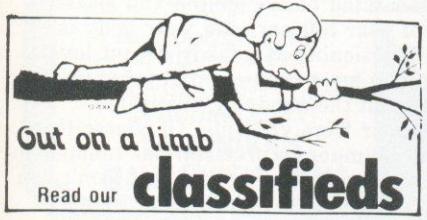
A famous incarnation of Seymour (owner of The Limelight) shown numerologically with his cornerstone letter of "S," the 19th letter on the spiritual level, denotes leadership, an old soul and a powerhouse of executive ability further indicating Julius Caesar was definitely his most noted past life.

Experience of the Week

A visit to The Candle Shop at 111 Christopher Street, shown numerologically with a "3" key definitely commands all your senses with the most irresistible works of wax, show pieces in every sense; technicolor animals, elves, and art-deco forms all too beautiful to burn, are stocked and made special in your color scheme.

Dining Must of the Week

Idra, at 166 West 4th Street, psychically reveals with its "8" key it has reached great heights in the finest Greek cuisine. Start off with an Ouzo and the "Garides Seganaki" (broiled shrimp baked in casserole with a Feta Cheese Parmagiana) is fantastic. The service is more than efficient and the atmosphere is a Greek Mecca.



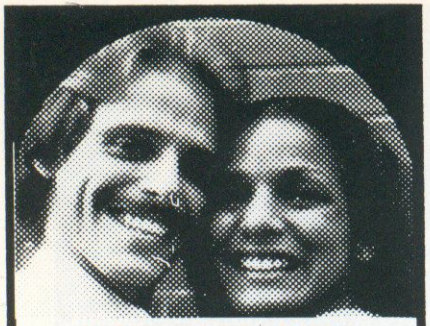
money

New studio starting. Seeing models with well-defined, swimmer-type bodies; 18—26, boy-next-door/college student look, well hung. Good pay & fringe benefits. Those interested, please send photo (face shot is fine if none other available) & full description to: SILVER, Box 17 B, c/o Where It's At, 64 Downing St., NYC 10014 Please be sure to send phone number.

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DELLIE
the stars and I agree

by Dellie Dorfman

ARIES OR ARIES RISING
If your mind hasn't melted and leaked out of your left ear, and your body is still functioning at a fairly decent level, then you have the potential for making almost all the annoying obsticales disappear from your life. Of course this is only temporary. Blissful but tenuous is better than just plain tenuous. Don't you agree? By the way you'll find the most appealing types trying to get to know you this week. Take advantage of this it doesn't happen all the time as we all know!

TAURUS OR TAURUS RISING
You're doing all right now and if you have the good sense to keep your sights on uplifting stuff you'll be O.K. There is a tendency toward heavy down-in-the-dumps that is going to stay with you for a while, but this situation is fairly combatable. Keep your sunny-side up no matter how dreary you're feeling. Working with other people is very good for you, and will definitely give the best results. If your work is of such a nature that you are forced to do it alone, make sure you spend lots of time in the company of on-going, encouraging types that make you feel very warm and purposeful.

GEMINI OR GEMINI RISING
Instead of jabbering, you fool, tell the person you care so much about just how deeply you feel about him. Don't try to be cute or witty. Just be you, expressing your love. Corny right? But very



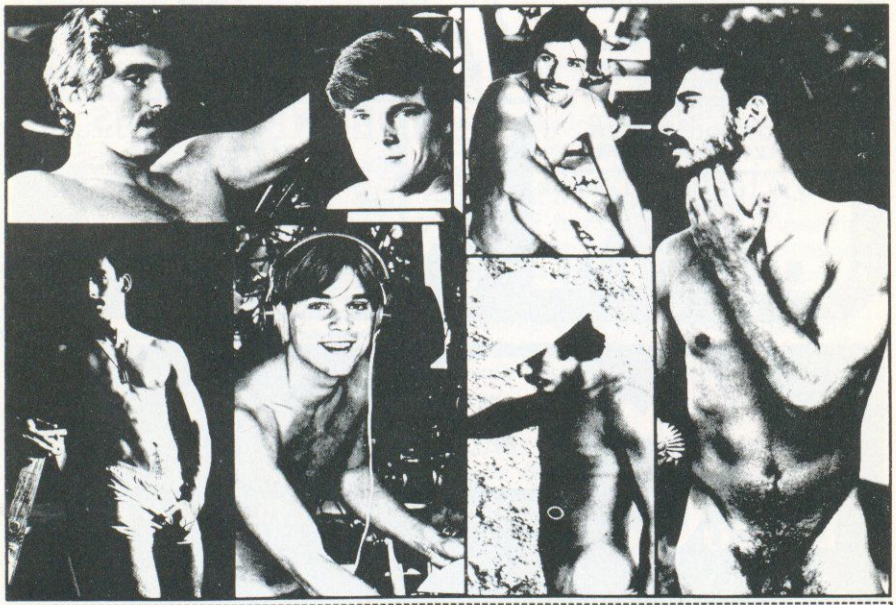
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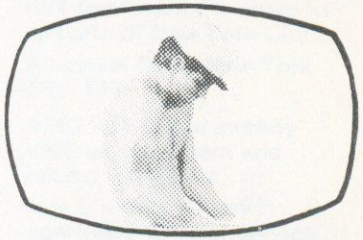
fulfilling. You'd be surprised how even the most rigid and seemingly none-receptive types respond to really sincere declarations of true feelings. If it doesn't work, you're no worse off than you were, and I'm laying odds that you'll be far ahead of the game so get up your nerve and try it!

CANCER OR CANCER RISING
Actually with you guys it's a matter of perspective. Reality has nothing to do with how you function. The trick is to learn self hypnosis, so no matter how bad you think things are you can hypnotize yourself into believing that things are O.K. (which they probably are anyway). That way you won't break down on the road to accomplishing what you want. Whatever method you use, the idea is to get going and keep going.

LEO OR LEO RISING
The pressure is off for a moment! Take advantage of anything that would improve your life. If you have the chance to turn a quick profit don't hang back and wait for the situation to improve. It won't, and unless you act right now the whole thing might fall through. If you can, relax with someone you love. Hang out in the woods for a few days soaking up the peace. Enjoy being easy and loving in true opulent Leo style. You're not going to have too many opportunities in the coming weeks.

VIRGO OR VIRGO RISING
Forget about the fact that you don't like to be in the limelight. Now, this week you're going to make your bid. Getting

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maniacs is to get there before anyone else does and grab it! To hesitate even for a moment is a real mistake. You can't take anyone else's life circumstances more seriously than your own.

AQUARIUS OR AQUARIUS RISING
If you aren't creating, all is lost. That's it. If your creative juices aren't flowing, you are going to feel lousy no matter how well everything else in your life is going. To reiterate, that's all there is to it. You Must Create. Period!

PISCES OR PISCES RISING
Even if it makes you nervous stay out there with the rest of the crazies this week. You have to be out in the open so that opportunities that aren't coming right at you can be grabbed up by some quick fancy footwork.

Keep smiling, even if it turns into an insipid grin!

Love, Dellie

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that little face of yours out there where it can be seen is part of what you have to do to receive the recognition you need. Don't be shy about anything, especially about getting your ideas across. Your natural intelligence can dazzle if you let it be seen and recognized. Get out of your rut and stay out of it.

LIBRA OR LIBRA RISING
Your ability to polish up your act under the most trying circumstances is something you should really treasure and utilize. Of course it's not necessary to wait until the roof is caving in before you use your natural charm to get things moving. Libras are the ones who people expect to "understand". Understanding is terrific, but getting dumped on gets very boring. High energy well handled is the key to moving foward. There should be nothing getting in your way. Smooth everything out as you go along, and you'll start making strides that will surprise everyone, but mostly you!

SCORPIO OR SCORPIO RISING
Listen closely! Even a feather can be extremely agitaiting if it's used right. What I mean is you can let everything and anything freak you out. Besides that if you start doing your King of Thunder Mountain routine again your Karmic insurance policy is going to be cancelled. Please put some of that energy to positive use. It will pay off. I promise.

SAGITTARIUS OR SAGITTARIUS RISING
Cultivating ambition, as corny as it sounds, is just what you're supposed to be doing right now. You people have the natural where-with-all to get to be anything you aspire to be. I know I'm sounding like a combination of Walt Disney and Joyce Brothers but I don't know how to say it any other way. The combination of wonderful imagery and dynamic action can put you in a fantastic position to pull off anything that's even a tiny bit feasible.

CAPRICORN OR CAPRICORN RISING
All I have to say to you methodical



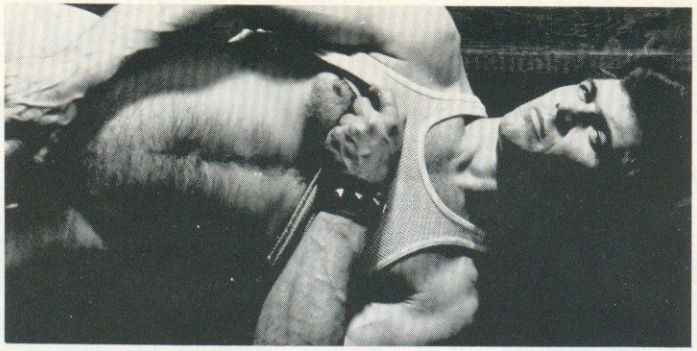
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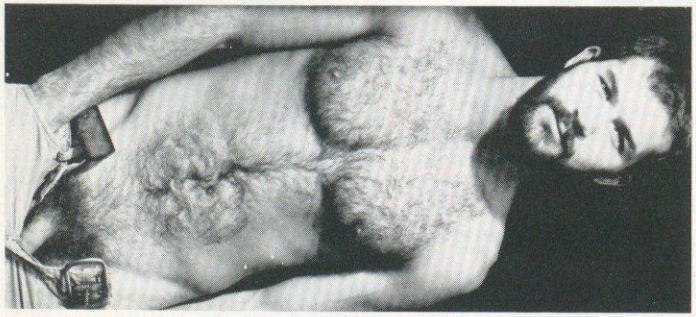
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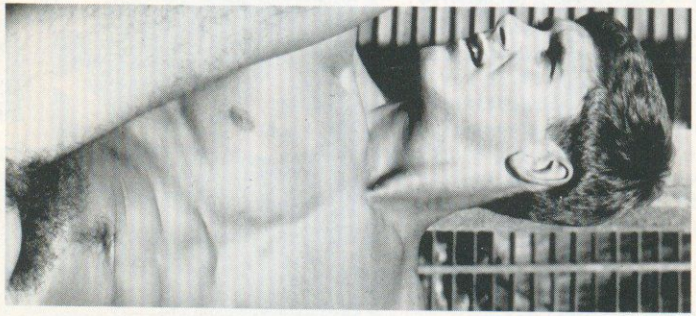
From Atlantic City: *Garden State Parkway north to Exit 90 (Rt. 549), turn left to 1st traffic light to Rt. 88. Turn left 2 miles to Egyptian Baths.*

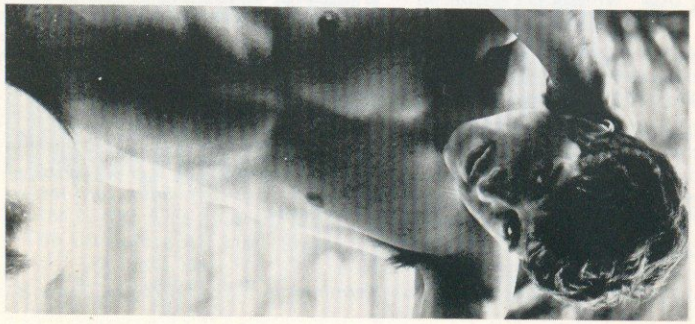
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