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Weekly Entertainment Magazine

Volume 9 Number 13  
March 26-April 1, 1979

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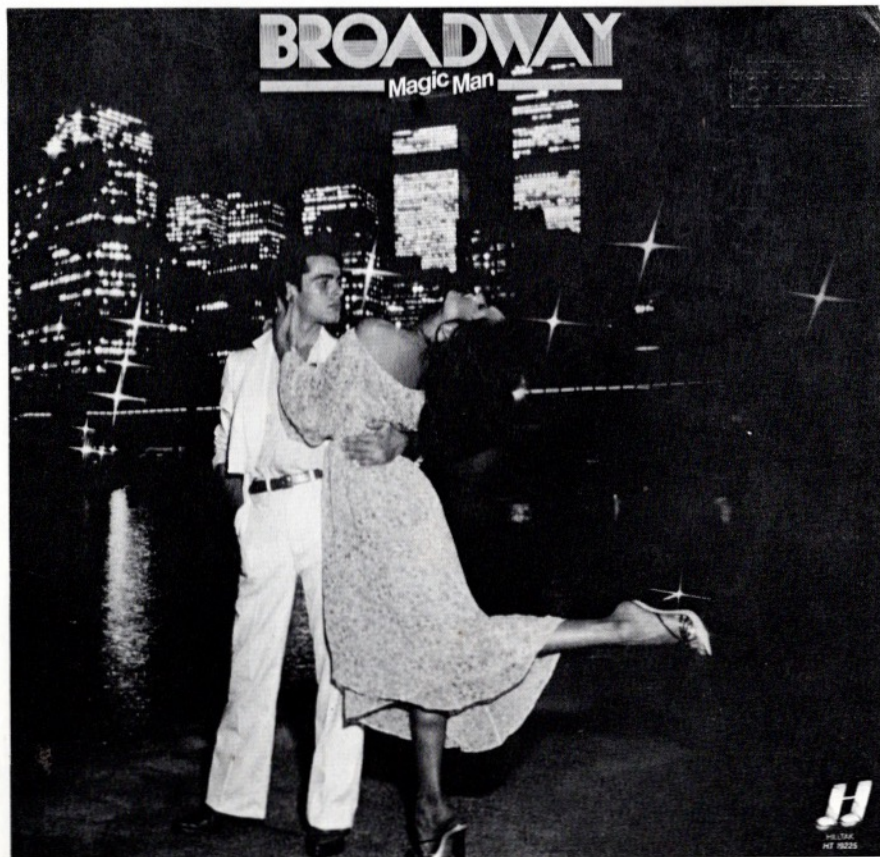
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# Disco Beat

Editorial: Record companies may have a good deal of faith in the product they release—but every now and again, there comes forth from the engineer's booth what we here in the reviewing stands evaluate as a "clunker." Thus, what the record companies revere—and sometimes treasure—doesn't always appeal to the "dollar conscious" record buyers. While it is up to the record reviewer (that's me) to help the buyer decide what he should or shouldn't get for his money—we are not all infallible. But this we know—just as those toilet paper ads claim that their tissue is the

"softest"—it is also a fact that our fingers go "through" every once in a while—don't they? Please—please, put it all down under the heading of "constructive criticism"—since we have no axe to grind—we have no personal vendettas—we just try to be as fair and honest as we can be with our reviews. We're here to offer our opinions—to entertain—and to occasionally "titillate" the reader. If we succeed in that—then we both win.

Having gotten that off my chest—we can now proceed with this week's offerings . . . Atlantic's offspring Hilltak Records is currently on the record racks with an unpretentious group called **Broadway**, and though the cover reads **Magic Man**—there's nothing remotely magic about this offering—with the possible exception of the title cut on side one. With a running time of 8:31, it has a modicum of disco appeal, with praiseworthy performances by the artists. Still—it doesn't have that particular brand of magic which spells hit. Side



two's "This Funk Is Made For Dancing" (8:21) does alright in the funk dept., and should get some action with the funk fanciers (of which I'm one). There are six cuts in all to round out the album which was produced and arranged by Willie Henderson. Lead vocals are handled by Patti Williams, though she only gets "back cover" credit for her efforts.

We can always count on **Crown Heights Affair** to come through with an album in which you get your money's worth—and **Dance Lady Dance** is just that. De-lite can take pride in the fact that this group consistently puts out the best of what they have to offer—and that can only be great! The title cut which was reviewed in my singles dept. has already received the credit it's due—and I'm pleased to report that out of six cuts—at least four are definitely top-drawer. The other three can be found on side two. "Come Fly With Me" (7:27) opens with the boys singing the title to a distinctive bouncy percussive beat, liltily laden with a synthesized back-up and brassy interplay. (By the way, this is not the "Come Fly With Me" that Sinatra made famous back in the 60's). "You Don't Have To Say You Love Me" (7:03) another old titled "new" song follows—with the emphasis on the singular vocalist, with back-up—as opposed to the group effort. The beat comes across hot and heavy—and disco-worthy. "Empty Soul Of Mine" (4:59) as done by one of the "boys" in the Teddy Pendergrass vein—melts the heart with its soul-stirring lyrical melody (very Gladys Knight—where was she when this song was up for grabs?). The only fault I can find with the album, is the slipshod method that's used in identifying the solo vocalists. The back cover reads: "Lead Vocalists": Philip Thomas and Skip Boardley—and it's anybody's guess which one is singing on what. Putting aside all petty disturbances—Crown Heights is still top caliber listening.

**Herbie Hancock**—who has a reputation for jazz, as well as classical piano, now probes deeper into the cavernous musical fields with the release of his new album **Feets Don't Fail Me Now** on Columbia. This time out—Mr. Hancock displays his versatility by exploring the world of disco—as is evident in his opening cut on side one. "You Bet Your Love" (7:36) exhibits the artist's vocal prowess by means of an electronic "vocorder." It's hard to tell whether we're listening to Herbie or the vocorder—but it's the end result that

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counts—and the results are positive. Teamed with a chorus of able singers, Herbie/vocorder, provides just the right disco punch with the aid of some very talented musicians. Hand-claps, brass, reeds, percussion and synthesizer, are on full display throughout the entire production—and they knit together very handsomely indeed. On the two following cuts Herbie tries his hand at ballad vocalizing on “Trust Me” (5:41) and fiddles with funk on “Ready Or Not” and comes off smelling like a rose. On side two—the artist gets back on the disco track with an up-tempoed disco/funky delight called “Tell Everybody” (7:09). The delivery is consummate—and displays all the necessary



ingredients to drive even the clinging vines onto the dance floor. Two other distinctive cuts complete the side—and the album—which happily have opened new vistas for a multi-talented performer.

The back cover reads: Arranged, Composed, Conducted and Produced by **John Ferrara**—but it might as well have read “Costandinos,” I wouldn’t have known the difference. In either case—their styles are certainly similar (which is a diplomatic way of saying somebody stole something from somebody). To no one’s surprise—side one’s **Wuthering Heights** (14:41) on *Midsong*, is a concept album, and the idea—whether it came from Ferrara or Costandinos, it’s wearing a little thin.

True, the performances by all concerned are top-drawer, and true—this particular theme hasn’t been used before—but after surviving “Romeo and Juliet,” “Beauty and the Beast,” and “Hunchback of Notre Dame,” I’m ready to throw in the towel! Why Ferrara chose to go this route is a mystery to me—with such obvious talent, his artistry would have been better displayed in other directions. Fortunately for us and for Ferrara, we do get a chance to hear what he can do with original material on side two. “Shake It Baby Love” (6:51) “Love Eyes” (5:53) and “Love Attack” (3:27) composed by the maestro, are immediately effective. Mr. Ferrara has wisely chosen to blend all



three—giving us a total of over 16 minutes of continuous musical energy—complete with lusty instrument work by the talented musicians. The female choral group too—deliver their songs in robust style—sandwiching their vocal impertinence into all the proper niches provided by the composer himself. Suffice to say—this is the Ferrara I prefer to hear in all his future productions.

Next week—look for some reviews on a select group of superb 12" singles that have just come into my collection. Till then . . . Move that body!

TONY FURNARI & FRIEND

# COUNTDOWN

## Kevin Burke—Hell

1. **We Are Family**, Sister Sledge, Cotillion (12")
2. **Dancer**, Gino Soccio, RFC (12")
2. **There But For The Grace Of God Go I**, Machine, RCA (12")
3. **Take Me Home**, Cher, Casablanca (12")
5. **(Everybody) Get Dancin'**, Bombers, West End (12")
6. **Forbidden Love**, Madleen Kane, Warner Bros (12")
7. **Ultimate**, Ultimate, Casablanca (lp)
8. **My Baby's Baby**, Liquid Gold, Parachute (12")
9. **Knock On Wood**, Amii Stewart, Ariola (12")
10. **I (Who Have Nothing)**, Sylvester, Fantasy (12")
11. **Kiss You All Over**, Phyllis Hyman, Arista (12")
12. **Hot Butterfly**, Bionic Boogie, Polydor (lp)
13. **Love Thang/Great Expectations**, First Choice, Gold Mind (lp)
14. **Dancing In The Moonlight**, Keane Bros., ABC (12")
15. **I Don't Mind/Take Everything**, Eugene Record, Warner Bros. (12")
16. **Standing Right Here**, Melba Moore, Buddah (12")



17. **Never Had A Love Like This Before**, Tavares, Capitol (12")
  18. **It's Over/I Believed**, Alma Faye, Casablanca (lp)
  19. **Gotta Find A Disco**, Love Exchange, Dance Disc (12")
  20. **Make Me Feel Alright**, Karen Silver, Private Stock (import lp)
- PICK . . . **Pouzzee**, Vanguard (lp)

## Frank Strivelli/Mr. Dreams Disco

- 1) **Peter Jacque Band**, entire lp, Prelude
- 2) **Take Me Home**, Cher, Casablanca (12")
- 3) **Bridge Over Troubled Waters**, Linda Clifford, RSO (12")
- 4) **I Who Have Nothing**, Sylvester, Fantasy (12")
- 5) **Hold Your Horses**, First Choice, entire lp
- 6) **Forbidden Love**, Madaleen Kane, Warner Bros. (12")
- 7) **Everybody Get Dancin'**, Bombers, West End (12")
- 8) **I Got My Mind Made Up**, Instant Funk, Salsoul (12")
- 9) **Climb/Rush To Meet You**, Midnight Rhythm, Atlantic (lp)
- 10) **Dancer**, Gino Soccio, RFC, Warner Bros. (12")
- 11) **We Are Family/He's The Greatest Dancer**, Sister Sledge, Atlantic (12")
- 12) **Doin It**, Alma Faye, Casablanca (lp)
- 13) **Wuthering Heights**, Ferrara, Midsong (lp)
- 14) **Ultimate**, Ultimate Casablanca (lp)
- 15) **There but For The Grace Of God Go I**, Machine, RCA (12")



- Pick: **In The Navy**, Village People, Casablanca (12")
- It's Better Than The Good Times**, Gladys Knight (remix), Buddah (12")

## Bob Lowe—Cock Ring

1. **Dancer**, Gino Soccio, RFC, Warner Bros. (12")
2. **Got What I Came For**, Jim Brady, Chanterelle (12")



3. **Knock On Wood**, Amii Stewart, Ariola (12")
4. **Happiness**, Pointer Sisters, Planet (12")
5. **I Got My Mind Made Up**, Instant Funk, Salsoul (12")
6. **My Baby's Baby**, Liquid Gold, Parachute (12")
7. **Fire Night Dance**, Peter Jacque, Prelude (12")
8. **Double Cross**, First Choice, Gold Mind (lp)
9. **Work That Body**, Taana Gardner, West End (12")
10. **Ring My Bell**, Anita Ward, TK (12")
11. **Party Song**, Sticky Fingers, Prelude (lp)
12. **Our Love Is Insane**, Desmond, Child & Rouge, Capitol (12")
13. **Forbidden Love**, Madleen Kane, WB (12")
14. **Sentimentally It's You/No Romance**, Theo Vaness, Prelude (lp)
15. **I (Who Have Nothing)**, Sylvester, Fantasy (12")
16. **Doin It**, Alma Faye, Casablanca (lp)
17. **Save Your Love For Me/My Love Is Music**, Space, Casablanca (lp)
18. **We Are Family**, Sister Sledge, Cotillion (12")
19. **Have A Cigar**, Rosebud, WB (12")
20. **Don't Stop**, Ish, Clouds (45-7")

Pick . . . **Ring My Bell**, Anita Ward, TK (lp)



Louis Falco

Barbara Walz



## choice dance

Falco's stepping up and out in the big bad dance world these days. But then, he's a wolf who knows exactly what he's doing. This week the Louis Falco Dance Company celebrates its twelfth anniversary season at City Center—making their first independent season in a Broadway house. Welcome to the top.

Actually Falco's been there before. If you've ever seen *Caravan*, set to Duke Ellington, that's one of Falco's wilder works in the Ailey repertoire. And then, of course, there were his own uptown days with Limon. But Falco's own company has a special look, a special sensuality, and its own following of especially attractive people, which is somewhat of a first for City Center. Called "the ultimate in disheveled chic," Falco champions the intellectual side of sensuality in dance, if you can find it. More often than not, his movement is a hypnotic stream of extensions and arabesques executed by androgynous beauties, orgiastic and sultry. It's cool choreography for a hot company.

For his uptown anniversary season, Falco plans two world premieres plus a reworking of Juan Antonio's *Brahms*, now called *Imago*. Antonio as choreographer is a relatively new development. Seen as a work-in-progress last year, this work included a sexual solo for Falco, while Antonio himself circled tensely about him. Then it dissolved into predictable visualizations of Brahms' music for the entire company. For a moment through, it suggested an erotic direction, and it will be interesting to see if he has developed this idea any further.

It's always a shock to see Antonio onstage in the Falco company, because in addition to being such a witty dancer, he is always very bald, clean shaven, except for a moustache. Juxtaposed to the others—all elaborately creme-rinsed, casually coiffed creatures—the effect is quite exciting. Calculated, too. A revival of *Tiger Rag*, Falco's circus piece, has Antonio dressed up as a lion-tamer with a monstrous bullwhip, menacing Marisol's foam rubber animals into playful configurations. We have a tightrope walker and a fire-eater, too.

For a new work, Falco has created a solo and also a company piece, entitled *Saltambucca*, which is a tasty Italian fiesta of street songs, sung by

Joanne Beretta and friends from Little Italy. Falco's own folks come from that area, and he claims the reason so many of his works—from *Caviar* to *Saltambucca*—are given "food" names is because his father was a chef. The only time the family got together was on the weekend for traditional five-hour dinners. How madly delicious!

*Escarbot*, seen last season, is also a Falco delicacy, starting from the long pole swing to Michael Vollbrach's silk pajamas. It's all black & white with touches of red. And we are in a slinky, cruising pattern that is Falco at his most seductive. Vollbrach has also designed the costumes for *Saltambucca*. Finally, there is Falco's harem number, *Hero*, and it is a work where everyone partners off with anyone handy, regardless of sex. They swing from one replaceable, warm body to another. It's the easy lay fantasy, raga-style and spiced with incense. Falco blends in with Ranko Yokoyama, a fantastic Oriental dancer, and then with attractive William Gornel. And it's all so appetizingly anonymous. (City Center; 246-8989)

DAVID SEARS

The opening night of the Louis Falco Dance Company's one week spring season at City Center, Tuesday evening, March 27, will be a gala benefit for the Company. Co-chaired by Louise Nevelson, Edward Albee, Michael Butler and Geoffrey Holder, the evening will include the performance, to be highlighted by the world premiere of Mr. Falco's work for 35 dancers, "Saltimbocca," and a supper party at the popular disco Xenon. Tickets are priced at \$100. per person. However, since the Falco Company is a fairly young company with a young audience there is a special \$50. per person ticket for guests under 35.

Xenon will be decorated by interior designer Zeka to resemble an Italian Street Festival. Sardi's, Rio de Janeiro, Szechuan East, The River Cafe, Tandoor India Restaurant and Desserts by Michele, are donating food which will be served from booths similar to those seen at street fairs. The evening will begin with a preview of the international photo exhibit "Food and Other Pleasures," which is being displayed in the City Center Gallery prior to its tour. For further benefit information please call (212) 691-0933.



*This Saturday for one performance only, Yakshagana comes to Carnegie Hall—a traditional all-male dance-drama of Southern India. Making its first American tour under the aegis of Asia Society, Yakshagana brings along its colorful masks and mirror headdresses, its Hindu legends with their heroic adventures and demonic transformations—and most of all, its unique footwork coordinated to the rhythms of drums. Yakshagana, which dates back to 1600 A.D., offers an amazing cross-cultural experience.*

*As in many such international programs, much atmosphere and authenticity gets lost in the travel. And this special troupe, coming from the tropical district of Kanara, will have many stages here in America to play on. Traditionally, a performance would begin at dusk and continue until dawn of the following day. These rituals would kick off with an elaborate invocation to the*

*gods. And all of this would timne out seasonally before the harvest or the onset of the monsoons.*

*Perhaps the Indians know something about our weather that we don't, but otherwise we offer no similar circumstances at Carnegie Hall. Instead, an abbreviated version of the revels is offered, with hunters, monkey gods, Hindu princesses and queens promising to make an appearance. The most elaborate effect is rumored to be Vishnu's incarnation as the man-lion, Marashima. And there will undoubtedly be several martial dances with bows and arrows, and an occasional mace. If that weren't enough, a few native clowns will be thrown in for comic diversion.*

*In all, a touch of the exotic. Asia Society thus completes an exciting season which has brought us Bugaku, Gagaku, and other Eastern groups. Yakshagana should prove a fascinating finale. (247-7459) D.S.*

The Louis Falco Dance Company

# FALCO

*"The most exciting new modern dance company to emerge during the last decade." Clive Barnes*

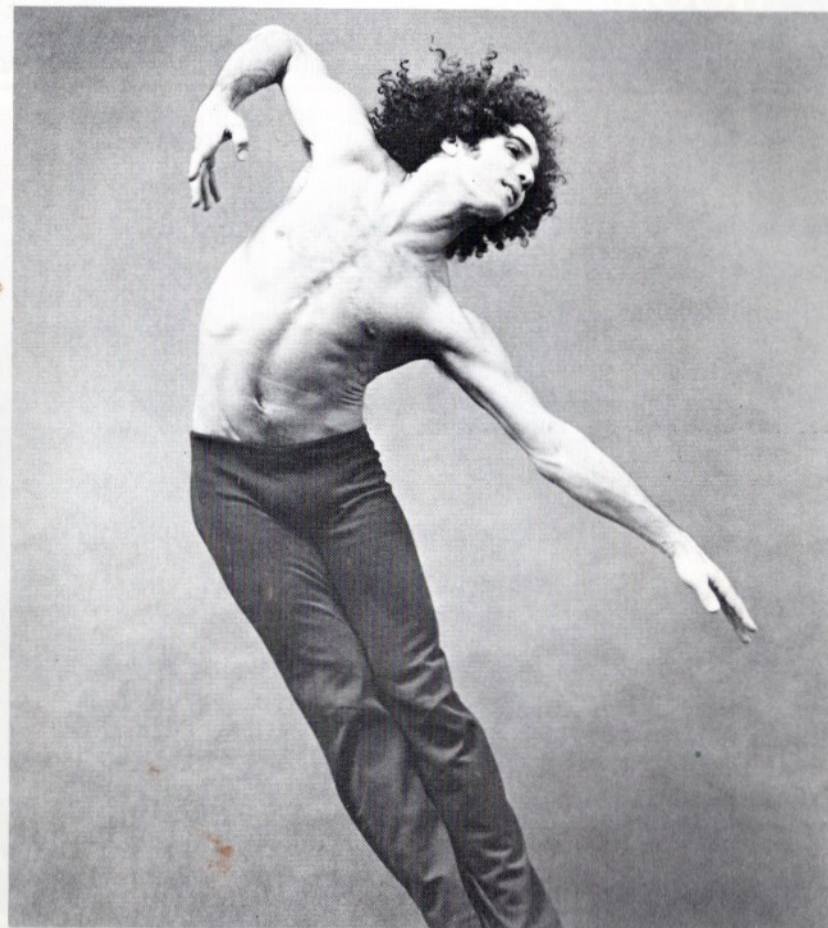


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March 27-April 1

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Nureyev completes his month-long Homage to Diaghilev this week at the Hellinger, and no one should miss out on the remarkable reconstruction of Nijinsky's "Afternoon of a Faun," which is part of the program. It is a triumphant performance in a triumphant production, complete with those flattened-out poses and postures you see on archaic vases and wall friezes. Rudi manages to find mystery in the simple choreography, creating an intriguing, mischievous satyr. And his face is radiant astonishment when he ends with that orgasm on the chiffon scarf. It makes you yearn for a grape.

"Faun" comes at the end of an evening



designed to take you back through some of the Ballets Russes' most exciting moments. "The Spectre of the Rose," "Petrouchka," and "Parade" all persuasively evoke the glory of Diaghilev's dream. And Nureyev seems appropriately cast in the center of the Nijinski ballets, though "Spectre" is a bit strenuous for him.

The focus is on "Faun," however, which will hopefully be videotaped this week for television. But try to catch the live performance, its colors and passions. And Rudi in one of his most extraordinary roles. (Hellinger; 757-7064)

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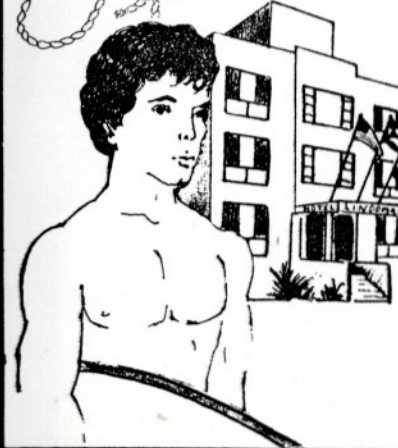
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Winston Tong returns to La Mama this week, performing his award-winning work, **Bound Feet**, along with a new piece dedicated to Nijinsky. Everyone wants to get into the spirit of the Ballets Russes for spring, it seems.

"Bound Feet" is an extremely stunning collage of suppressed emotion and tradition, Chinese doll theatre and avant-garde minimalism. We see Tong wrapped in a



kimono, attempting to bind his feet. On a tape, a child screams in agony as she is introduced to the ritual for the first time. She is told (in Chinese) that she must suffer to be beautiful—a line we've all heard before. And on the floor, Tong manipulates a love scene among the dolls—with the puppet's bound feet kissed in a kind of religious/sexual devotion. (La Mama; 475-7710)



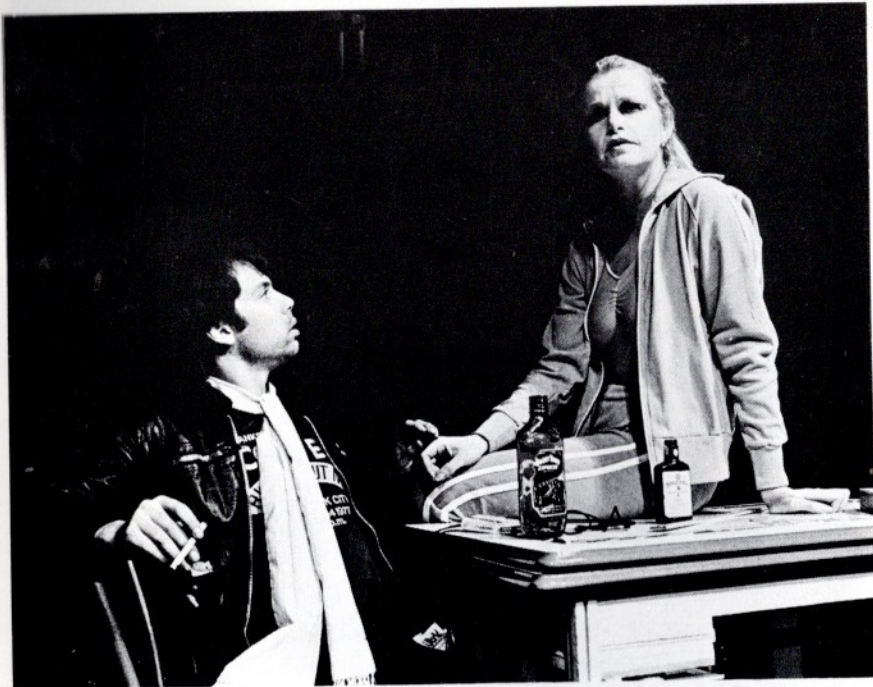
(l. to r.) Ann Crumb and Thomas O'Rourke in Sam Shepard's *Suicide in B Flat*

Acidic observations on the American dream are not especially new to Off-Off Broadway, but two plays right now are particularly worthy of attention. One, Sam Shepard's **Suicide in B Flat**, is understandably dated; the other, Rosalyn Drexler's **The Writer's Opera**, shouldn't seem so, but it is.

Over at **Impossible Ragtime Theatre**, the Shepard play is a revival of the third part of his trilogy, which examines the mythic musicians who have made America move. Shepard's always playing around with our cultural heroes, showing us how disillusioned they really are—from Howard Hughes to the cowboys. Recently, he's taken to exposing the rot underneath the middle-American

family. Anyway, here he's focusing on a jazz hero, and there's quite a bit of heroin to the logic of the play.

"*Suicide in B Flat*" gets into a comic spoof on detective drama, trying to figure out if it's a murder or a suicide that's been committed. Then it floats into another "dimension" with the jazzplayer staging ghostly suicides of his own mythic images: he dresses up as a cowboy, a gangster, and a businessman—and each time gets his girlfriend to "kill" him all over again. Shepard is teasing us with an intellectual jazz improvisation that only makes minimal contact with us through humor. Thomas O'Rourke plays the jazz hero; Ann Crumb



Charles Marinaro

Madeline le Roux and Gordon Bressac in Rosalyn Drexler's *The Writers Opera*.

is his accomplice. And there's a fabulous performance by Earl Miller, as a spaced-out sax player who blows out music no one can hear. Ted Story directs. (IRT; 929-8003)

Theatre for the New City offers "*The Writer's Opera*," which is more of a Ridiculous take on heroic heartburn. This time, it's a lady writer who reaches great artistic acclaim but suffers from disillusionment. Her lovers come and go; she loses her

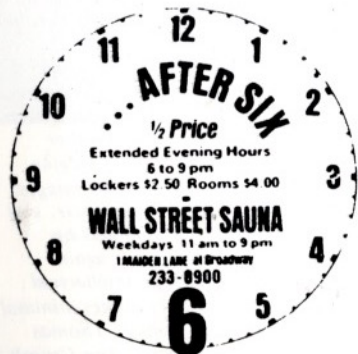
son; she's patronized by mincing masochists; and finally she faces death dressed up like a Kabuki lion. "Send for Religion," she cries, denouncing her life's work. But Religion never comes, only her gay secretary with a vial of blue urine.

Drexler's writing moves from logic to nonsense with ease. Conversations quickly reduce themselves to the sound of crunching celery sticks. And she's particularly astute at putting down the state of politics and the arts, grants and awards. She finds poetry in mere lists of words, Macy's shopping ads, and t-room graffiti. And this set to music, composed by John Braden, that is both melodramatic and haunting.

"*The Writer's Opera*" is a fusion of many talents, not the least of which is director John Vaccaro and the troupe of actors from his PlayHouse of the Ridiculous. Crystal Field gives a heightened performance as the writer that is worth its own awards. Somehow, however, all of this seemed like a 60's flashback, not a work of today—as if the movement were somehow trying to revive itself, but could barely breathe, choking on its own chaos. A desperately theatrical experience. (TNC; 254-1109)



Kenneth Welsh stars in *Ride A Cock Horse* by David Mercer at the Hudson Guild Theatre, 441 West 26th St. This is the New York premiere of Mr. Mercer's first play produced on London's West End. "Horse" runs through April 8th.





## interview

The most provocative, and certainly the most memorable, theatrical performance given these days belongs to Gordon Chater in *The Elocution of Benjamin*, a controversial and

thought-inducing play about the trials and tribulations of a transvestite, whose sexuality, at least to critics, is debatable. Prior to his opening in New York, Chater has performed *Elocution* for 597 performances in various parts of the world. In person, Chater is almost as outspoken as Robert O'Brian, the character he plays on stage. O'Brian is the only person you actually see on stage. And yet, curiously, Gordon Chater's performance in *The Elocution of Benjamin* is not really a so called one-man show. Technically speaking, it is, but Chater somehow manages to conjure up vivid and lasting impressions of a striking supporting cast. He's a potent actor taking full advantage of an exploitive situation.

Upon first meeting him, he's very quick to set the record straight. "There has been a sort of tendency," he says, "to think because there are scenes in drag, and because homosexuality is mentioned—and the play involves overtones of pederasty, and so on—that it is a gay play. I would never call it that. It's a play. Period.

"The leading character, Robert O'Brian, has been married, heterosexual, homosexual; he's a reluctant transvestite to comfort his friend, who is a heterosexual transvestite and not a gay transvestite. He's a moralist and, indeed, almost a Socratean mentor as far as Benjamin, the boy, goes." The play is about the troubled and disturbing relationship between a mature teacher and his young and emotionally inexperienced 12-year old pupil.

Chater continues, "I think there's a certain element of gay people who don't like the play because they consider it a downer. It is the crucifixion of somebody by 'they'; those people 'out there.' Those people 'out there' who add two and two together and make six.

"It's not a gay play. It's never been a gay play. The issues of the play are

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very big ones: injustice, bigotry, prejudices, loneliness, and mental violence; all wrapped up with a load of laughs and a fascinating, complex character."

*The Elocution of Benjamin* is surprising, and possibly shocking, because the author, Steve J. Spears, was only 23 when he wrote it. As Chater further explains, "He was 23 when we opened the play in Australia and he's now 26. And very straight. If anyone's 5,000 percent straight, he is. He has enormous compassion. We get along very well. We couldn't be more diametrically opposed politically.

He's very militant and anarchistic but, I think, a marvelous writer."

The North American premier took place in San Francisco, and with a certain gnomish glint in his voice, he says, "I've always like San Francisco as a city. I think all that rather self-conscious gay atmosphere is peculiar. And I say this with a chuckle, but the

only thing wrong with San Francisco is that it has an oppressed heterosexual minority.

"San Francisco was the first time the play had ever met an American audience. I love it deeply for that audience, which is incomparable. The only audience that ever responded as generously, as wittily, and as breathlessly at the end as the nightly audience in San Francisco was the audience of West End actors in London who requested a special matinee, so they could see the play."

Gordon Chater has settled in for what he hopes is a long run at the Theatre Four, 424 W. 55th St. (246-8545). Although he loves New York, he says, "I miss my friends. I miss Sidney at this time of the year because no matter where you live there, you're only twenty minutes from a surfing beach. but I'm a citizen of the world. I love to travel."

FRANK SCHMITT

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Craig Vanderburgh

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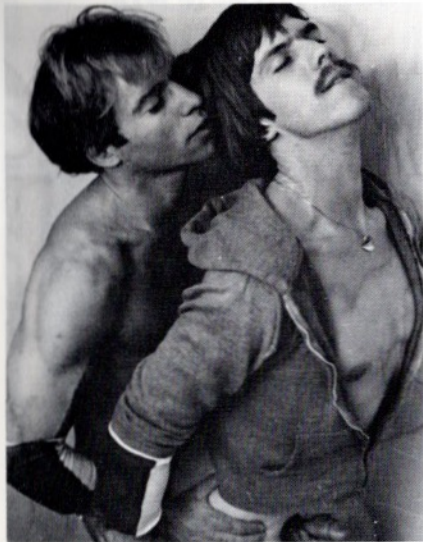
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# THE BOYS OF VENICE

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One of the best and hottest skin flicks in a long time is currently playing at the 55th Street Playhouse. *The Boys of Venice* has everything you could ask for in the way of erotic diversity, and possibly even a little more. Basically, it is a sexual travelogue filmed in Venice, California. The premise may be slightly flimsy but the content is fully stacked. Venice, as you probably know, is one of the last holdouts of the 1960's culture. Those days, though long since past, did have their liberated charm, and in many ways have had a lasting impact on our lives.

The film has a certain laid-back quality, indigenous to California, that is irresistibly enchanting. How else can you describe a sex scene where the two participants fuck on roller skates? It's enough to make you want to try it! There's another scene, masturbatory in nature, where a photographer photographs himself during a moment of self-gratification. It's not far-out enough to be kinky, but it does add a somewhat light view to a very private matter.

*The Boys of Venice* also offers porn

filmgoers their public view of magazine superstar Kip Noll. Kip took America by storm, selling over 200,000 copies of "The Kip Noll Story." His sequence in the film takes place in a disco and never has a viewer wanted to turn the beat around as when he sees Kip shake and roll his booty. Kip's partner is a sensational 6'4" classic dark, uncut beauty from Athens, Greece, named Emanuelle Bravos.

For those who like their sex idols a little beefy, *The Boys of Venice* features the charms and equipment of Clay Russell. Clay stopped a lot of hearts when he spread everything out in the centerfold of February's *Playgirl* magazine. He plays a truck driver who picks up Butch McAlester, a musclebound, rugged ex-Marine and Colt model. They add a touch of western flavor to the flick, and their robust action takes place all over Clay's new pick-up truck. They find a special use for the bales of hay that Clay is hauling.

The film is studded with a lot of other hot beauties into fast and easy action. The sex is continuous and never far from a climax. People who like and go to fuck films, like to see a lot of fucking, and they won't be disappointed with *The Boys of Venice*. Producer and director William Higgins, gives us a healthy and vigorous view of bodies that just demand to be seen unencumbered by clothes. Why hide what God gave us? Right? Higgins manages to create a brisk, spontaneous pace, and gives a certain athletic quality to the sex he presents. It's arousing enough to hold your undivided interest and set your wilder fantasies free.

Again, we'll repeat, it's one of the best and hottest flicks in a long time.

C.R.

**The 55th Street Playhouse has been completely remodeled. The screen has been moved forward and an action area has been constructed behind it. The rear of the theater (as you enter) now has a leaning wall for those who like to stand and observe the world as it cruises by.**



Kip Noll (right) & Emanuelle Bravos

# SHOOTING STARS

The G.G. Knickerbocker's Barnum Room was the scene of Jerry Cohn's 50th Birthday party. Jerry's a master showman and born bon vivant. He has almost single-handedly perfected madness into an art form. We ate enough to last us our lifetime. There were several mile-long tables crammed with pyramids of crab claws, shrimp, lobster tails, lox, and everything else that is sinfully delicious and too expensive for a working girl's budget. The sight of the Rondettes sucking the last morsel out of a crab claw is positively obscene. But they were shameless. The Barnum Room can do that to you. The Disco Bats, a stellar troupe if ever there was one, flaunted their aerial dexterity with inspired abandon. How we wish we could fly! How we wish we could be a Disco Bat.

Michael Giammetta, the Patty Hearst of gay publishing, returned 10 pounds lighter from Puerto Rico. With a new coif—the no-nonsense look—and a heavy tan, he looked sensational. He had barely stepped off the plane before we spotted him at the Ice Palace 57. The Palace was packed beyond belief. It was so crowded we had to sit on our date's shoulders. And this is the disco that doesn't allow headdresses over 3 feet tall. Bare chests were the fashion that evening. We couldn't have been more thrilled. Frank Houlihan was demonic with the records. I think that evening was the closest we've ever gotten to the fires of hell.

Then we bopped over to 54 for a breather. Who should we spot again but the Fabulous G. This time with another trick. Where does he find them and how does he keep them? Ernie was spinning and the crowd was breathtakingly beautiful, as usual. Celi Bee, with her own version of the no-nonsense look, danced to her hit, "Fly Me On The Wings Of Love." Celi danced while balanced on a divine pair of silver sling-back pumps. They're coming back, kids. Much to our surprise, Ernie played Dennis Parker's "Fly Like An Eagle." Enough said.

For a nightcap, we hit Crisco Disco. Everybody was there, including the ubiquitous M.G. For the first time in months we spoke. He even invited me to his club in San Juan. You can imagine the shock and surprise when we found ourself dancing next to the Shaw of Iran's oldest son, the Crown Prince. You just never know where or when you're going to run into royalty. He was a perfect gentleman, and he helped to remind us that revolutions are a bore. Hank couldn't have been a more perfect host.

And speaking of royalty: The Dakota, the building that separates the West Side from the East Side has just sold an apartment to King Faisal and his retinue of oasis refugees. Can't they remember what happened to a mansion in Beverly Hills when an oil-rich sheik bought it and started to redecorate? Some fools never learn. The Dakota once turned down Queen Cher when she wanted to move to New York. (The incident broke Cher's heart.) Oh well, when you have Yoko Ono for a neighbor it would be understandably hard to appreciate the wit and beauty of a disco queen.

Our quote of the week belongs to the young Jacques Morali. The other night he was overheard to say "The past is the past." Now that he's wrapped up the new Village People album, he's off to Las Vegas to stage a full version of his *Josephine Superstar* album starring Phylicia Allen (Mrs. Victor Willis off the record!). Why not? Although the

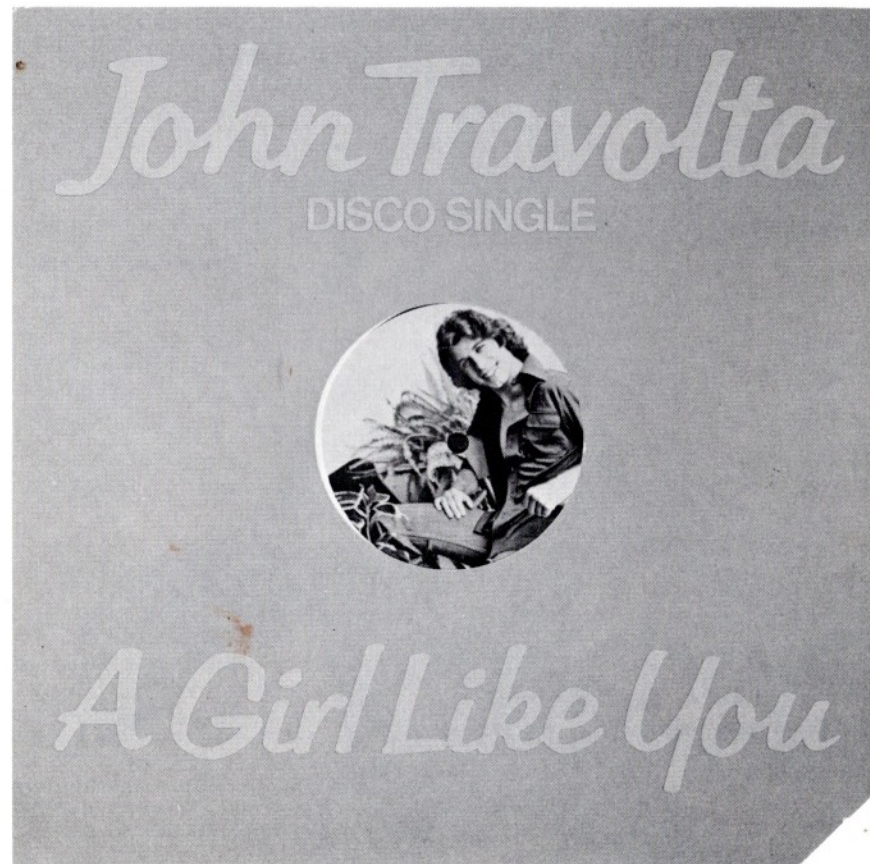
album didn't really take off when it was originally released, it's far better and more lively than Webber and Rice's *Evita*, which the world is currently enamoured of. *Josephine Superstar* is the life in song of Josephine Baker. No one loved life more than Josephine. As soon as the opening night curtains part, Jacques returns East—Fire Island to be specific—and starts filming the V.P. in their first cinematic effort.

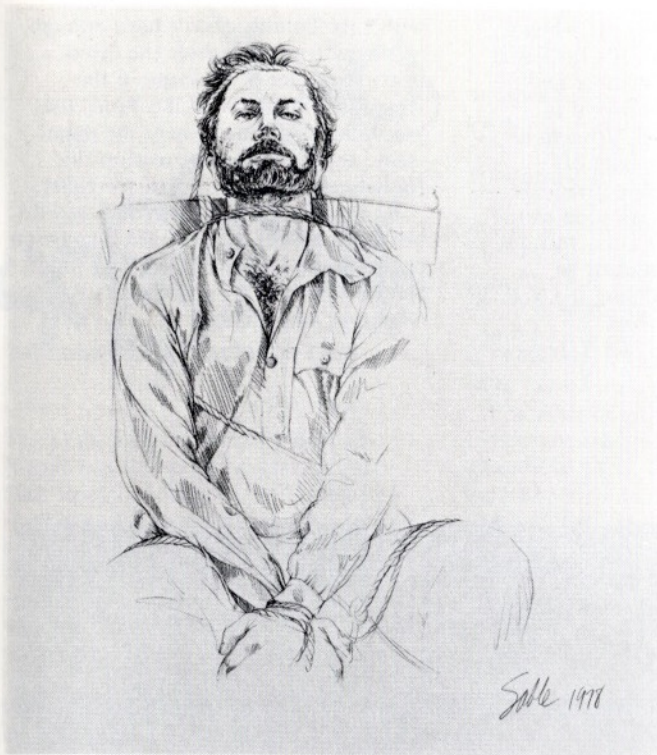
Poor John Travolta. As if dealing

with Lily Tomlin wasn't hard enough, he's now tried to master the disco beat. His voice is so wispy in the Rascal's old "A Girl Like You" that you kind of wonder where the magic went. John, you've got to stop this foolishness and come back to reality.

Remember, if Ethel Merman can do her greatest hits in disco versions (soon to be released), there is nothing that should stop you from shaking ass whenever you feel like it.

CLIFF RONDEAU and the RONDETTES



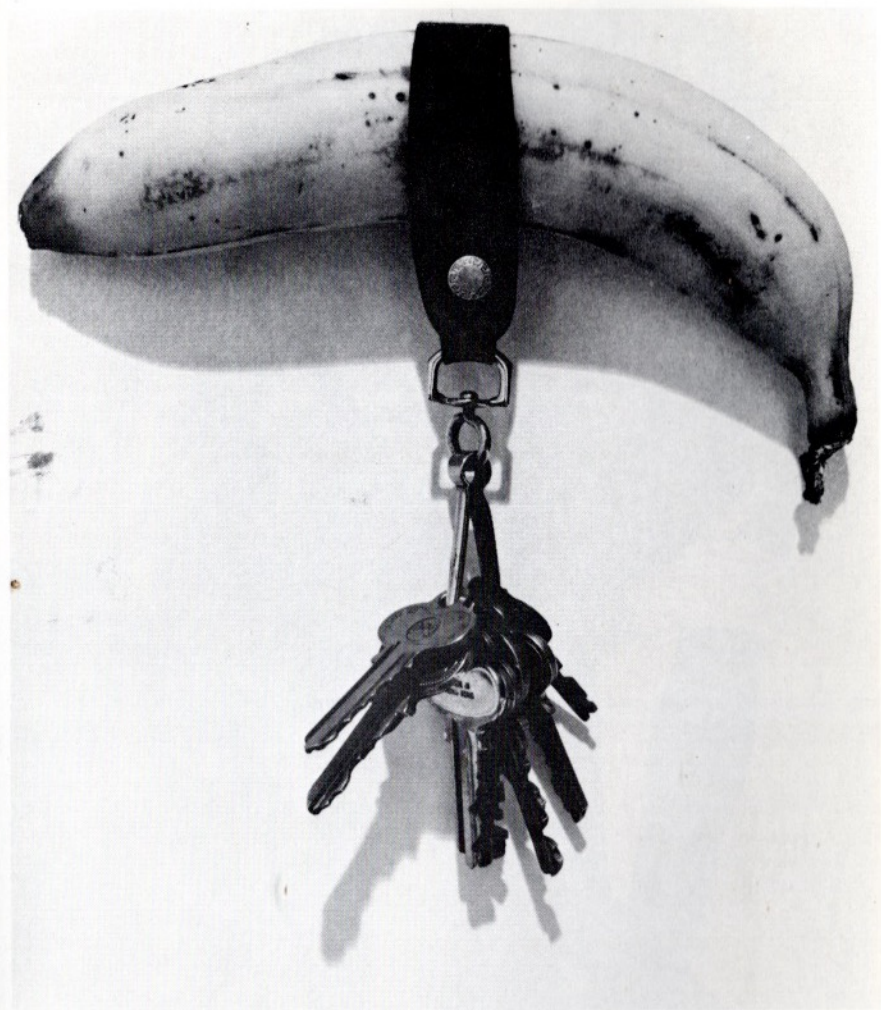


Kas Sables *Hostage* (color drawing)

Photos by D. James Dee



Gary Finkels untitled drawing



Robert Mapplethorpe's *Banana With Key*

The Robert Samuel Gallery, 795 Broadway, is currently presenting an exhibition of seven artist's views of the male image. Each artist presents us with his own personal approach to a man to man relationship through his style and media. The gallery hours are noon to six p.m., and the show runs through this Saturday (March 31).

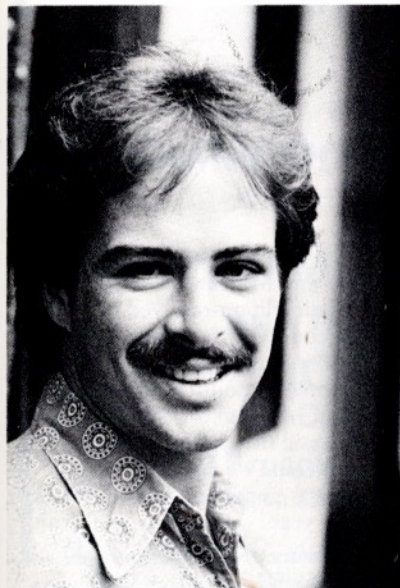
**michael's  
choice**



John Wilton

Former Michael's Thing coverman **Raphael** (Jan. 22) will strut his stuff at the **Gaiety Male Burlesk** (46th St. & B'way) this week. He puts on a hot show and the Gaiety runway sizzles when he's through. You can get to talk with Raphael in between shows in the spacious and comfortable Apollo Lounge. The shows are continuous and so is the action.

This is a big year for **Anita O'Day**, a diva with few peers. On Monday and Tuesday, March 26 and 27th, she'll be the subject of a two-part in-depth interview on the **Dick Cavett Show** (Channel 13, 7 p.m.). Be sure to watch because Anita is a fascinating person. She's lived every moment of her life to its fullest. Then on Wednesday, March 28th, she'll do a special concert at **Les Mouches**, 260 11th Ave. at 11p.m. In person the O'Day magic is astounding and positively spellbinding. Call 695-5190 for reservations. Anita also has a new album (her first in years) that will be released later this spring. In addition, Verve is about to rerelease 4 sides of previously recorded material, including "Ballad of the Sad Young Men." If you miss Anita this time around, you're missing a lot.



Make a note in your date book that **Jayson MacBride** will be at the **Ice Palace 57** on Monday, April 2nd at 9 p.m. He's calling the evening "A Spring Affair—A Party In Concert." The last time he played there he had the audience begging for more. His voice is a caressing baritone with a solid sound. So, get you tits together and show up to cheer him on. You can stay on after the party/concert and dance till you drop. Some nights the Ice Palace is filled with so many hot people the place practically goes into orbit.



Robert Richards

# THE SPORTS PAGE

## SOFTBALL (NATIONAL)

The Gay Softball League of San Francisco has just begun its spring schedule and second season of organized softball. Jerry Wilson and Softball Commissioner, Ira Scott of the Nickel Bisons to represent M.C.A.A. at the National Gay Softball Meeting to be held in Los Angeles at the end of this month. Also attending will be representatives from San Francisco (Community Softball League), Toronto (Cabbagetown Group Softball League) and the new softball league in Long Beach. Hosting the meeting will be the Inter-City Athletic Union of Los Angeles. Representing over 1,000 gay athletes from across the country, this meeting will decide the rules and the host league for the third annual Gay World Series. Front runners for hosting the series appear to be San

Francisco and Milwaukee. The Inter City Athletic Union received an award from the county of Los Angeles for providing organized sports programs to gay people in Southern California. News from Milwaukee: The Wreck Room Classic (Memorial Day Weekend) could be cancelled if Milwaukee is awarded the Gay World Series this year. Milwaukee will wait until after the National Meeting in L.A. to decide about the second annual tournament. Friendship League of Conn. and Mass. to host New York softball teams this spring.

## SOFTBALL (LOCAL)

Season opener is one month away and this year the M.C.A.A. has expanded to 14 teams. Teams returning from last year are Boot Hill, Badlands, Nickel, Wildwood, Eagle's Nest, Ramrod and Kelly's Village West. New teams this year include Inferno, Cameo, Prince

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Good Luck to Jerry and Ira on their trip to L.A. to discuss rules for upcoming series games. Probably most important rule discussed will be the type of pitch; slow arch as opposed to fast pitch. We will have a special article dealing with every matter discussed at the meetings in Los Angeles early next month. Eagle awards for Softball Championship and Pool Championships of 1978 were handed out last Saturday at Studio 8. Complete coverage of the awards in next week's Michael's Thing. M.C.A.A. membership is now available, \$10 per year and any one can participate in the membership. Possible rule changes this year include bunting and picking off. Games will be played at J. Walker Field and Grand St. field again this year.

## BOWLING NEWS

Badlands which has been in first place in Division A (M.C.A.A.) still holds a commanding lead over its nearest rival Nickel #2 Team. Barbary Coast moved back into first place in Division B over C.B. LTD, and moved six games ahead of the third place Gutterballs. In Gay Bowling League action, The Sixtyniners own the best record in the league 49 wins and 23 losses while accumulating 117 points. Trash with Flash is the leader in the Truman Capote Conference with a record of 47 and 25 with 110 points. A Touch of Class Bowling League in Queens is doing very well; 16 teams and 65 bowlers. Currently Team #6 is in first place with a record of 116 wins and 45 losses. Badlands heads the list of Michael's Thing Top Ten Bowling Teams from the M.C.A.A. And G.B.L. combined as the Bowling Team with the best winning percentage. Gay Bowling League standings will appear next week and alternate every week with the M.C.A.A. Bowling standings.

## Michael's Thing TOP TEN

TEAM	W	L	PCT.
1. Badlands (M.C.A.A.)	75	16	.824
2. Sixtyniners (G.B.L.)	49	23	.680
3. Barbary Coast (M.C.A.A.)	61	31	.664
4. Great Expectations (G.B.L.)	47	25	.653
5. Trash with Flash (M.C.A.A.)	47	25	.653
6. C.B. LTD (M.C.A.A.)	60	32	.652
7. Nickel #2 (M.C.A.A.)	58	34	.630
8. Numbers (M.C.A.A.)	57	35	.620
9. Gaylicks (G.B.L.)	45	27	.620
10. Gutterballs (G.B.L.)	55	37	.598

## M.C.A.A. BOWLING LEAGUE

TEAM	DIVISION A		
	W	L	GB
Badlands	75½	16½	
Nickel #2	58	34	17½
Numbers	57	3	5 18½
Crossroads	53	39	22½
Ramrod	51	41	24½
Mid-Town Saints	51	41	24½
Eastiders	49	43	26½
Camp David Staff Sgts	47½	44½	28
N.Y.P.A.C.	45	47	30½
Wildwood #1	42	50	33½
Bottoms Up	40	52	35½
The Suckers	40	52	35½
Nickel #4	40	52	35½
Nickel #1	39½	52½	36
Half Breed	39	53	36½
Meteorettes	31½	60½	44
Camp David Colts	28	64	47½

TEAM	DIVISION B		
	W	L	GB
Barbary Coast	61	31	
C.B. LTD.	60	32	1
Gutterballs	55	37	6
Wildwood #2	52	40	9
Camp David Commandos	51	41	10
Cherry Grove	51	41	10
Boot Hill	51	41	10
Julius	49	43	12
Uncle Paul's Trash	48	44	13
Ramrod #1	47	45	14
Pink Pigs	45	47	16
Baskets & Buns	44	48	17
Wildwood #3	44	48	17
The Hurricanes	40	52	21
Uncle Paul's Bunyans	39	53	22
Betsy Ross	37	55	24
Main Man #3	36	56	25
Lois Lanes	18	70	43

RICK DIAZ

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## gay news

James Ferguson, author and composer of last season's fantastic hit musical *Wonderful Lives!*, recently returned from his stay in Key West, Fla., to sign a contract with Delacorte for his new novel. Ferguson agreed to discuss his novel and future productions of the play at a later time with me. Key West is becoming known as a gay resort and there have been frequent reports of violence against gays recently. It was about the situation in Key West that Ferguson agreed to be interviewed.

**HP:** Having read frequent reports of violence against gays in Key West, I'm curious about what you may have heard or experienced while you were there and what the general social climate for gays is really like.

**JF:** It's very strange. Key West is a tropical paradise, created largely by gays, and it couldn't survive a day without gay patronage. There's a social dynamic there that gay is better. Straights pretend to be gay in order to gain admittance to private gay clubs and the relations between gay and straight are delightfully smooth. But there's an undercurrent of fear created by the knowledge that anyone, at any time, might be attacked by local thugs.

**HP:** For being gay, or being thought

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to be gay?

**JF:** Yes, gays constitute about half the tourists and over half of the business owners in the Duval Street area; and yet gays don't feel free to hold hands in public, while heterosexuals take for granted the freedom to grind their bodies together and suck each other's mouths on street corners. It's about like anywhere else in America.

**HP:** Did you see any specific incidents of violence?

**JF:** Two. And what is interesting was the proof that the end of our oppression is really in our own hands.

**HP:** What do you mean?

**JF:** In the first instance, I saw a car stopped at a red light. The driver was so butch he had to be gay. He had two Christopher Street clones as passengers. A shiny new pickup pulled to a stop behind them. In the pickup were three of the prettiest

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smoothfaced, post-adolescent Adonises you ever saw. They looked as harmless as babies. The driver of the truck yelled 'Hey faggot' and leaned on his horn, while his passenger brandished a foot-long pipe out his window. They were laughing. The gay driver threw his car into neutral, flung the door open, grabbed a long stick, and charged back to the truck. He cursed at the Adonises and shoved the butt of the stick into their chests. The boy with the pipe leapt out of the truck and waved it in the air, but was clearly not about to cross a mean faggot. He allowed the gay man to get in the final word and return to his car. Then, safe, he brandished his pipe as a sort of empty gesture as the car drove away.

**HP:** Has anyone died?

**JF:** Yes. I've heard of at least two hit-and-run car murders, but witnesses are afraid to testify.

**HP:** What are the police doing?

**JF:** Nothing. They're part of it. One

of the boys involved in beating tourists is reportedly the police chief's son.

**HP:** Weren't you afraid?

**JF:** I'm not a victim type. I'm like the gay in the car. That's how to end oppression—take their stick away and smash them. You can educate them later, but if the present game is power, you'd better play.

**HP:** What about economic power? Isn't Key West largely gay-owned?

**JF:** Yes. You can tell a gay home or business from a straight one just by looking. The gay places are clean, beautiful, and done with flair—that's most of downtown Key West. All they have to do to get the thugs off the streets is form a strong committee of property owners. Key West is totally dependent on tourism. There is no other conceivable source of income. Tourism has brought it from the poorest city in the nation to the jewel it is today. And that was done with gay money, just like Fire Island. Property owners, banded together,



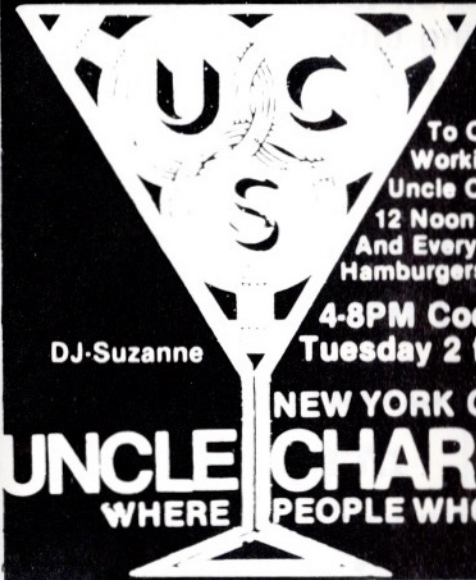
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could accomplish anything. If necessary, they should have vigilantes to do the job the cops won't. And, of course, they should fire the cops.

**HP:** Who are the thugs?

**JF:** Sons of middle-class locals who used to have power in Key West. The presence of these new people, rich and beautiful, who have restored their squalid little city to its former glory, invalidates them. Rather than learn from the people who have made their homes triple in value and have generated all those high-paying jobs, some locals resent and punish. What they forget is that anyone who has bought property there is now a local. New residents of Key West need to remind themselves of that. Key West is theirs.

**HP:** What was the other incident you saw?

**JF:** I saw two fat-assed, homely good-ole-boys sitting in a cafe—the kind who put on a clean sport shirt with the tail hanging out when they

want to dress for dinner at the bowling alley restaurant. On the sidewalk two Gucci fairies went mincing by and one fat-ass called out 'Oh Miss!' The Gucci fairies clung together like two nuns and scurried out of sight. The rednecks exchanged congratulatory guffaws. What pissed me was that the fags could have bought and sold those fools. They have *power*. And yet they allowed themselves to be humiliated by a pair of shit-faced zeroes. The thing is, you can *expect* a bigot to be a bigot. They're not going to stop unless you draw the line. You've got to be realistic. You've got to be willing to knock their fucking teeth down their throat. Key West is a fabulous place. But unless property owners get their act together and put a stop to this violence, the place will die again. It's ridiculous for all those thousands of people to allow themselves to be terrorized by about thirty kids. That ostrich business just doesn't work.

HAROLD PICKETT

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# In George Sardi...

"What'll you have," the waiter replied slowly picking his nose . . . "Two hard boiled eggs," I replied, "cause you can't stick your finger in those" . . . So much for class . . . Aries birthdays coming up Ted Hook (Backstage), Patrick, Carlotta, Judy Sexton, Don Jones (Cowboy), Judi Trieste (Dakota), Jimmy Pisano (Ice Palace), Harry Rhodes (Chaps), Jimmy Tempio (Star Thrower), Tony blue Eyes (La Stanza), Johnny Pool (13 Buttons), Jimmy Murphy, George Kelly, Frank Kramich, Gwen Saunders, Bobby (DJ) Guttadaro, Frank Fontanella, Tally, Elton John & Bette Davis . . . Have a happy . . . Oops here's a few more, Roy Cisneros (Mr. 220), Joi (Kelly's), Richard Sarra (Stallion), Jean Pierre (Pigalle) & Joe Barcelona (Main Man) . . . On Thurs. Mar. 29 the topic at the West Side Discussion Group will be "San Francisco Or New York?" . . . On Sat. Mar. 31st 12 West Disco will celebrate their 4th Anniversary . . . Mon. Mar. 26th Chili Nite at Camp David . . . Doric Wilson's new play "A Perfect Relationship" produced by the Glines will be playing at the 45th St. Playhouse Thurs.-Sun. at 8:30, March 22nd till April 8th Tickets \$3.00 reservations 869-3530 . . . For April & May the Gay Switchboard will be going thru a trial period of opening at noon instead of 3 P.M. . . . Should you wish to be a volunteer please call 777-1800; they could use the help . . . Thank You . . . Don't forget the April Bar Awards take place on Mon. April 2nd at Wildwood . . . I hope they'll be as hot and exciting as Frank Mc

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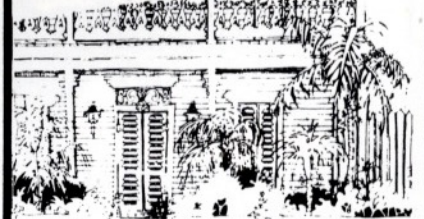
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Dermott looks . . . On Tues. Mar. 27th it's Ultra Violet at the Ice Palace and on Mon. April 2nd it's hot stuff Jayson MacBride making a return engagement . . . on Tues. Mar. 27th It's Liz Eden (cause of Dog Days Afternoon) & Little John (the hold up man) being interviewed by Arthur Bell at 8 o'clock at Reno Sweeney's . . . Are Matty & Doug of the Condado Guest House to soon open one up in the mountains??? JC's having complimentary buffets on Sundays . . . Crossroads showing free movies every Thurs. night . . . it must be extra fun watching it from their balcony . . . Franco of Hair Stop certainly is a hot looking piece . . . His shop is in the Leather Loft 313 Amsterdam Ave. for appt's call 724-2807 or 874-8063 . . . My dear the Dakota certainly is full of humpy numbers hanging out there especially on their Weds. 2 for 1 nite . . . Are you all starting to think spring and getting the body together for its summer unveiling on the beaches???

Well are ya??? Manny many thanx for many many reasons . . . The Texas Tornado Tiffany Jones will be appearing at Kelly's Village West Fri. & Sat. April 6th & 7th then on Sunday April 8th at Marty's Playroom in Yonkers . . . if there is anything I like to do is to laugh and I certainly got a belly full when I caught the comedy antics of Steve Hayes & Catey Reiman when they did a stint at the Bushes . . . Faster then a speeding bullet do they ricochet lines off of one another . . . TV commercials get a bit of doing in, a bartender with an attitude, class clown becoming a professor, Harris Poll, News, Million \$ movie, chain letters, Ingmar Bergman's 1st commercial, that's just a few of the topics that were most cleverly done . . . They're a perfect choice for each other on stage . . . my mind wanders back to Stiller & Meara when they appeared at Jan Wallman's Duplex . . . These kids are basically actors and it shows in their diversified treatment of each skit . . . Their imagination

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and wit is most refreshing, they can't miss seeing their name on a marquee . . . I had a simply mad evening with them and I'm sure that you will too . . . By all means check them out and remember the name Steve Hayes & Catey Reiman. You're in for a treat . . . Mucho Gayola's . . . our darling busy little waiters were Scott & Keith. Behind the bar earlier in the evening was the 3 B's (Betty's Boobs & Buns) later on there was Gregg . . . Are Rita Alexander and Stretch an item??? Before I forget you can find Steve Hayes as bartender at the Main Man until the big break comes . . . Which I hope will be very soon . . . Don Imperato back to work at the Main Man after a bout with the flu . . . I must say they get a very friendly group there . . . What a handsome sextoy is Andy former bartender of the Strap but now at the Crisco Disco . . . If you're on the West Side and you get a craving for a good hamburger I suggest Fulton's Cafe Bdwy. & 71st St . . . They're huge juicy and delicious

. . . Uuummmmm sounds like somebody I know . . . Bobby Ray will be working the cocktail hour at Chaps Mon. thru Fri . . . As most of you know now I'm working at Harry's Back East on the cocktail hour shift 4-9 Mon. thru Fri . . . Pershing is lucky having that love of loves Joey Miccli tending bar there from Wed.-Sat. on the nite shift . . . Stop on by and say hell-o to him . . . Jeffery daytime waiter at Uncle Charlies Rest. sharing his body with an uptown saloon floor mgr.???? Suzanne Smartt of Grand Finale gets my vote as the waitress of the year . . . put together and handsome as can be is waiter Ron at the Ice Palace . . . Don't you love it, the Village People doing commercials recruiting for the Navy . . . Is Peter Rodriguez who is now a year older and tending bar at Clyde's having a little(?) fling with Billy of Keller's??? When you're hot you're hot and SRO certainly was the other night when they did their musical treat at the Ice Palace . . . I mean these kids were

smooth and polished . . . looking ever so neat in their clean cut white suits. They put their best vocals forward and in their opener "Mr. Sandman" you paid attention immediately with full anticipation that you are in for a real treat the rest of the evening . . . Their act is more visual now with lots of movement and dancing . . . I loved the "mike dance" in Sandman . . . They utilized all the space of the Ice Palace, sometimes even singing from within the audience . . . They had a fabulous crowd who were most appreciative . . . The more an audience gives the more a performer will give and that night it was a real block buster love affair . . . Their TV medley of theme songs of yore is always a show stopper . . . They dedicated "I Cried a River" to Mrs. Ed . . . other treats were "It Don't Mean a Thing," "Stormy Weather," and a finger snapping rhyme and rythm to introduce the 7 piece band . . . Their musical director is Dennis Deal who worked on the arrangements, danced and did a little

patter on the side . . . You might almost say SRO & DD . . . The most attractive cast are Nancy Grennan, Bobby DeAngelis and Dennis Roberts . . . So if you missed SRO this recent performance catch them the next time because you're in for a most delightful treat. Like the saying goes these kids have got their act together for sure . . . That humpy good looking waiter at the Regency East goes by the name of Kevin . . . For a complete list of books about Gays write Avon Books 959 8th Ave. Room 307 NY NY 10019 . . . Belated birthday wishes to that sweetheart Gregory of Stormy Weather . . . Ava Williams promises to be back in May at Jan Wallman's . . . Do enjoy the best of health and share a smile with someone, or maybe a laugh . . . Love Youse . . .

*P.S. to Sandi*

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# Thing's Astrology

MARCH 27-APRIL 2

**A**RIES (3/21-4/20)  
This week is a highly psychic one for you. This means that your judgement of people and situations should be very good. Don't rely on emotional responses concerning difficult situations. One of your friends should be looked at in another light.

**T**AURUS (4/21-5/20)  
There's an element of risk in the air, so move with caution and deliberation. Don't depend on others. Instead, do things by and for yourself. Put your organizing ability to work. Learn to distinguish between inspiration and illusion.

**G**EMINI (5/21-6/20)  
Don't underestimate the potential of wise counsel. Refuse to worry about money. This could be a week of dynamic changes where relationships are concerned. Beware of people just passing through. Avoid inviting disapproval. Utilize restraint.

**C**ANCER (6/21-7/22)  
One of your close friends proves to be truly loyal. This is a period of stepped-up activity; things can move

much faster now and in the weeks ahead. Don't be influenced by a suspicious someone close to you. Avoid quarrels. Future travel looks promising.

**L**EO (7/23-8/22)  
Be thorough. You may have to weigh your words very carefully in a situation you feel very strongly about. Expect to make some concessions as well as accept some. Be careful about agreements. News and views keep you stepping for the next few weeks.

**V**IRGO (8/23-9/22)  
Consider the ideas of others. Refuse, however, to agree to arrangements that are too bizarre. Contemplate the broad view instead of being preoccupied with the details. Something comes to light that generates anxiety. Strengthen ties.

**L**IBRA (9/23-10/22)  
Try a well-disciplined but minor financial gamble. This could be the best time to get back into circulation. Someone new in your life will play an important role in the near future. Charm and personality are unreliable factors this week.

**S**CORPIO (10/23-11/22)  
There is little that you can do now that will be of lasting importance, at least according to the way you are now looking at life. Throwing your money around on frivolous entertainment could have you regretting the fact that you tried to impress someone.

**S**AGITTARIUS (11/23-12/21)  
Don't sign anything until next week. There might be an outpouring of ideas that aren't quite ready for practical use yet. Objectively analyze the reasons for your errors. Following your hunches will take the edge off of your problems.

**C**APRICORN (12/22-1/19)  
You'll be able to further some of your heart's desires this week. Watch for a sudden change in the attitude of someone who means a great deal to you. This person is facing inner torment silently. Don't outfox yourself. Be subtle.

**A**QUARIUS (1/20-2/18)  
If you become overly assertive, it will defeat your purpose. Refuse to get bogged down in petty details. See the big picture. Take advantage of your extra surge of energy and enthusiasm. Look for unexpected benefits. Luck may be running in your favor.

**P**ISCES (2/19-3/20)  
News from a long distance is likely to be misleading. It's possible that garbled communications of minor importance will add up to a big headache. Try to be positive and realistic. Indulge yourself in something you've been wanting. Don't be shy.

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# BOOZIN' & CRUISIN' GUIDE

## THE VILLAGE

**Badlands:** Christopher & West St 255-9733. Village hangout.  
**The Bar:** 68 2nd Ave. 674-9714 (14th St.) Lower East Side cruise bar.  
**The Big Wok:** 753 Washington St. 924-6915. Excellent Chinese food.  
**Blue Skies:** 183 W. 10 St. 243-8514. Fine Italian cuisine. Entertainment.  
**Blowfish:** 551 Hudson St. (Perry) 691-1525. Sea food with a touch of the Orient.  
**Bonnie & Clyde's:** 82 W. 3rd St. 673-9551. Restaurant, entertainment.  
**Boots & Saddles:** 76 Christopher St. 929-9684. Levi & Fiorucci territory.  
**Carr's:** 204 W. 10th St. (Bleecker/W. 4th Sts.) 255-9742. Established neighborhood favorite.  
**Casa Paco:** 330 Bleecker St. 989-9050. Mexican restaurant.  
**Chez Stadium:** 56 Greenwich Ave. Restaurant & friendly bar.  
**Clydes:** 340 Bleecker St. 929-6646. Restaurant & bar.  
**Cockring:** 180 Christopher St. (West). Busy waterfront disco.  
**Danny's First:** 139 Christopher St. (Greenwich St.) 929-9321. Levi & Fiorucci territory.  
**Duchess:** 70 Grove St. 242-1408. Private disco/women.  
**Duplex:** 55 Grove St. 242-9306. Cabaret.  
**Five Oaks:** 49 Grove St. 675-9069. Piano bar & restaurant.  
**Fleming:** 599 Broadway (Houston). Private disco.  
**Hell,** 14th St. & 9th Ave. New Village disco.  
**International:** 733 Greenwich St. (Perry) 242-9258. Action place.  
**Julius:** 159 W. 10th St. 929-9672. Village meeting place. Lunch.  
**Keller's:** 384 West St. (Barrow) 243-1907. Longest-running waterfront bar.  
**Kelly's Village West:** 46 Bedford St. (7th Ave. So.) 929-9322. Cabaret, gay men & women.  
**Manhattan South:** 1 Sheridan Sq. 255-9170. French & Indonesian cuisine.  
**Marie's Crisis:** 59 Grove St. 243-9323. Piano bar.  
**Mineshaft:** 83 Washington St. (Little West 12th St.) 243 9506. Private after.  
**Ninth Circle:** 139 W. 10th St. 243-9204. Young village crowd.  
**Nite Life:** 85 Washington Place. Disco for women.  
**One If By Land, Two If By Sea:** 17 Barrow St. 255-8694. Classic restaurant.  
**One Potato:** 518 Hudson St. (10th St.) 691-6260. Bar & Grill  
**Paradise Garage:** 84 King St. 255-4517. Private disco.

**Paula's:** 64 Greenwich Ave. 243-9200. Women's bar.  
**Peter Rabbit:** 10th & West Sts. 929-9579. Black disco with drags.  
**RamRod:** 394 West St. 929-9718. Leather and Western.  
**Reno Sweeney:** 126 W. 13th St. 691-0900. Cabaret, restaurant.  
**Sneakers:** 392 West St. 242-9830. Waterfront bar.  
**Stallion:** 277 Bleecker st. (at Jones) 242-2228. Hot cruise bar.  
**Trilogy:** 135 Christopher St. Beautiful watering spot.  
**12 West:** West & 12th Sts. 924-6855. Private disco.  
**220 Club:** 220 W. Houston St. Private Village institution.  
**Ty's:** 114 Christopher St. 924-7414. Village people.  
**Uncle Paul's:** 8 Christopher St. 924-6786. disco. friendly village bar.  
**Village Garden:** 49 Charles St. 242-2155. Japanese Restaurant with Sushi counter.

## CHELSEA

**Barbary Coast:** 64 7th Ave. (14th St.) 243-9678. Friendly, cruisy bar.  
**Crisco Disco:** 15th St. & 9th Ave. Wild private club.  
**Eagle's Nest:** 21st St. & 11th Ave. 929-9304. The mystique of leather.  
**The Fun House:** 526 W. 26 St. (10 + 11 Ave.) Disco  
**Glory Hole:** 130 11th Ave. 929-3592. Unusual private club for men.  
**Les Mouches:** 260 11th Ave. (26th St.) 695-5190. Private disco-restaurant-cabaret.  
**Silhouette:** 53 W. 19th St. 691-0383. Friendly women's bar.  
**Spike:** 120 11th Ave. (20th St.) 989-8913. Leather and Levis.

## THE EAST SIDE

**Backyard:** 243 E. 53 St. (2 & 3 Av.) Neighborhood bar.  
**Barefoot Boy:** 304 E. 39th St. (1st & 2nd) 532-0290. Cruise bar & disco.  
**Beau Geste:** 239 Third Ave. (20th St.) 475-9724. Bar with snug restaurant below.  
**Bike Shop East:** 381 Third Ave. (28th St.) 679-9577. Neighborhood bar.  
**Camp David:** 1007 Lexington Ave. 650-0673. Neighborhood bar.  
**Chaps:** 1558 3rd Ave. 427-8300. Leather  
**Chez Roman:** 1406 3rd Ave. 737-6692. Continental cuisine.  
**Company:** 365 3rd Ave. 532-5222. Popular bar-restaurant with entertainment.  
**Cowboy & Cowgirl:** 244 E. 53rd St. PL31000. Food & heavy cruising.  
**Dakota:** 550 3rd Ave. (36th St.) 679-8075. Men's Bar.

**Dapper & Friends:** 350 E. 81 St. 535-9260. Women's disco, accent or elegance.  
**G & H Club:** 353 E. 53rd St. Jacket.  
**Harry's Back East:** 1422 3rd Ave. (80th St.) 249-6991. T650-9693. Only disco Upper East Side & George Sardi.  
**JC's:** 1032 2nd Ave. Cruise bar and disco.  
**Johnny's Pub:** 123 E. 47 St. (Lex. + 3rd) 355-8714. E.S. Watering hole with Jerry Fitzpatrick.  
**Last Call:** 975 2nd Ave. (51st St.) 753-0789. Neighborhood cruise bar.  
**La Stanza:** 253 1st Ave. 355-3787. Italian home cooking.  
**Painted Pony:** 1485 3rd Ave. (84th St.) 650-1649. Piano bar.  
**Peeches:** 1201 Lexington Ave. (81st St.) 650-0667. Women's Bar.  
**Pigalle:** 55th & 2nd Ave. 838-2970. French Bistro & bar.  
**Sahara:** 1234 2nd Ave. (65th St.) 628-6099. Women's bar & disco.  
**Singles:** 951 1st Ave. (52 & 53 St.) 486-9832. Brunch, lunch, cocktails, dinner.  
**Stormy Weather:** 1574 2nd Ave. (82nd St.) 879-2895. Bar & restaurant.  
**Twilight:** 1463 Third Ave. (82nd St.) Far East flavor.  
**Uncle Charlie's North:** 1049 Lexington Ave. 861-6123. Popular stand-up cruise bar.  
**Uncle Charlie's Restaurant:** 542 3rd Ave. (36th St.) 889-9690. Excellent gay restaurant.  
**Uncle Charlie's South:** 581 3rd Ave. (38th St.) 684-6400. Popular with collegiates.  
**York's:** 710 2nd Ave. 686-0424. Smart cotiates.

**THE WEST SIDE**  
**Backstage:** 318 W. 45th St. 581-8447. Show biz bar and restaurant.  
**Barnum Room:** 128 W. 45th St. 730-9168. Disco-truly unique decor & clientele.  
**Better Days:** 316 W. 49th St. 582-9747. Disco & bar.  
**Bike Stop West:** 230 W. 75th St. 874-9014. Neighborhood watering hole.  
**Boot Hill:** 317 Amsterdam Ave. (75th St.) Cozy stable for stand-up studs.  
**Crossroad:** 858 Ninth Ave. 245-9565. Neighborhood intrigue on two levels.  
**Den, The:** 264 W. 43rd St. 221-9152. Midtown crowd.  
**Follies:** 232 W. 48th St. 245-9521. Young & older gentlemen meet for cocktails.  
**Fulton's Cafe:** 2061 Broadway. 580-0004. Neighborhood restaurant.  
**G.G. Knickerbocker:** 128 W. 45th St. (6th Ave.) 730-9168. Wild mix of drag, TV's, go-go-boys, cowboys.  
**Half Breed:** 168 Amsterdam Ave. (near 67th St.) 874-9782. Leather & Western bar. Pinball & pool.  
**Haymarket:** 772 8th Ave. (47th St.) 840-9592. Popular cowboy trading post.  
**Hurrah:** 36 W. 62nd St. 586-2636.

Rock club.  
**Ice Palace 57:** 57 W. 57th St. 838-8557. Popular disco.  
**La Fiesta:** 253 W. 46th St. 664-9669. Frisky young men who play pool.  
**Neptune's Pub:** 730 8th Ave. (45th & 46th Sts.) 997-9418. Neighborhood types.  
**Main Man:** 305 Columbus Ave. (74-75 St.) 874-9052. Friendly neighborhood bar.  
**Nickel Bar:** 127 W. 72nd St. 874-9858. Black dance bar.  
**Numbers:** 2057 Broadway (70th St.) 877-0060. Being renovated.  
**Pershing's:** 234 Columbus Ave. 874-9349 WWI bar with burgers.  
**Place Across the Street:** 56 W. 46th St. 869-9890. Bar & restaurant.  
**Silhouette:** 53 W. 19 St. 691-0383. Intimate woman's club with entertainment.  
**Studio 54:** 254 W. 54th St. 489-7667. Frisco disco.  
**Tijuana Cat:** 350 W. 46th St. 586-3979. Hispanic cabaret & bar.  
**Warehouse Pier 51:** 324 Amsterdam Ave. (75th St.) Disco & casual neighborhood bar.  
**Wildwood:** 308 Columbus (74th St.) 874-8325. Peanut shells & wall-to-wall conversation.

**BROOKLYN**  
**Club 71:** 71 Pineapple St. 624-8895.  
**Danny's:** 108 Montague St. Brooklyn Heights. 625-8844. Bar & disco.  
**Iron Horse Pub:** Seventh Ave. & 2nd St. Park slope. 788-8577. Neighborhood bar with entertainment.  
**Sal's Place:** 79 Pineapple St. Brooklyn Heights. Showplace of Brooklyn, disco.

**QUEENS**  
**Betsy Ross:** 73-13 37th Road, Jackson Heights. 429-8605. Cozy bar with disco room.  
**Club Frieda's Hideaway:** 81-36 Baxter Ave. (82 St.) Elmhurst. Lively after hours club.  
**Club Four-O:** 73-19 Broadway, Jackson Heights. Private after hours club.  
**Fiddlesticks:** 205 Cypress Ave. Ridgewood. 497-9357. Neighborhood bar with food and pinball.  
**Flavors:** 120-31 83rd Ave. Kew Gardens. 846-9512. Disco with young crowd.  
**Hide-A-Way:** Hillside Ave. at Parsons Blvd. Jamaica. 657-4585. Predominantly Black Disco.  
**Kathy's Part I:** 130-04 Atlantic Ave. Richmond Hill. 846-9287. Gay men and women dancing.  
**Mr. Dreams:** 63-12 Broadway, Woodside. 458-5224. Disco with live entertainment.  
**Night Owl:** 119-32 Metropolitan Ave. Kew Gardens. 846-9533. Busy after hours club.  
**Our Place:** 77-02 Broadway, Elmhurst. 429-8670. Neighborhood bar.  
**Tavern on the Turn:** 172-22 Hillside Ave. Jamaica, 520-8572.

**A Touch Of Class:** 113-24 Queens Blvd. Forest Hills. 268-4837. Restaurant & friendly bar.

**STATEN ISLAND**  
**Beach Haven:** 901 Father Cappando Blvd. 351-9625. Women's bar.  
**Bill Bailey's Bar:** 492 Bar St. 447-9745. Gay 7pm to 4am only.  
**Club Brazil:** 86 Mills Ave. South Beach, Staten Is. 447-9590. Friendly Bar & disco.  
**Mother Earth:** 381 Van Dozer St. 442-9440. Women's restaurant and bar.

## LONG ISLAND

**Attic:** Montauk Hgwy, East Hampton.  
**Bogart's:** Exit 40, Sunrise Hgwy, West Islip, L.I. 516-567-9834.  
**Bunkhouse:** 192 No. Main St. Sayville. 516-567-9834. Private disco.  
**C'est Bon:** 2520 Merrick Rd. Bellmore. 516-785-9345. Hot bar with leather.  
**Coachman:** 239 Montauk Hgwy. Sayville, L.I. 516-589-9683.  
**ClubEmanon:** 825 Merrick Rd. Copague. 516-842-9775.  
**Dock Side Lounge:** 771 S. Ninth St. Lindenhurst, L.I. 516-226-9838. Mostly women.  
**East:** 836 Grand Blvd. Deer Park.  
**Equus:** 3882 Sunrise Hgwy. Seaford. 516-781-7526. Disco with live entertainment.  
**Fantasy Disco:** 80 W. Main St. Pachogue, L.I. 516-475-8973.  
**Kiss:** 60 Lake Shore Rd. Lake Ronkonkoma.  
**Legs:** Sunrise Hgwy. & 4th St. Valley Stream. Mixed bar.  
**Mac Arthur's:** Smithtown Ave. & Church St. Bohemia, L.I. 516-475-8973.  
**Mark V:** 262 Portion Rd. Lake Ronkonkoma.  
**New Lining, The:** 175 Cherry Lane, Floral Park. 516-354-9641.  
**Pat & Scottie's:** 24 Akerson, Bayshore, L.I. 516-665-9598.  
**Patche:** Three Mile Harbor Rd. East hampton, L.I.  
**Pier 86:** Sayville, L.I. 516-LT9-3622. Bar at Grove ferry.  
**The Quiet Clam:** Montauk Hgwy. East Hampton, L.I. 516-324-0530.  
**Reflections:** 235 Lake Shore Rd. Lake Ronkonkoma.  
**Shore House:** Off bayville Bridge, Bayville. 628-9669. Quiet, cruisy.  
**Talulah's:** Sag Harbor turnpike. Bridgehampton, 516-537-9890.  
**T C & Company:** 121 Woodfield Rd. West Hempstead. 516-486-9516.  
**Upstairs/Downstairs Pub:** 1441. Old Northern Blvd. Old Roslyn Village. 516-621-1405.  
**Water Lou Lounge:** 108 Arizona Ave. Long Beach, 516-597-6500.

## UPSTATE, N.Y.

**Candlelight:** Route 9 W. Upper

**Nyack:** 914-358-9649. Disco-cruise bar.  
**Folderol:** Rte 384, Westtown. 914-726-3594. Restaurant, Sunday brunch & entertainment.  
**Honey's:** 201 Rte 9W, Congers. 914-268-8717. Great disco & live shows.  
**Maverick:** Rt 23, Woodstock, N.Y. Playroom: 590 Nepperhan Ave. Yonkers. 914-969-2320 Disco & live shows.  
**Prime Time:** Rte 9W, Highland, 914-691-8550. Wed.-Sun. Disco.

## SAN JUAN, P.R.

**Arcos Blancos:** 10 Carrion Ct. (809) 723-9825. Guest house, restaurant, pool & bar.  
**Bachelor's:** 96 Ave. Condado. Disco.  
**Blowhole:** 51 Barranquitas St. Cruise bar around the corner from MT Cabaret, Condado, P.R.  
**Lions Den:** 205 Calle Luna, Old San Juan. Bar, backroom.  
**Little Club:** front of Miramar Charter.  
**Main Street:** Calle Jan Jose & Calle Tetuan, Old S.J. Piano Bar.  
**Michael's Thing Cabaret:** 1020 Ashford Ave. (809)-723-7725. **Cross st. from Condado Beach Hotel.** Cabaret shows 7 nights a week. no cover. A touch of class in San Juan.  
**The Abbey:** 251 Calle Cruz, Old san Juan. Gay Disco.  
**The San Francisco Inn:** 2673 Calle San Francisco. (809)-725-5234. Guest house, Old San Juan, restaurant & bar.  
**Penthouse:** Ashford Ave. Condado. Late-night bar with disco.  
**Terrace Restaurant:** 6 Condado Ave. (809)-724-7145. Popular bar & restaurant overlooking the ocean.  
**The Shack Up:** Vendig St. Cruise bar, macho type.

## NEW JERSEY

**Barrell house:** 40 W. Grant St. Elizabeth. Disco.  
**Charlie's West:** 536 Main St. E. orange (201)-678-5002. 3 bars & spacious disco.  
**Chester Inn Lounge:** 132 S. New York Ave. Atlantic City. 201-345-1964. Rooms, pool, dance floor, closed winter.  
**Feathers:** 77 Kinderkamack Rd. Rive Edge. 201-342-6410. Features disco & live shows.  
**Grand Central Resort:** 149 S. Kentucky Ave. Atlantic city. 609-344-1922. Hotel, disco, baths, etc.  
**Odyssey:** 427 Cookman Ave. Asbury Park. 201-775-9849. Two bars, Sunday brunch, disco, live shows.  
**M&K Disco:** 337-345 Cookman Ave. Asbury Park. 201-988-8442. Disco.  
**M & M Lounge:** 156 S. Westminister Ave. Atlantic City.  
**Penelope:** 611 Central Ave. East Orange. 201-673-7710.  
**Manny's Den:** 111 Albany St. New Brunswick. 201-545-7329.  
**Murphy's:** 59 Edison Place. Newark.

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