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# MANDATE

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DECEMBER 1977  
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**AFRICA**  
DAKAR  
AND JUFFURE

**STAVRINOS** DRAWINGS FROM  
'GAY SOURCE'  
MOVIES • 'EQUUS' • 'JULIA' • 'VALENTINO'  
'LOOKING FOR MR. GOODBAR'

INTERVIEW: MALE MADAM

**GAY HUSTLING**









# GAY HUSTLE FOR LOVE AND/OR MONEY

Photograph by Target

From Periclean Athens to Proustian Paris to Seventies New York, the practice of one man paying another for sex has not been an uncommon phenomenon. Male prostitution flourished in ancient Egypt, Persia, Greece, China and Rome. Bordellos catering exclusively to homosexuals in Periclean Athens boasted employees often painted to resemble young girls. Bisexuality was widespread in Greece long before the emergence of Christianity: a teen-aged youth was selected to be pampered and educated by an older man who was often married; in return for such treatment, the boy gave himself sexually to his patron. The liason was usually terminated when the boy reached manhood and subsequently chose a younger lover for himself. This was not prostitution *per se*, but it was certainly the use of sex for personal gain.

The sexual proclivities of Persia's King Darius were chronicled in Mary Renault's *The Persian Boy*, her second biographical novel on the life of Alexander the Great. Darius' harem included several beautiful catamites, and one named Bagoas was so striking and skilled at his craft that he captured and held the attentions of Alexander. The young Macedonian ruler made Bagoas a permanent part of his entourage and household in an arrangement that did not interfere with the relationship with his lover, Hephaestion. Bagoas had every luxury imaginable, but it was Antinous who used his sexual skills to amass the greatest treasures. His keeper was the Roman emperor Hadrian who not only lavished fabulous gifts upon his young lover but had numerous sculptures made of the handsome boy and upon Antinous' death at only 20 made him a god. That's obviously some sugar daddy! Other young men became the favorites of kings in the courts of England and France. Some

of them were in fact truly the power behind the thrones, seducing their rulers with much calculating and plotting and making themselves far richer for it.

In Arab countries, male/male sex is an age-old fact of life. Homosexual

prostitution was and is commonplace, especially in Morocco and Tunisia. (See "After Dark on the Dark Continent," p. 28.) Bordellos exist in the major cities of those north African nations, and the courtesans that staff them are often meticulously trained. It is not unusual for Arab boys to have a cork inserted in their rectums at age five in preparation for being a prostitute. The size of the cork is increased over the years and by the time he is ready to enter the world's (second?) oldest profession, his body is primed for engaging in anal intercourse. In the Casbah, an unzipped fly is the signal that a boy is for rent.

Male prostitution has been generally repressed in the English-speaking countries. Victorian England was rocked by the so-called "Cleveland Street Scandal" in 1890 when it was revealed that a house on that thoroughfare was a male brothel which had a list of prominent clients including the Duke of Clarence, the elder son of the Prince of Wales, Lord Arthur Somerset and Prince Albert Victor. In Proust's turn-of-the-century Paris, the author of *Remembrance of Things Past* regularly frequented a male brothel. He described that nether world in *Sodom and Gomorrah*, creating the character Chorus with his s-and-m secret life. Similar establishments have existed in major American cities, but none of them ever became such a *cause celebre* as the one on Cleveland Street.

The presence of male hustlers is readily apparent today if one strolls through America's cities of night: New York's Times Square, Chicago's Bughouse Square or Los Angeles' Hollywood Boulevard. The boys are constantly there in skin-tight pants to better display their wares. These street people are often living a drug-ridden existence of insecurity and rootlessness, as they drift from john to john



Sex exchanged for money or power has often characterized both gay relationships and heterosexual marriages. Above: Hadrian's favorite, Antinous.



# GAY HUSTLE

## FOR LOVE AND/OR MONEY

just to get enough money for their next fix. They can be quite dangerous and are considered the lowest rung in the hierarchy of male prostitutes, looked down on by call boys in the

also make house calls. These young men advertise in various magazines and newspapers as "models and escorts" and may operate singly or be part of a stable. *Mandate* recently in-

**"The presence of male hustlers is readily apparent if one strolls through America's cities of night..."**

same manner high-class call girls of *BUTTERFIELD 8* ilk loathe street whores. They sometimes congregate in the sleaziest of bars where the johns seek them out.

A top-notch call boy often has an apartment totally geared toward sex. The bedroom is frequently mirrored with soft lights, music and all manner of sex toys to satisfy the most demanding client. Unlike doctors, they

interviewed a male madam, the owner of one such service, to find out precisely what is available. We discovered they supply more than just sex, more than guys out to turn a quick trick and a quick buck. The person we spoke with we'll call Tony. He opened his New York-based operation last spring and has since expanded it to another metropolitan center with plans for more such services in two Deep South

cities. Obviously he's supplying a product that's greatly in demand.

*Mandate*: Isn't the model/escort business just a front for supplying johns with hustlers?

*Tony*: Yes and no. First, we call our patrons "clients," not "johns." To me, that term is somehow derogatory. Just like the term "hustler" to me implies the kids on Times Square who offer street action for maybe \$10 or \$15. You know, money for a quick fix. Or the guys on 53rd or in the hustling bars around town. They give \$10 blow jobs while their john drives around or maybe get \$30 or so if the guy takes them to his apartment. My boys are different, a better quality of individual. And there really is a modeling/escort aspect to it.

A client will request an escort because he wants someone attractive and intelligent to accompany him to dinner and then maybe to the theatre, opera, ballet, whatever. Sex usually occurs, but not always. And only if the client initiates it. I'd say it happens 90% of the time.

*M*: And the models?

*T*: They are exactly that, and sexual encounters are rare. The client is into a body worship thing. He's looking for a guy to pose for him. It could be in a business suit, swim trunks, a jock strap, underwear or in the nude. He might want to just watch while a body-builder oils his muscles and flexes. Sometimes he touches the model. Sometimes not.

*M*: What's the fee for this?

*T*: \$75 per hour. A minimum of one hour.

*M*: But you do supply guys strictly to provide sex?

*T*: Sure. That's the mainstay of the operation.

*M*: What's the fee for that?

*T*: \$55 an hour up to three hours. \$175 for four hours. \$225 for from 4-6 hours. \$250, 6-8 hours. And \$300 for from 8-12 hours. The same applies to escorts.

*M*: You mean the rate per hour diminishes the longer your boy is with a client?

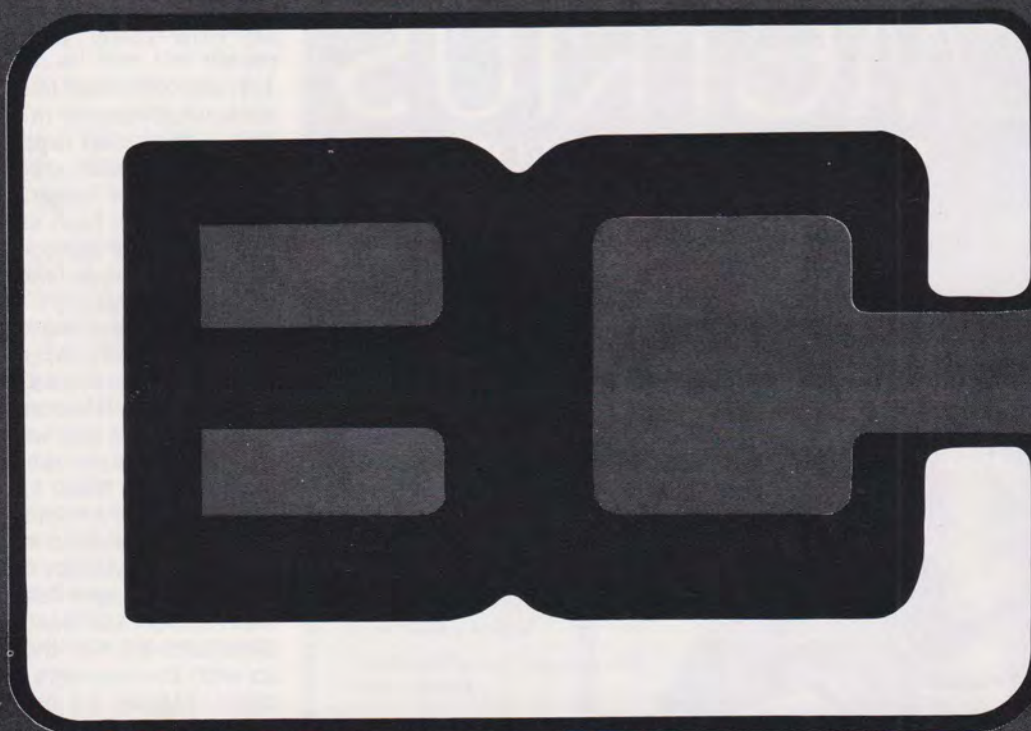
*T*: Right. A guy isn't going to be as sexually rewarding after a long period

Illustration by Richard Rosenfeld





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of time. At least not usually. I do have a few super studs who would challenge that statement.

**M:** What is your personal percentage of the take?

**T:** A third.

**M:** Do the fees ever vary?

**T:** Yes. That's for your standard Greek or French action. I ask \$10 more an hour if it's anything more. Like water sports, S&M, bondage, spanking, things like that. Anything really heavy, like that fist business, is \$75 an hour. Our working hours are from noon til midnight, and I'll ask extra if the client calls after hours. He'll be told he has to pay cab fares, and my boys will give him a receipt from the cabbie which he must reimburse.

**M:** How many employees do you have?

**T:** I have 23 in the New York operation. Somewhat less in the other one. I've had nearly 300 applicants since I opened up, and I screen them very carefully. They range in age from 18 to 32. They're all high school graduates, and 70% have college degrees.

**M:** What do you mean, you screen them very carefully?

**T:** I use a very, very thorough interviewing system. Applicants must fill out a long form and their responses are checked. References, everything. There was one guy who lied about his past employment record. I found out he had been fired for stealing, so I turned him down immediately. I can't run the risk of my clients being ripped off. That's obviously bad for business. Word gets around fast. Anyway, I ask them about their sexual likes and dislikes, and if I hire them I match them up with the requests of the particular client. Maybe my guy doesn't go for blacks or fatties or people over 60 or Pakistanis. I respect his preferences. Just as I respect the client's preferences. After all, we're in a business to provide pleasure. Nobody should get hassled. Like, someone who uses my service will never be exposed to any diseases.

**M:** How do you assure that?

**T:** My boys have weekly blood tests which the agency pays for. If the test is positive, the guy foots the bill. He's notified regularly by two gay doctors we use on a retainer basis of sorts. My employees are provided with penicillin, gamma globulin, vitamin shots, anything that's needed to keep them healthy.

**M:** Do you find one "type" is better at this sort of work than others?

**T:** Theatrical performers are probably the best because they can be any sort of character the client wants. They're used to acting out their fantasies and enjoy the unknown, the mystery. Fantasy is a big part of the overall thing.



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M: Do you handle clients yourself?  
T: Sure. Frequently.  
M: What are some of the more unusual requests you've encountered?  
T: That's hard to say. I mean, what's unusual? Do you mean aside from the standard fucking/sucking routine?  
M: Right.  
T: Let me think a minute. Oh. There's a guy we call the "Peanut Butter Man." He asks you to strip down to jockey shorts and then he binds and blindfolds you. You're in front of a mirror, and he puts about a dozen different foods all over you. Peanut butter, strawberry preserves, honey, catsup, cottage cheese. I guess whatever he has in the refrigerator at the time. Anyway, you've got all this garbage smeared everywhere, in your hair, inside your shorts, all over the place. Then he whips off the blindfold and observes the way you react to this form of humiliation when you see yourself in the mirror. Shock. Disgust. Amusement. Terror. That's how he gets off.  
M: Not your usual way of attaining the perfect orgasm. But it seem to work for him?  
T: Right. Then there's this guy who call up everytime *Ben Hur's* on tv. He likes to massage you naked during the galley-rowing scene. I have a steady customer who wants a four-way. The most guys I ever sent over at one time was twelve. All the client wanted to do was touch and fondle the boys while they got it on. He paid over \$1300 for two hours of this orgy, and I took a neat \$400 for making him happy. There's another guy who pays you just to talk to him. I hold the house record for that type.  
M: How much?  
T: I got \$2000 for two and a half hours of conversation.  
M: No sex?  
T: Oh, he finally got around to a 15-minute quickie. Then I have a world-famous musician who always calls for one particular boy. He pays \$100 for an hour of talk. Nothing more. Let's face it. A lot of these guys are just plain lonely. They want a little companionship and affection and don't mind paying for it. That's all. I'm pleased to help them get it.  
M: Do you really have guys that are especially popular?  
T: Not really. It's very unusual for an individual to be requested more than once. Let's just say all my men are good. I've never had any complaints.  
M: What about more unusual incidents like the peanut butter fellow?  
T: There's a guy who dresses you in this long white robe and sits you in this big overstuffed chair with a tray in front of you that has all sorts of goodies on it. Like your favorite pills,

Continued to page 72

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# THE <sup>Gay</sup> WHOLE EARTH CATALOG

Illustrations by George Stavrinos

book will become a useful resource guide as well as providing interesting reading. To this end, he and assistant Michael Emory have compiled articles as diverse and appealing as William Francis writing about fashion, and David Kopay talking about gays in sports. Author Felice Picano writes an honest account of life on Fire Island, and professional tattoo artist David Slack authors an article on the history and art of tattooing. Marion Ziegler writes about music (The Great Gay Composers,) while Bruce Voeller explains gay rights and the activities of the National Gay Task Force. From Arthur Bell comes "The Baths Life Gets Respectability" and Dennis Sanders personally writes about "VD: The Gay Bedside Companion," preparing a gay will, and "Sunning Down South." Other important information is covered in articles on law, film and video, grants and funding, plastic surgery, drugs, Provincetown, bodybuilding, astrology, Palm Springs, psychological counseling, and much more; all by authors who have credibly researched their material.

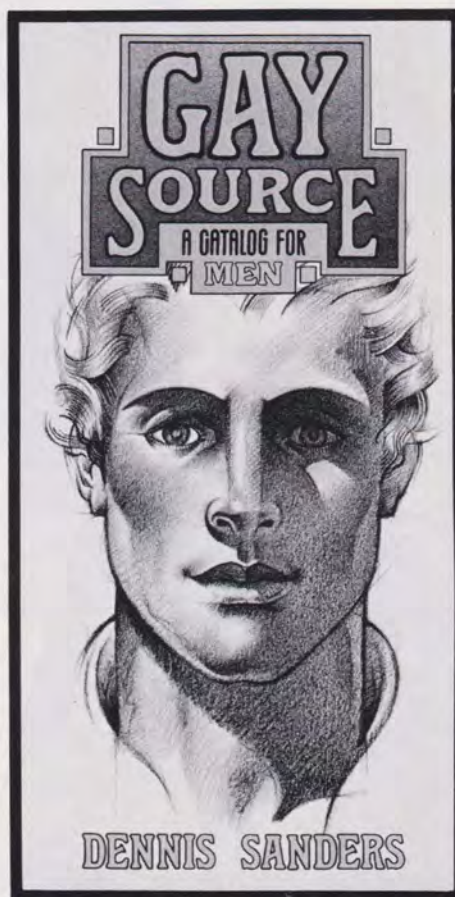
Dennis Sanders is a graduate of Columbia College and, after a brief stint in the Columbia University Graduate School of Music, he supervised exhibits and publicity for a New York art gallery, followed by a continuing career in film production and writing. He recently was an assistant producer of the film *Pumping Iron* and has published articles in *The Advocate* and *The Nation*. He is presently a resident of Key West where he is working on his first novel.

*The Gay Source* is designed by Frederick Myers with original art by one of America's most illustrious illustrators, George Stavrinos. It's good looking as well as good reading.

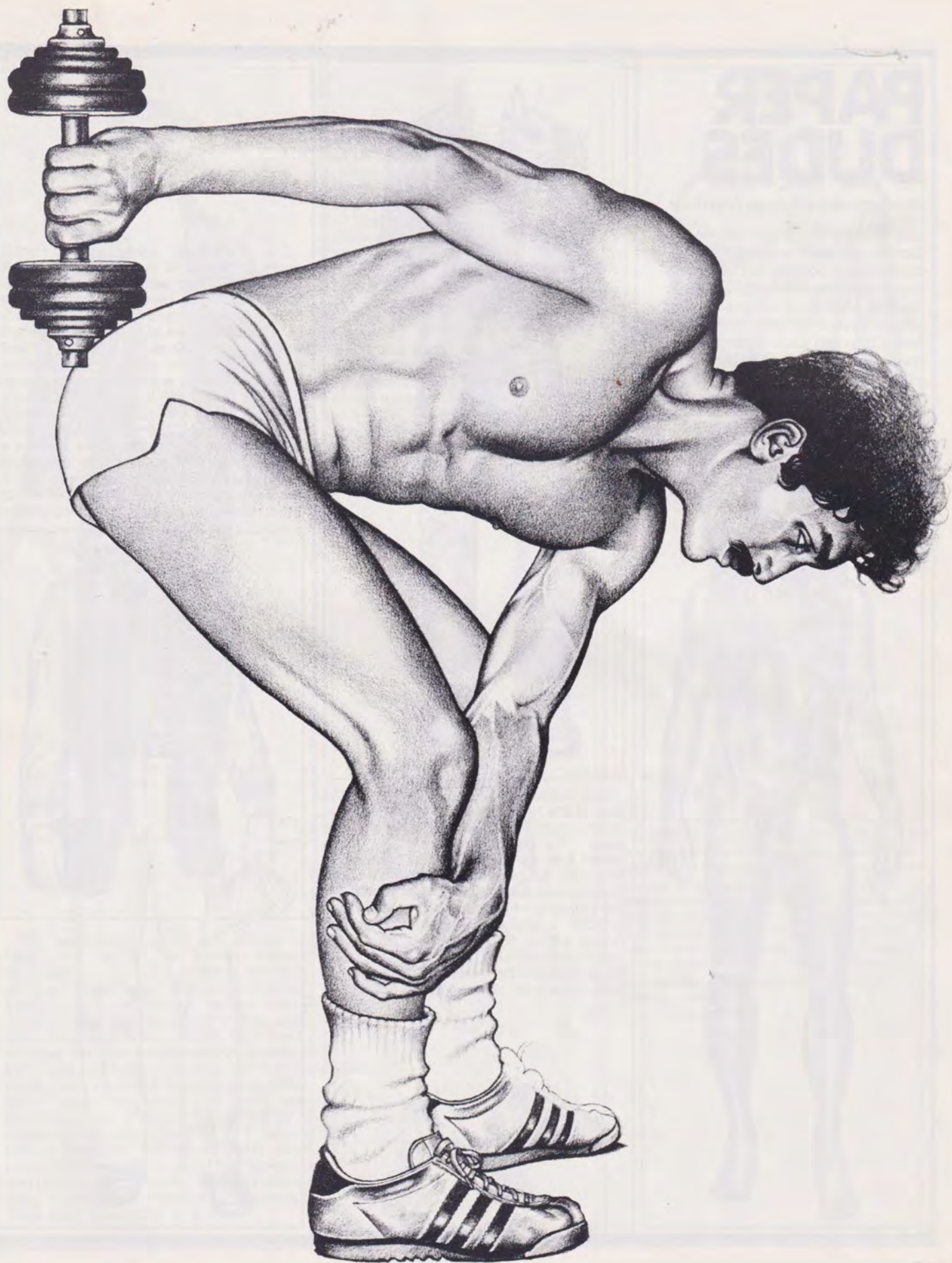
—Jerry Melmed

A complete compendium of gay articles, advice and just plain good gay reading has just appeared in bookstores across the country. *The Gay Source—A Catalog For Men* by Dennis Sanders, (Coward, McCann & Geoghegan, \$6.95), is a sort of *Whole Gay Earth Catalogue*, drawing upon the expertise of 28 well-known authors who offer a wide range of possibilities for approaching and maintaining individual gay life styles.

An ex-Texan, 29-year-old author Sanders says he "enjoys very much being gay" and hopes that this new





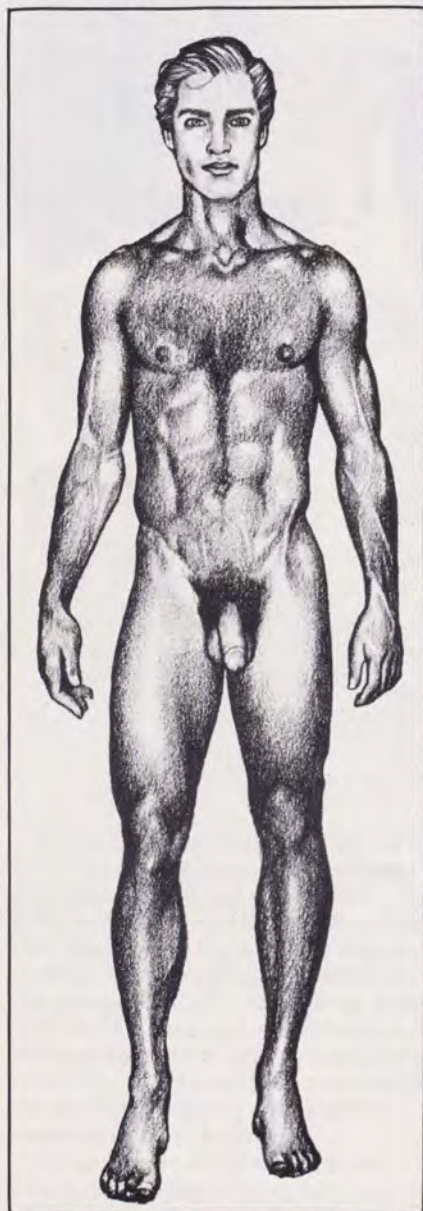




# PAPER DUDES

Illustrations by George Stavrinos

*Gay Source* amusingly catalogues clothing—some might call it costumes—popular with male homosexuals. From collegiate to leather, in and out of jocks and socks, they show you how clothes make the man who himself makes men. See yourself as others see you? You may even want to have a paper doll, uhm...paper *dude* party!



*The Outdoorsman*, a synthesis of the best of the North Woods and the far West ranch country, stalks his prey in virile duds. The basic Levi button-fly jeans (about \$18) are the foundation garment for this man; his plaid wool shirt (about \$30) is worn over thermal underwear (about \$7, top half only); his leather vest establishes without a doubt his Western heritage (about \$40 to \$80, depending on design and craftsmanship); his feet sport heavy-soled construction boots (about \$20 to \$30). Total cost: about \$115 to \$155.

*The Collegiate* wears classic khaki pants, available in many clothing stores from \$10 to \$30 a pair; classy accompaniment is the 100 percent cotton Lacoste ribbed-sleeve, long-tail tennis shirt (available in many colors as well as the standard white), under \$20 at sporting goods and department stores; chill campus breezes are ward off by a school sweater, cardigan type (\$25 to \$50 in synthetic or wool); footgear is the old standby Bass-Weejun loafer in oxblood, brown, or black, a shoe out of fashion these days, but due for a comeback (about \$30); socks are white wool, (about \$2); bare ankles are in during the warm months. Total cost: about \$87 to \$132, depending on quality of merchandise.

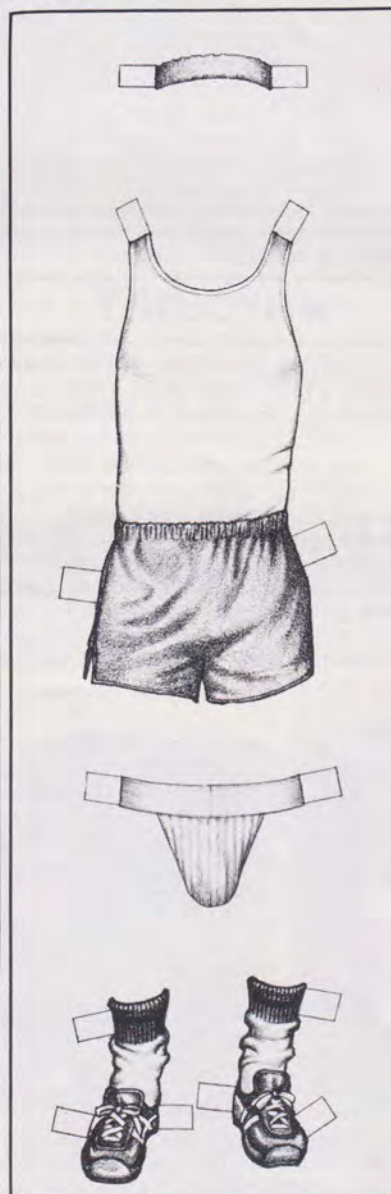






*The Leatherman* stalks the streets in head-to-toe skins. The Brando classic black leather motorcycle jacket is the heart of his wardrobe (about \$90 new, priceless, used); his custom-fitted leather pants complement the jacket (about \$100 to \$125 depending on the craftsman); the hand-studded leather belt adds emphasis (about \$25, more with custom buckle); the motorcycle cap tops the image (about \$25); while heavy-duty boots with belts and buckles provide a sturdy foundation for a masterful look (about \$30 to \$40); subtle flair is added by the leather wrist band (about \$10) and the studded leather cock ring (not shown, about \$5). No shirt necessary; chains and handcuffs additional. Total cost: about \$285 to \$320.

*The Sportsman* makes the scene in an all-cotton t-shirt (about \$2 to \$5), complementing his all-cotton gym shorts (about \$3 to \$5), worn over a nylon athletic supporter, (about \$3); all are available at sporting goods stores and, except for the jockstrap, in a variety of colors; his fleet feet boast all-purpose sports shoes (about \$20—Pumas, Adidas, and Jox are some brands), and colorful striped gym socks, knee-length (about \$2 to \$5) in synthetic or wool; he keeps the sweat of his brow under control with an elastic sweatband, (about \$2 at sporting goods stores). Total cost: about \$32 to \$40.



*The Body* wears a classic Speedo nylon racing trunk with side stripe (about \$10), setting off to perfection his muscular, tanned body (about \$800 for four years membership at a health club, plus about \$400 for health food supplements during that period); his fashionable tan comes from Brazil (about \$1500 for two weeks); he wards off excessive rays with his polarized aviator sunglasses (about \$30). Total cost: \$2740.



# FILM & THEATRE

Reviews by John Devere

## ID IN IDEOLOGY

Neoned streets, Donna Summer sounds, late night bars, random men picked up, using and used. That's the swinging singles scene director Richard Brooks has conjured up with scathing, sometimes depressing accuracy in his film version of Judith Rossner's *Looking for Mr. Goodbar*. As the sexually searching Theresa Dunn, Diane Keaton emerges as *the* American actress to watch; her performance is so natural, so nuanced, so effortlessly and realistically sexy and so ultimately affecting that she completely dominates, as she should, this depressing chronicle of one woman's quest for selfhood. *Mr. Goodbar* has a lot on its mind, and Keaton manages to put id into its ideology. After a disquieting first half hour (Is it Alan Feinstein's facetious performance as an unctuous lover?), *Mr. Goodbar* skillfully accumulates bits and pieces, creating an increasingly violent mosaic. In supporting roles, Richard Gere is mesmerizing as a wild psychotic; Tuesday Weld sensually incarnates Theresa's older sister; and

William Atherton is appropriately uptight as a colorless Catholic whose attempt to use a prophylactic is the film's funniest and most psychologically chilling moment. *Mr. Goodbar's* evocation of atmosphere, its extraordinary performance by Diane Keaton, and its gnawing suggestion that, just beneath the surface of all our lives, chaos amorously awaits—it brilliantly combines, ultimately suggesting that people who need people are the unluckiest people in the world.

## WHYDUNIT

A fascinating exploration of the roots of neurosis; a biting indictment of Christianity; a nuanced statement on psychological determinism. *Equus* is all those things, and a hair-raising whydunit as well. But director Sidney Lumet's de-mythified and literalized film version loses much of the original's startling Dionysian intensity. Under John Dexter's direction on Broadway, *Equus* was hypnotic, horses played by men giving the proceedings a stylized, mythic aura. Lucky will be the filmgoer who has not seen the play; its electric,



**RIDING HIGH:** In Sidney Lumet's *Equus*, Richard Burton tries to exercise and exorcize equine demons haunting Peter Firth. Photo: United Artists.

dazzling psychological pyrotechnics still make it powerful stuff indeed. Acting honors go to Joan Plowright and Colin Blakely as the confused boy's parents whose unfortunate interaction has produced a monstrous act. Richard Burton is magnificently anguished as the probing psychiatrist who must himself become victim to certain horrors, in order to relieve the obsessed Peter Firth of them. Curiously, director Lumet has botched his most important scene: When Jenny Agutter leads Firth toward the stable for the film's climactic seduction scene, there is curiously no suspense, no sense of dread or of ultimate things about to happen, even though, in the stable, the eye of God awaits. It is conceived all, all wrong. And there are curious omissions in the dialogue, especially the mother's description of a painting of a horse as "all eyes," the two words that textually link God, horses and the boy's crime. Missing, too, is the mother's anguished cry: "What do I have to do to get sympathy around here? Blind six horses!" Never has a feature film depicted so scathingly psychiatric techniques; many will surely debate this no-holds-barred, reenact-your-psychodrama, Freudian approach. But *Equus'* success depends precisely on this gradual unpeeling of layers of accumulated emotion and experience, revealing that every phenomenon in the universe has causes that can be traced and understood and, if understood, perhaps controlled.



**AH, MEN!** In Richard Brooks' *Looking for Mr. Goodbar*, the men in promiscuous Diane Keaton's busy sex life include a homosexually confused hustler, Tom Berenger; an egocentric professor, Alan Feinstein; and a neurotic punk with excessive adrenalin, Richard Gere. Guess which one does her in? Photos: Paramount.



## TARTUFFERY

Musty, dusty classics are rarely revived with the lusty elan, the sparkling verbal thrusts, and the cheeky esprit that director Stephen Porter has imparted to Moliere's *Tartuffe*, at New York's Circle-in-the-Square. Moliere's snappy aphorisms, rattled off as rhyming couplets by such accomplished actors as John Wood, Tammy Grimes and Patricia Elliott, are devastatingly acerbic, flying dart-like toward Moliere's target, hypocrisy. This



**CUCKOLDRY:** Husband Steven Gierasch is aghast when wife Tammy Grimes proves the disloyalty of his hypocritical friend Tartuffe, John Wood, in Moliere's *Tartuffe*. Photo: Martha Swope.

upbeat, manically moving production is one of the best versions of a classic, seldom-done play you'll ever see. Imaginative direction and brilliantly controlled performances make this *Tartuffe* the stuff of which great theatre is made.

## JULIA

In an art form where almost all the emphasis is on external action, sensitivity and intelligence and subtlety are rare qualities indeed. And they are the chief characteristics of Fred Zinnemann's film *Julia*, in which Jane Fonda flintily plays Lillian Hellman, Jason Robards is drily fine as Dashiell Hammett, and Vanessa Redgrave utilizes her out-going glow to radiate humanitarian concern as the doomed socialist Julia. *Julia* is unconventionally adventurous film-making, shifting back and forth in time fragmentarily, piecing together a portrait of a friendship. What constitutes friendship is elusive, intangible. Yet Alvin Sargent's script and Zinnemann's direction manage to suggest levels of caring and concern, rapports and



**MACHO MENACE:** When contemporary cowboys Mark J. Soper and Joseph Ragno explore masculine identities, straight and gay, in Patrick Meyers' play *Feedlot*, the result is rape. Photo: Ken Howard.

considerations. Movingly, *Julia* charts psychological undercurrents that define us as crucially as any external action. It is a movie unlike any other, in its successful attempt to get beneath the skin of several extraordinary people.

**SALO, ETC.:** Certainly no international film festival has sexier tee-shirt ads than Chicago's. And few can boast so stellar and controversial a line-up of attractions: Richard Burton in Sidney Lumet's *Equus*; Pasolini's last, Sade-based work, *Salò/120 Days of Sodom*; and the British entry *The Naked Civil Servant*, about flamboyantly homosexual Quentin Crisp. From November 4-24.



## RAPPORT AND RAPE

In their lockers in the grain warehouse, four of the five cowboys have pasted up *Playboy* centerfolds; the fifth has Max Waldman photographs of Baryshnikov. Before one word is spoken in Patrick Meyers' play *Feedlot*, men have begun to define themselves. Self-definition is what this naturalistic, threateningly macho play is all about. Only when the playwright makes one cowboy, somewhat out of character, try political terrorism does the play veer away from believability. But he has to isolate two characters, one swaggeringly straight and one sensitively gay, somehow. *Feedlot* makes no overt



**TENNIS, ANYONE?:** When a famous writer pens a controversial screenplay about a homosexual tennis player, a Hollywood actor fears that playing the role will wreck his career. Heikko Kerin, standing, and Jim Krestalude star in Richard Hall's *The Love Match*, which has moved from New York's *The Glines* to the 13th Street Theatre, 50 W. 13th. (212) 924-9785. Martin Duberman noted the play's "rare mix of dazzling wit and authentic seriousness"; it indeed sounds like a hybrid crossing of *The Front Runner* and David Kopay's autobiography. Photo: Mark 6.

plea for tolerance; its message is skillfully fleshed out. Its symbolic rape of a heterosexual by a gay directly suggests that anal rape could put bigoted straights in their psychological place, but Meyers' overall theme is less specific. He's ultimately concerned about respect for other people's individuality. As his cowboys, Jeff Daniels, Joseph Ragno, Edward Seamon, Mark J. Soper and James Ray Weeks are excellent indeed. Hal Tine's setting and Terry Schreiber's taut direction give this masculine *Walpurgisnacht* considerable power. At Circle Repertory Company, Sheridan Square, New York City.





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## FILM: SICK CHIC

By Steve Perkins

Since virtual masses of midnight moviegoers still cultishly crowd to see *Divine* eat you-know-what off the sidewalk, they'll assuredly be back clamoring to see director John Waters' latest, *Desperate Living*, in which, among other things, a babysitter is forceably drowned in a huge bowl of dogfood (she has put Baby in the kitchen fridge!). During the opening credits, a rat is quite properly and elegantly served, *Baby Jane*-style, on a bed of lettuce, delicately garnished with cherry tomatoes (fear not, this horrorshow entree is "nibbled at" off-camera). When the hippest of New York's social register turn out to ogle this and Waters' other assorted oddities—a traffic cop/panty freak in action, sniffing ladies' lacies—and they love every minute of the spectacle, one wonders about things. Lots of things.

If two words alone could begin to describe the phenomenon of John Waters' bizarre concept of cinema, those two words would undoubtedly be "sick chic." With due respect to Isherwood and Sally Bowles, Waters' latest and definitely wildest celluloid monster yet takes "divine decadence" beyond taste, reason and propriety—what ever happened to propriety?—into the netherworld of the absolutely absurd.

*Desperate Living* is the original fractured fairy-tale classic. In the hands of Mr. Waters a simple, rather typical asylum-in-crime plot becomes a *tour de force* nightmare by the king of camp cultism. In the tradition that keeps millions of fanatics coming back to see *Pink Flamingos* and *Female Trouble*, a tradition established as far back as 1969 in *Mondo Trasho*, John Waters' cast of crazies have once again made overnight cult super-stars out of otherwise nowhere people like *Divine* and *Mink Stole*.

The burning question in everyone's mind since the first of his low-budget, high-profit movies, *Hag in a Black Leather Jacket* (1964), is not necessarily "Why?" but rather "Who?" That is, who is the pervert?—the creator or the ticket-buyer, who enters knowing full well that he'll exit holding his stomach both from laughter and



repulsion and often from both *simultaneously*. Regardless of who or what or why, the impact, the sensation is phenomenal and the visuals far more striking than what is purported to be plot.

A middle-class mental-hospital outpatient, rich bitch *hausfrau* (Mink Stole) and her 400-pound black maid Grizelda (real-life substitute teacher Jean Hill in full domestic drag) do hubby in by sitting on him, squashing him to death. They panic and seek asylum in Mortville, a "drop city" slum for criminals on the lam. Wicked Queen Carlotta (played by Edith Massey, grande dame of all of Waters' films) whimsically proclaims off-with-their-heads death sentences, ruling Mortville with her inane dictums, a toothy snarl and an iron hand—or rather a leather one. The Goons, her personal pack of pervert/law-enforcers, sport black mesh shirts, high-leather uniforms and quite sizeable and conspicuous endowments.

Plot threads are thinly woven, four-letter word vocabularies and seething visuals endlessly bombard sensitivities to test the fine line that provocatively divides retch-inducing repulsion and high hilarious camp.

In Mortville, the foulest forms of lesbianism run rampant. Low-lives of all persuasions scratch out minimal lives in pasteboard and tin shacks kowtowing under the queen's sizable thumb. Sleaze and perversion abound until Princess Coo Coo (Mary Vivan Pearce, another Waters' veteran) escapes the palace, instigating a mass overthrow of the regime. The wicked queen and her freak fuzz force are killed (don't ask how, please); Mortville rejoices, dancing merrily, and feasting on a massive, lavishly prepared platter of meat curiously resembling you-know-who, the queen. All is right with *The World According to St. Waters*, proving that goodness can indeed prevail even in a nightmare. The string quartet and green champagne in the lobby following its premiere screening at the D.W. Griffith theatre capped off an evening of profound perversity at its peak of perfection.

For aficionados of the absurd, the obtuse and the outrageous, *Desperate Living* is true-to-form, in line with the John Waters' genre. Expect only the unexpected from this new film; forewarned is forearmed. Like the promotional material states rather ominously, but succinctly—"It isn't very pretty."

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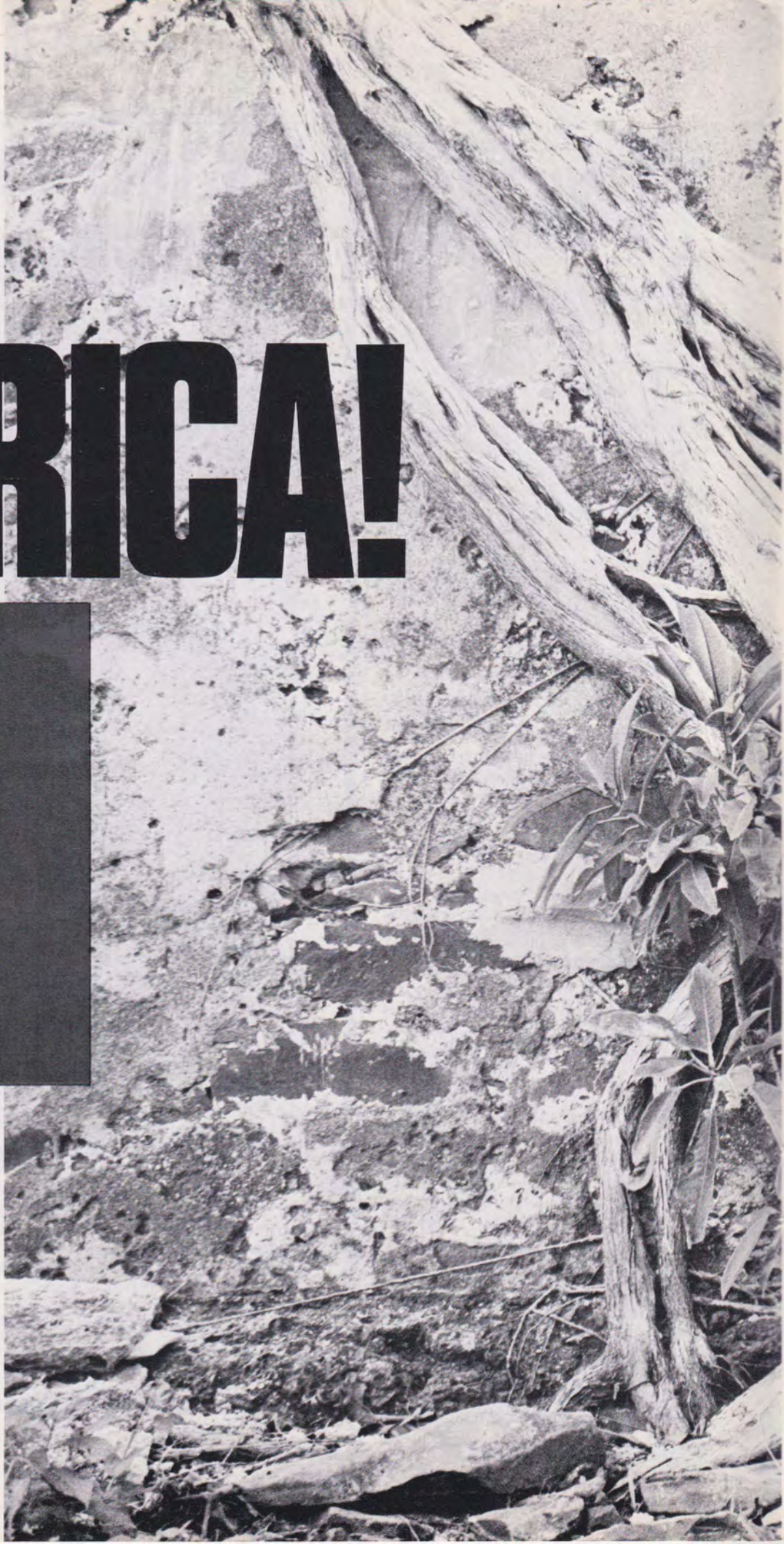


# THE FACE OF AFRICA!



*Goree Island, off the Senegalese coast of Dakar, symbolizes Africa's dark history. Slaves awaiting shipment to the Americas were stored in Goree's Maison des Esclaves—house of slaves, above—sometimes for months. Right, a very free young African named Assane poses against some symbolic roots on Goree Island.*

Photos by Jurgen Vollmer





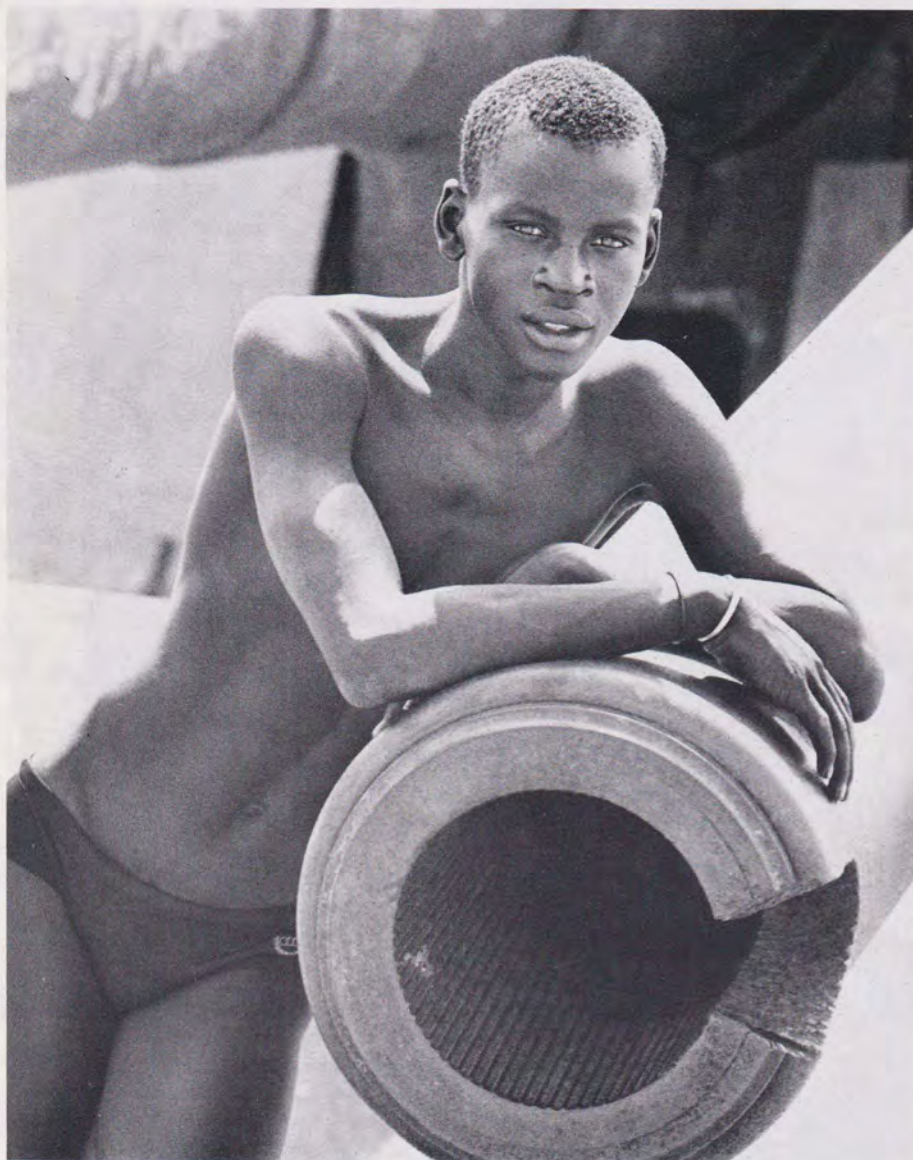




# *Dateline: Gorée Island*

## **THE FACE OF AFRICA**

By John Devere  
Photographs by Jurgen Vollmer



African images.

Drums and dancers, a pulsating oneness of feverishly escalating rhythms and sweat-drenched musculature.

A young fisherman, his loincloth pulled high, wading thigh-deep, watching the motion of the water, suddenly throwing his net which arches out and down, almost as if in slow motion.

Dark cells in the slavepen on Goree Island where, dark in the darkness, men and women waited, chained, to cross an ocean, unwillingly, to a strange new land.

An unspoken wisdom in the observant eyes of a village elder named Lang Kinte, his dark blue caftan profiling him against the sun-blached contours of huts in the Gambian village of Juffure.

The dark sinew of a woman's arm as she pounds grain to pulp in a calabash, the sound of her pounding itself another drumsound.

In Juffure, in Joal-Fadiouth, and dark in the darkness at Goree Island, ghosts haunt and guilts hover. Black ghosts and white guilts, locked inexorably in the history and therefore in the memory of Africa.

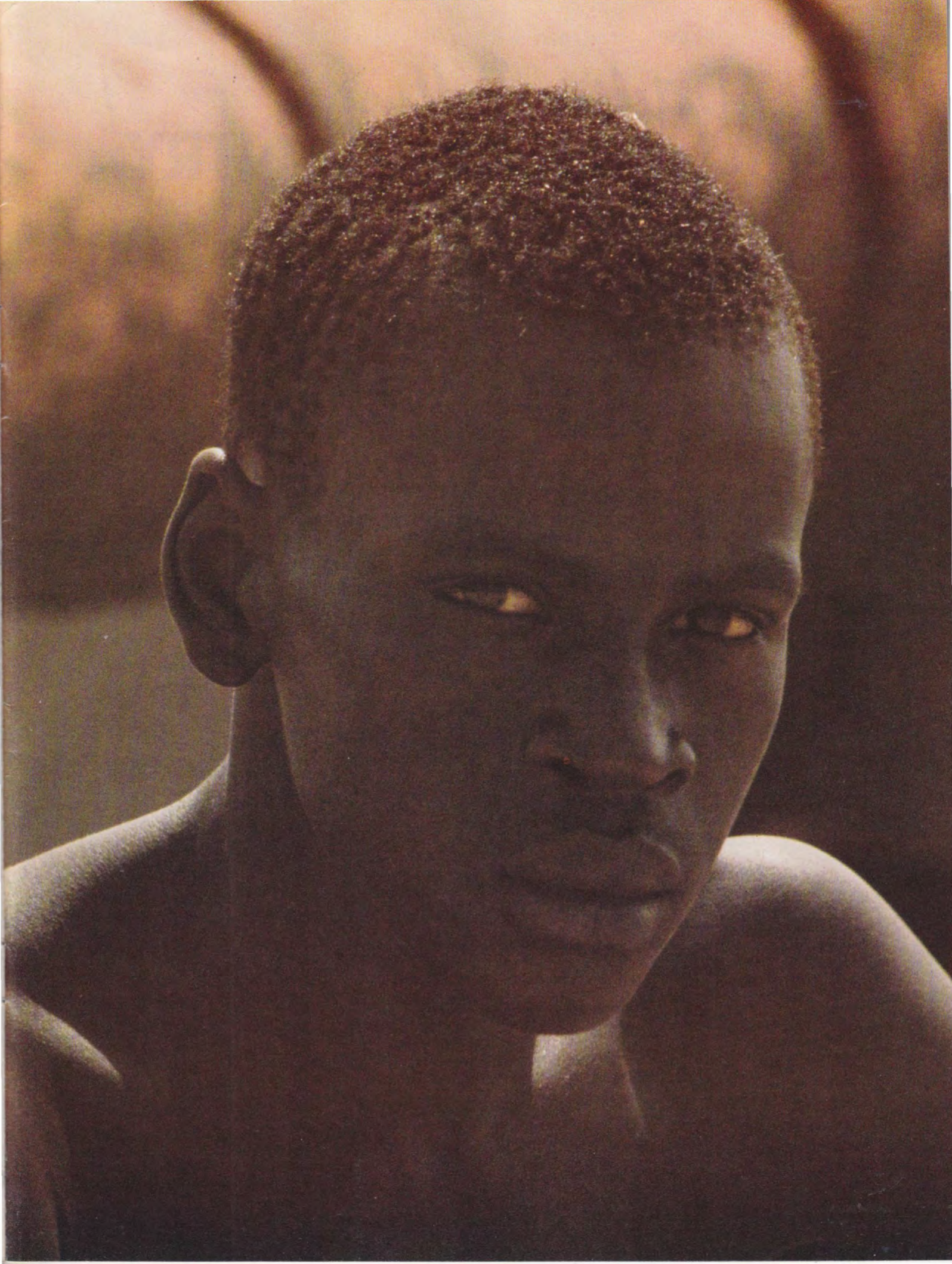
Colonialist cliches and novelist Joseph Conrad to the contrary, Africa is neither a dark continent nor a "heart of darkness." Its sun-drenched brilliance, its smiles that blaze dazzlingly in black faces, its neon bursts of color—rich scarlets, electric blues—when birds flash through jungle foliage, or when a beautiful woman swathed in magenta suddenly appears in the doorway of an earth-colored hut—all these put the adjective "dark" in its proper perspective, a perhaps poetic but nevertheless racist perspective.

Africa is light. Scathing sun blanches beaches. On dry, scrubby Senegalese plains, baobab tree roots achingly contort, trying to find moisture in a parched earth beneath a scalding sun.

In the busy streets of Dakar, African muumuus and Moslem djellababs and Western jeans coexist

*If young Africa has a symbolic face, Assane Mbaye, nineteen and a worker in the mayor's office on Goree Island, represents Africa's increasing internationalism. Assane speaks both English and French, is acutely aware of his country's colonial past, its liberated present, its open future.*







# Dateline: Juffure MANDINGO COUNTRY



unproblematically. In a village of houses on stilts, Joal-Fadiouth, two teenaged boys earnestly ask, in impeccable French, how they can leave their village and see the world. In Banjul, the capitol of The Gambia, youths from distant Mandingo villages learn English, part of their imposed colonial heritage, as the first step in approaching the "outside" world.

Africans are contemplative. Even children seem ruminative. One sees them thinking, lost in an imaginative world of their own.

And when you ask your guide and translator, Jereh Sagnia, to have a beer, he explains that he, like most Gambians, is Moslem and therefore does not drink. You ask your driver, Amadou, why most Africans perpetually carry a small stick between their teeth, and he explains that a *sothou*, or lemonroot stick, functions both as a toothbrush and a saliva stimulant in an often dry land. And he stops the car to cut a lemonroot *sothou* for you. You taste its subtle flavor.

Faced with the reality of Africa, a Westerner suddenly realizes that Graeco-Roman esthetics, Judaeo-Christian history, Catholic guilts and Protestant puritanism, paranoiac Kafka and lacerating Dostoevsky are all a world away. That realization is the first step toward getting inside an African's head. Inside an African's head is a great mystery, rooted in an entirely different tradition. The New York/Dakar jet flight is just the first tangible step in a voyage of African discovery, where mysteries and moods are intangible, rooted in another world. A world of startling beauty.

*Alex Haley's Roots has made the Mandingo village of Juffure a household word. Right, Foday Fofana, the 20-year-old son of the griot whose oral history provided Haley with the decisive links in tracing his history, strides through Juffure. Left top, Lang Kinte is one of the remaining descendants of the Kunta Kinte family still in Juffure. Left bottom, Mandate editor John Devere is greeted by the village chieftan, Bakary Taal. Photographs by Jurgen Vollmer.*









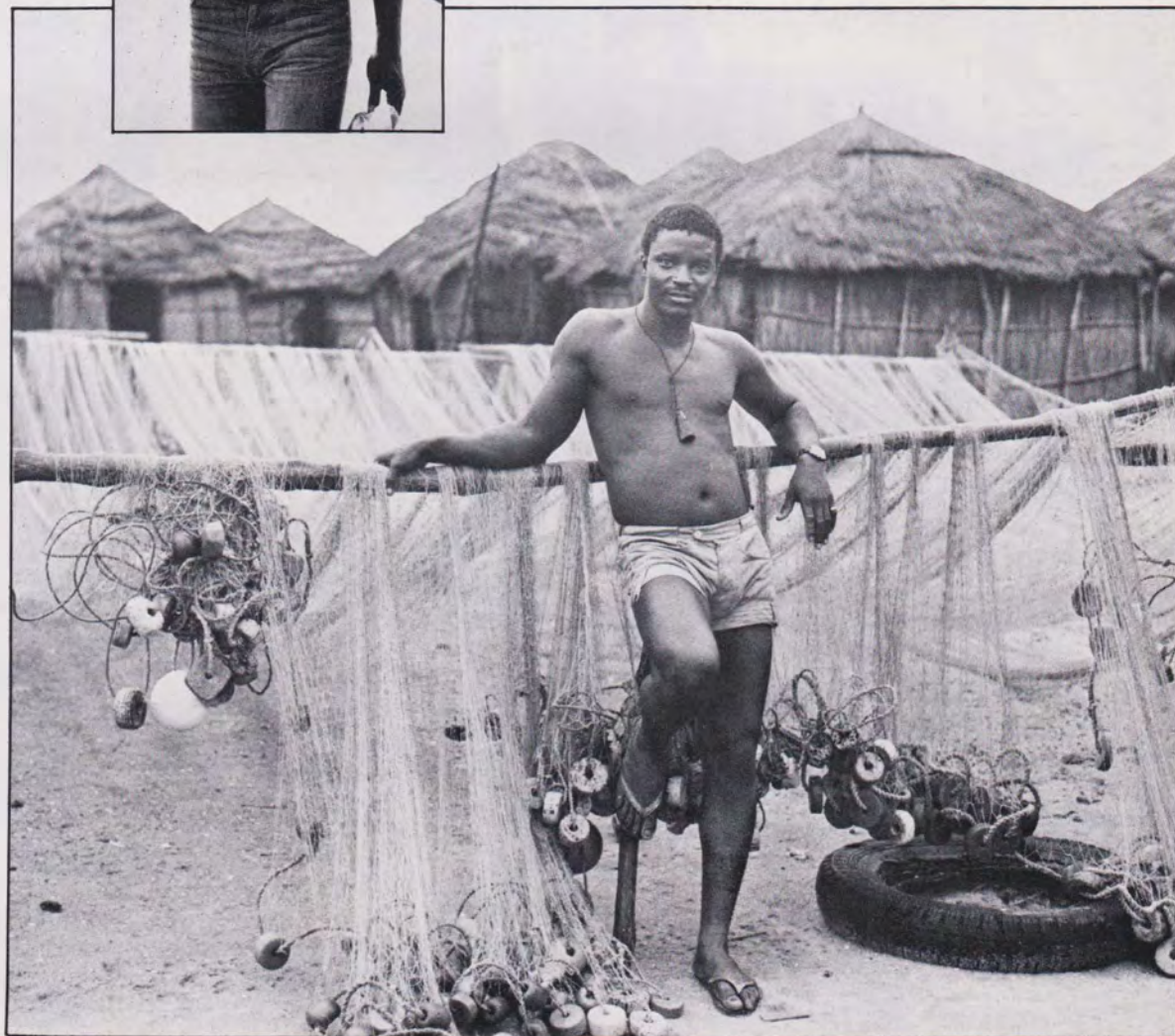




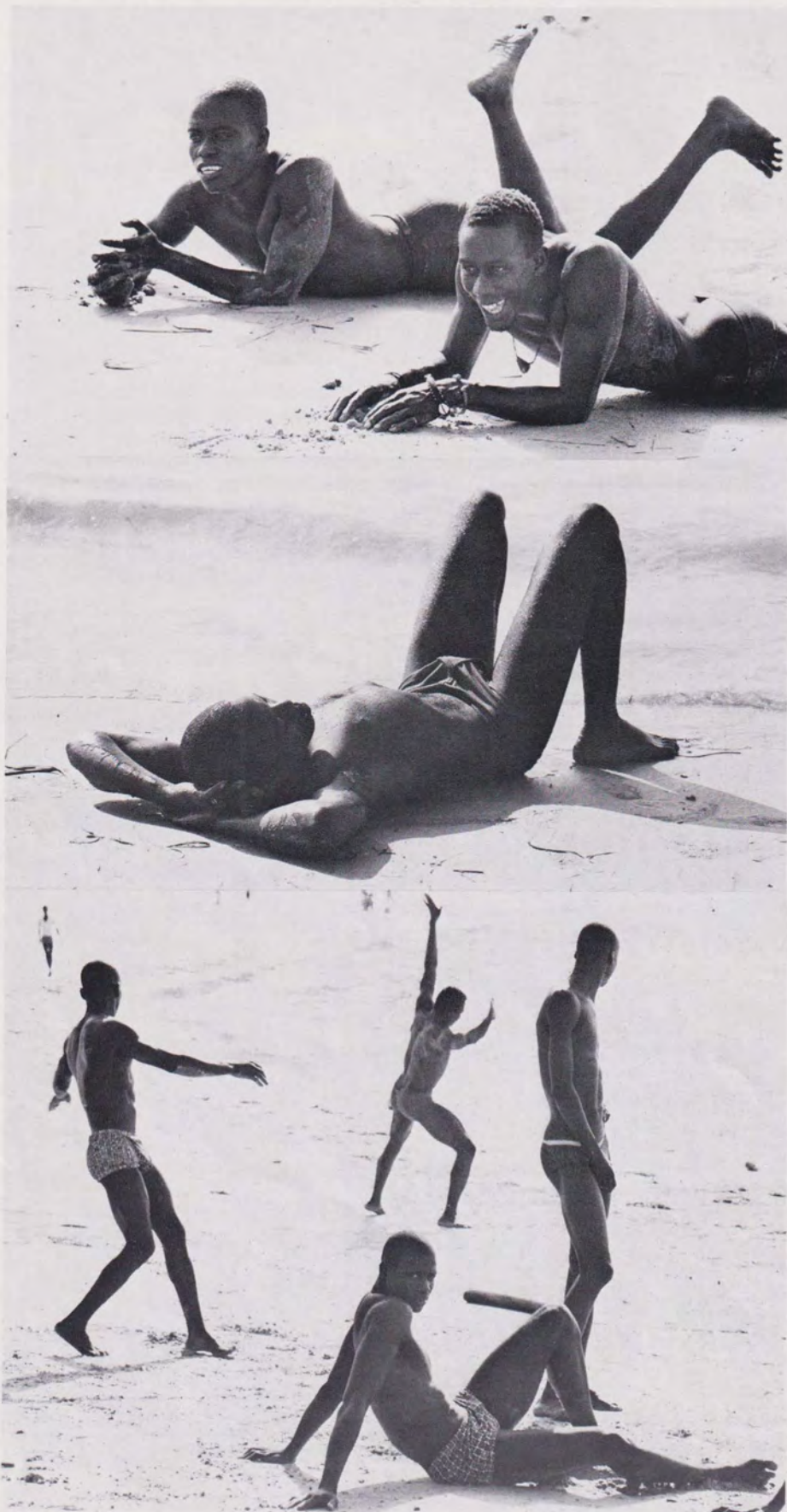
# Dateline: Africa



A world away from the realities of life in Africa today is the Afro-American model named Odis, opposite page, photographed against a Pacific seascape by Sierra Domino. At left, a Mandingo youth in Gambia gazes out across the Atlantic Ocean. Below, at Cape St. Mary, near Banjul, the capital of Gambia, a young Wolof fisherman lounges against the nets of the village, a point of departure for dugout canoe trips up the mangrove-lined Gambia River. Photographs on this page by Jurgen Vollmer.







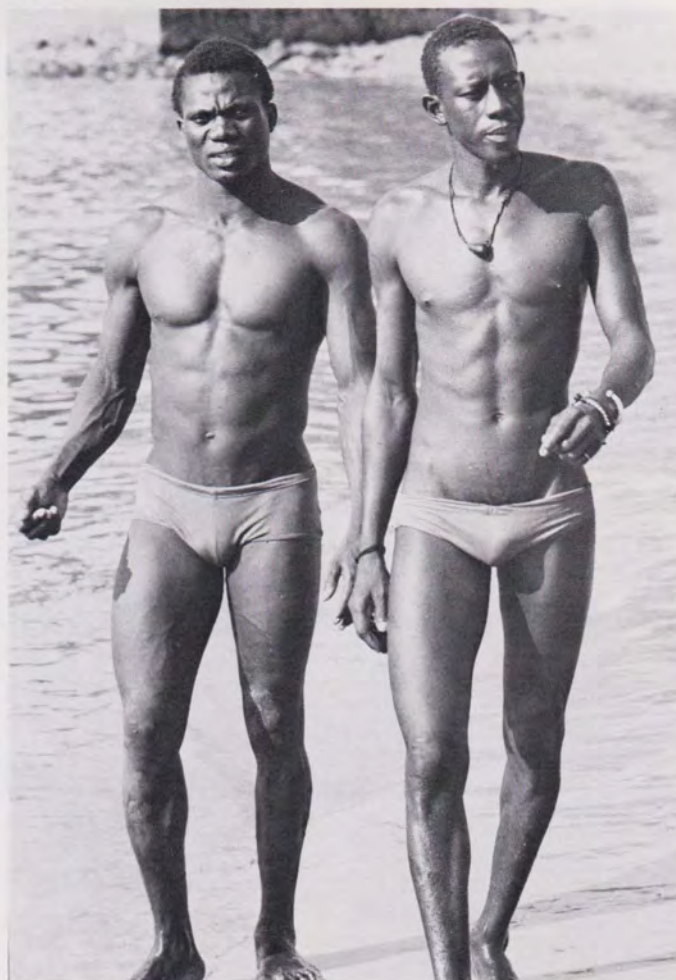




# Dateline: Dakar ON THE BEACH

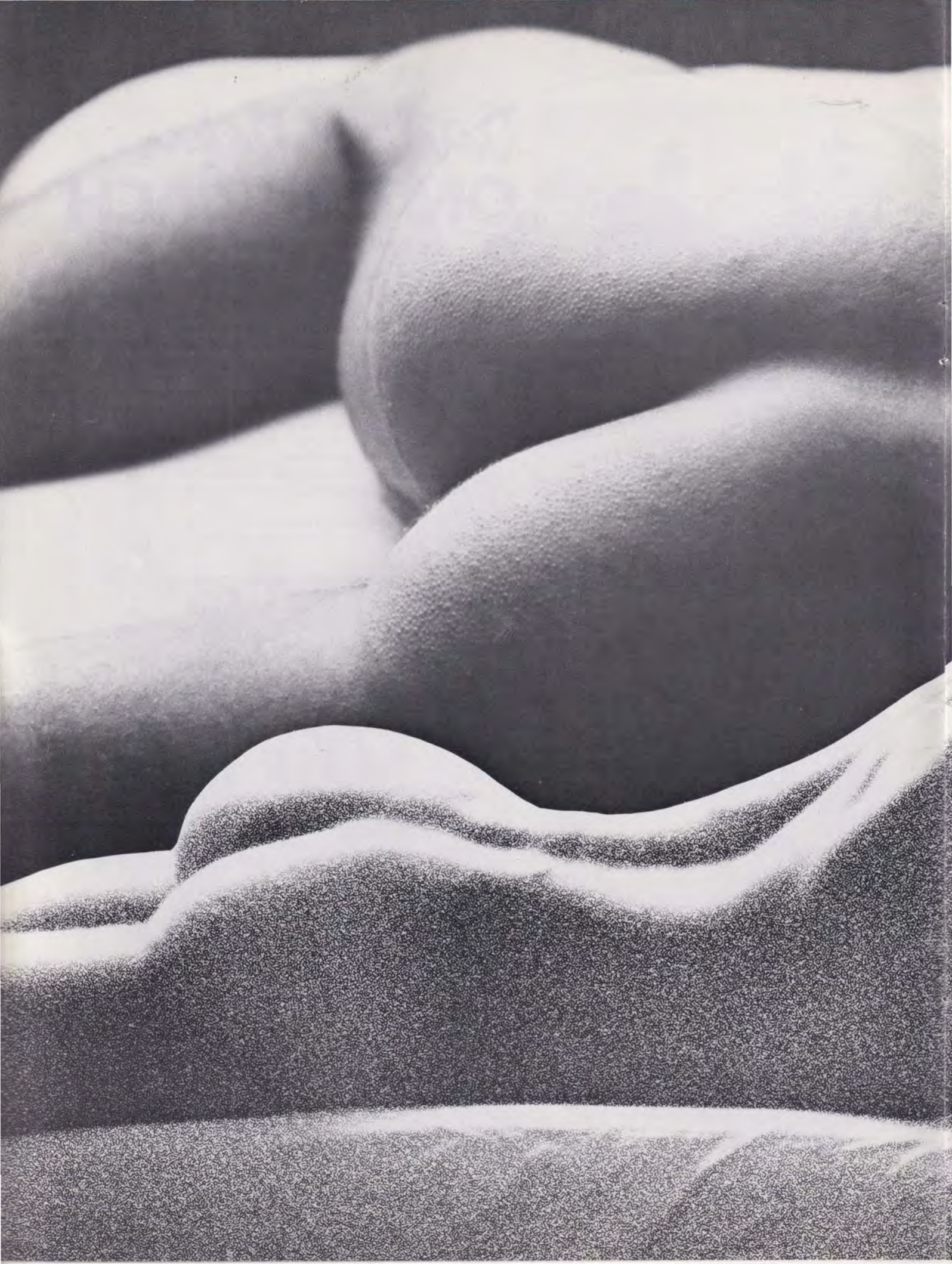
A white American is as great a mystery to a black African as a black African is to a white American. Senegalese soldiers on the beach near Dakar ask about your home town, your "village." They stare strangely when you show them a color postcard of New York and explain that those skyscrapers, those lights are your "village." They wonder how you achieve any intimacy in a "village" like that, how you can think of that great undifferentiated mass as "home." They think on a more intimate scale; their curious serenity perhaps derives from lives lived more intimately; they seem in touch with themselves, not distracted by anything external.

*On the beach at N'gor Village near Dakar, young Senegalese soldiers enjoy a break from military maneuvers.*



Photographs by Jürgen Vollmer









# *Dateline:* *Africa*

## **AFTER DARK ON THE DARK CONTI- NENT**

**By Grant Silvers**  
**Photographs by Jurgen Vollmer**

For the gay traveler, a sojourn to Africa may not include quite the sensual delights of Amsterdam, Copenhagen or Mykonos, but with a little advance information he can find, from Cairo to Cape Town, all sorts of erotic excitement. Gay establishments, like the Dark Continent itself, range from the luxurious to the primitive, from the totally safe to the extremely dangerous. Homosexuality is illegal in most of Africa, but locals in the places mentioned here have a cavalier attitude toward it which can be quite advantageous. We've included reports only on countries where homosexual contacts can be made with relative security and ease. Those not mentioned are either virtually devoid of possibility or considered at your own risk. Uganda, for example, was once a paradise for gay life but, under the heinous regime of Idi Amin, it is greatly discouraged. Travel to Uganda is not recommended at all.

My first introduction to Africa was Tangier, Morocco, reached by a pleasant boat ride from Algeciras, Spain. Disembarking, I encountered a handsome Arab named Mohammed (most seemed to be called that) who offered me hotel accommodations, a

*Continued to page 65*



# MAN DATA

SHEDDING LIGHT ON THE DARK CONTINENT

## PHALLIC FOTO

If you're a camera bug, a funny irony awaits you. In Mandingo dialects, the word *foto* means "penis." (See *Roots*.) Therefore, every time you say in English, "May I take your photo?" or in French, "Je peux prendre ta photo?" you're actually asking: "May I touch your penis?"

And you certainly won't want to visit Mandingo country without, uhm... taking a few *fotos*! Carry more film than you think you'll need. It's very expensive in Africa.

## TOUBAB!

Wherever you go in Africa, carry pocketsful of very small change. Every time you snap a photo, an outstretched hand will

## PRICKLY BUSINESS

A month before you pack your Africa-bound bags, get your buttocks pricked with gamma globulin. Hepatitis is rampant these days; take no chances. You'll also want smallpox, cholera, tetanus and typhoid shots. Watch out for the water; Perrier is available everywhere in Africa; drink it. One week before you leave, start malaria pills: Aralen with primaquine. And carry with you Lomotil, for diarrhea. We're not being overly cautious; on our Dakar/New York return flight, there were lots of cramps, fever, chattering teeth, nausea.

greet you. You may remember that the Mandingo word for "white man" in *Roots* is "toubab." In The Gambia, you may often hear the unmistakable phrase, "Toubab, gimme!"



In African bazaars, prepare to bargain. Asking price for the Wolof mask and Mali antelope sculpture above was \$40 each; they were actually acquired for \$20 and \$16, respectively. And if you don't bargain, the Africans will be sorely disappointed.

## WHAT TO WEAR

What to wear: Paramilitary drag works wonderfully. Khaki pseudo-safari suits, denims or army fatigues are perfect. The African sun is *hotissimo*; bare arms, unless you're very bronze already, can't take much of it. Pack a lightweight plastic raincoat of some sort; we got caught in a *pirogue*, a dugout canoe, on the Gambia River during a three-hour tropical downpour. All wet.

## SALAAM!

In most of Africa—and the Moslem influence extends surprisingly south—the greeting "Salaam malecoum" means "hello," and the reverse, "Malecoum salaam" means "goodbye." This most basic courtesy, showing some small effort on your part, will definitely win friends and influence people. Try it.



Luxurious hotel accommodations are readily available in sometimes surprising spots. The Hotel Tropic Bungalows, above, in The Gambia's capital city Banjul, boasts air-conditioning, an azure pool ringed by hibiscus and frangipani, overlooking the Atlantic, and a gourmet restaurant whose menu includes, for the desperate, hamburgers.



## GOING PLACES

A number of travel agencies offer exclusively gay tours to the Dark Continent. Gypsy Feet has week-long trips to Egypt, Dakar in Senegal, a Thanksgiving Adventure in Morocco which includes stopovers in Fez, Casablanca, Marrakesh, Meknes and Rabat, and Tanzania, the home of Mount Kilimanjaro and the incredible wildlife parks. Contact: Gypsy Feet, 1621 Second Avenue, New York City, 10028. (212) 879-0175. A fabulous two-week long cruise up the Nile is available from Hanns Ebensten Travel, Inc., 55 West 42nd Street, New York City, 10036. (212) 354-6634. For others interested in taking the Marrakesh Express, a new travel organization, Bob-Rich Tours, has a 7-day package to Morocco including visits to Tangier, Fez and Casablanca as well as Marrakesh. Contact them c/o Lakewood Travel,



*Wrestling is, unofficially, the national sport of both Senegal and The Gambia. Sunday afternoon wrestling matches are a must; lots of sweat, straining sinew and very visceral excitement.*

1703 Clifton Avenue, Lakewood, N.J. 08701. (201) 363-6400 or 367-6829 evenings.

## MARKET PLACES

For everything from rugs and baskets to ivory goods and jewelry, Africa's market places are a treasure trove. The best are Mercato Market, Addis Ababa, Ethiopia; the Nairobi bazaar near the Jevanjee Gardens; Mwembi Tayari markets, Mombasa, Kenya; the Kirakoo market, Dar es Salaam, Tanzania; the Grand Market, Kinshasa, Zaire; the Albert Market, Banjul, Gambia; Ghana's Makola market in Accra; and the cloth market, Ibadan, Nigeria. Don't forget to bargain.

## TWO FOR THE ROAD

Kenya and the Ivory Coast are fast becoming two of the most popular tourist hot spots in Africa. Lamu, Kenya, is a flat, tropical island reached by fishing boat or canoe after a five-hour drive from Mombasa. Relaxation is the thing here with no discos and a glorious sun that never seems to set. In Abidjan, the capitol of the Ivory Coast, you'll find black Africa in miniature, complete with magic and ritual, tribesman in raffia skirts, drums, jungles and animals. The 30-story Hotel Ivoire Inter-Continental is recommended, a lovely spot on an island lagoon in the residential sections of Treichville and Cocody. It offers complete resort facilities.

## JUFFURE

Because of hordes of Roots-obsessed American tourists trekking to Juffure, the Gambian government has closed the village to large tour groups. You now need special permission to go there. We found a taxi driver named Bunya at the Apollo Hotel in Banjul, who arranged our Juffure visit through the National Office of Tourism. Policemen at Juffure carefully check your credentials, so...

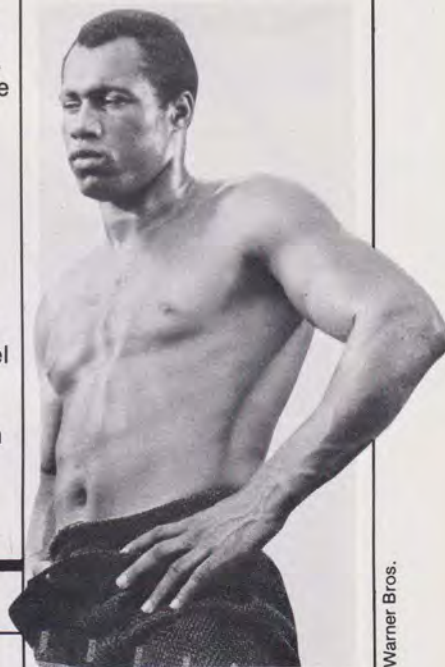
## MANDINGO

When you head into Mandingo country, you



*The cora, with its soft string sounds that are almost harplike, is the most ubiquitous Senegalese musical instrument. Coras sell for about \$40.*

may expect every African to look like Ken Norton, whose starring roles in *Mandingo* and *Drum* probably burned through the celluloid and into your consciousness. But there's a difference between reel life and real life: the actual



Ken Norton in *Mandingo*

*Mandingo* tends to be more slender and many shades darker, but just as attractive.

## TRIPPING

Don't cross borders carrying drugs. Any taxi driver in Dakar or Abidjan or Fez can steer you straight to hash or grass, often down dark passageways where you'll expect to bump into Syndey Greenstreet and Peter Lorre.



*Public handholding among adolescent African youths is a common sight in West Africa. Moslem tradition urges a man to be heterosexually virgin when he weds at 25, so a post-puberty decade of inter-male sexuality is common.*

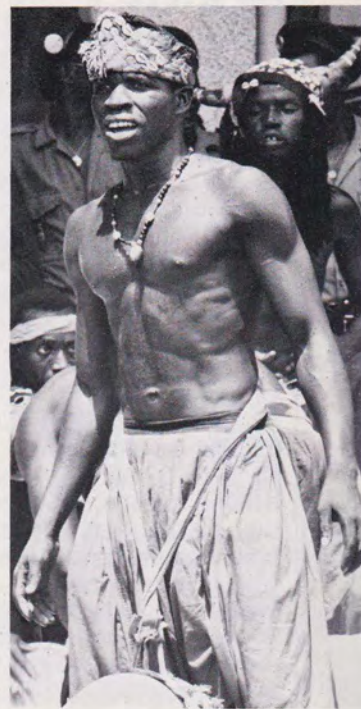


# Dateline: Africa

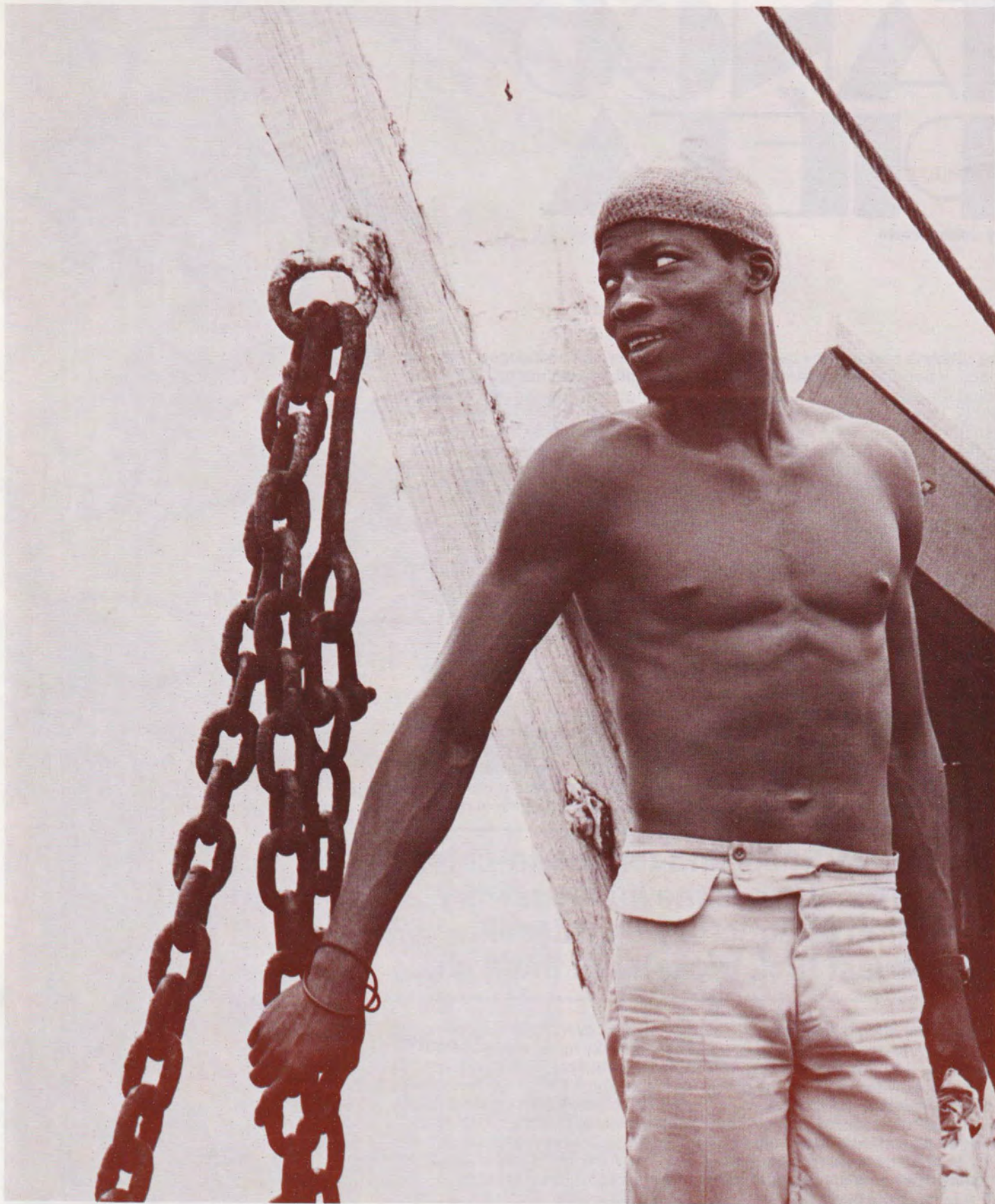
In Mandingo country, along the mangrove-lined banks of the Gambia River, sweat-streaked musculature gleams long and lithe in the dazzling African sun.

Opposite page: A Sierra Leone native named Samuel George works on the Banjul-Barra ferry.

Bottom, this page: a Gambia River boatman; an apprentice truck driver named Soule; a ferryman; a Banjul fisherman.









# TANGO PIËTA

By John Devere

The ultimate sexual irony haunted Rudolph Valentino, increasingly dividing the myth from the man. Publicly, in reel life, Valentino was a sensually seething, wide-striding, nostril-flaring embodiment of virile romance; privately, in real life, sexual insecurity and a fascination with lesbians combined to produce a problematic sexual ambiguity.

This reel/real dichotomy, the discrepancy between romantic myth and the actual man, is the schizophrenic core of controversial filmmaker Ken Russell's lush, sprawling, off-the-wall, wildly romantic, kitschily camp pop artifact, *Valentino*.

*Valentino* is in fact about ambiguous sexuality. While Russell never seriously suggests that Valentino actually was homosexual, the film's entire episodic structure explores one incident after another suggesting sexual confusion. When Valentino's

newspaperman challenges Valentino to a public boxing match. The scathingly moving sequence actually pits artistic sensibility against standard concepts of *macho*, as the artist Valentino dances a grotesque tango pieta with the brute insensitivity of straight sensibility, or with straight *lack* of sensibility. Russell's freewheeling, romantic style perfectly catches the symbolic struggle between macho and myth. (Since *Valentino*'s producers Robert Chartoff and Irwin Winkler also produced *Rocky*, one has to wonder if this boxing match climax is sly self-parody.)

Russell's whole approach to Valentino is both tongue-in-*Sheik* and tongue-in-chic. To say nothing of cheek. After his Oscar-nominated direction of *Women in Love*, Russell obviously gained full artistic freedom, and he began to abuse it immediately. The audacious brilliance of much of

---

**Tongue-in-Sheik and tongue-in-chic, 'Valentino' bears the lushly tawdry stamp of director Ken Russell, the glitziest flick trickster of them all...**

---

on-camera romancing seems mechanical and unconvincing, crewmen on the catwalk above the set pitch a pink powderpuff onto the great lover's lap. A prostitute picks up Valentino and lures him to a nightclub where the floor show consists of pink powderpuff-clad chorines singing a racy song maligning his masculinity. And, finally, in the film's fine climactic scene, a butch

*The Music Lovers*, his homosexu-  
Tschaikovsky opus, was undercut by an uncontrollable vulgarity. Even if the scene in which Richard Chamberlain, wielding a baton atop a gold-domed Moscow perch, conducts the *1812 Overture*, with each cannade accompanied by a major character's head flying off, was intended to symbolize Tschaikovsky's exorcism of personal demons through sublimation







Illustration by RPK

into art, it was vulgar exhibitionism on Russell's part. The same ambiguous trashiness characterized the manic *Lizstomania* and iconoclastic *Mahler*. *Tommy* brilliantly survived it, because the rock milieu, vulgarians such as Ann-Margret and Tina Turner, and Russell's own tawdry imagination were perfect bedfellows.

Yet Russell is unarguably inspired. Sensitive to music, he obviously conceived whole portions of *Music Lovers* and *Mahler* as a response to Tchaikovsky's and Mahler's music. The "Swan Lake" sequence and Glenda Jackson's madhouse obsession—"I am Madame Tchaikovsky!"—while the *Pathétique*



In Ken Russell's lush *Valentino*, Nureyev prepares to defend Valentino's sexual reputation against charges of effeminacy and impotence in a myth vs. macho boxing match. Seymour Cassel watches. Photo: United Artists.



# TANGO PIÉTA



played were masterfully dramatic, and even that vulgar *1812 Overture* atrocity is an imaginative but wrongheaded response to the music's vitality.

What has he done with *Valentino*? His inspiration was to cast one myth, Rudolf Nureyev, as another. Nureyev's husky-voiced sensuality, his lithely muscular intensity, his genuinely charismatic *persona* make him a compelling actor indeed. Nureyev's strengths onstage as a dancer have always included an actorish conviction that allowed him to *become* Romeo or Siegfried, while remaining intransigently Nureyev. Only superstars manage this feat of simultaneously being inside *and* outside a role: Callas as Tosca, Nilsson as Salome, Streisand as Fanny Brice, Brando as Stanley Kowalski. Nureyev has that extraordinary capacity, too. He can *be* Romeo or Valentino, without ever letting an audience forget for one second that he is the only Rudolf Nureyev in captivity! He is always fascinating to watch, whether he defies Fatty Arbuckle and dances a hysterically funny fandango tango with bug-eyed, frizzy-haired Carol Kane, or frenziedly survives, while jailed, a mad masturbator cellmate and grotesque harridans plucking at his very being. There is a sublime affectation about his *Valentino*, and it remains to be seen whether that affectation would extend, perhaps problematically, into other roles. It works for *Valentino*, but it might be annoying elsewhere.

As Alla Nazimova, whose feyly gay *Salome*—let's be frank, it was faggy! Not so much acted as *prissed* through!—reflected her own lesbian obsessions, Leslie Caron is magnificently self-centered. From her unforgettable entrance, at *Valentino*'s funeral, with lavender-veiled Vestals toting her train made of thousands of white carnations, Caron is every inch a *prima donna*, especially when she faints a second time for photographers who weren't ready for her first histrionic swoon. When her lesbian friend Natasha Rambova (a pseudonym; her real name was Hudnut!) leaves her for Valentino,









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THANK YOU



Caron's don't-give-an-inch-even-though-it's-killing-you stoicism is masterfully underplayed.

Felicity Kendal, as the woman who first recognizes Valentino's potential and sticks with him through thick and thin (in a Ken Russell film, everything tends to be thick!), makes a short role into a memorably significant one. Her anguish at the final, symbolic boxing match underscores the film's major theme; she understands the irony in this farcical confrontation between romantic myth and macho reality, and is herself impotent to stop it. Kendal's subtle underplaying is fine indeed.

Unfortunately, leading lady Michelle Phillips simply is not enough of an actress to carry the picture. Though she plays a liberated women, she sets Women's Lib back a decade or two. She has the same strident tawdriness that characterizes Karen Black, and could perhaps play waitresses and hookers convincingly. Lovely to look at, atrocious to hear, she's unconscionably cast in a role much too large for her extremely modest capabilities. She's hard, harsh, awkward and awful. Watching her earnest attempt at emoting, one wryly wonders, "Who *is* she, who does she *think* she is, who does she *hope* to be?"

But Michelle Phillips is not *Valentino's* major problem. Ken Russell's and Mardek Martin's script reflecting Russell's whole esthetic, is the ultimate culprit. It tries to walk a tightrope over an extremely tricky abyss: Serious psychological scrutiny and camp melodrama don't mix well, and result in popcorn perversity. *Valentino* is alternately so serious and so silly that it ultimately seems incoherently conceived and realized. Russell needs to learn one lesson: he cannot simultaneously tell a story from inside *and* outside without wrecking a film's superstructure. Telling psychological detail followed by campy caricature results in a maddeningly shifting point of view that quite simply undercuts everything Russell is striving for. The screenplay's shoddy structure is unilluminatingly episodic, tableau following tableau without enough meaningfully connective tissue to create a whole. Curiously, the film has no accumulating dramatic momentum. When the big scenes come—*Valentino* jailed amid all that frenzy, for example—one simply sits back with utter detachment and watches Ken Russell do his thing, his manipulative, move-that-camera-dizzily thing.

Russell's imagination runs riot and needs reining in. He's all spontaneous  
Continued to page 43



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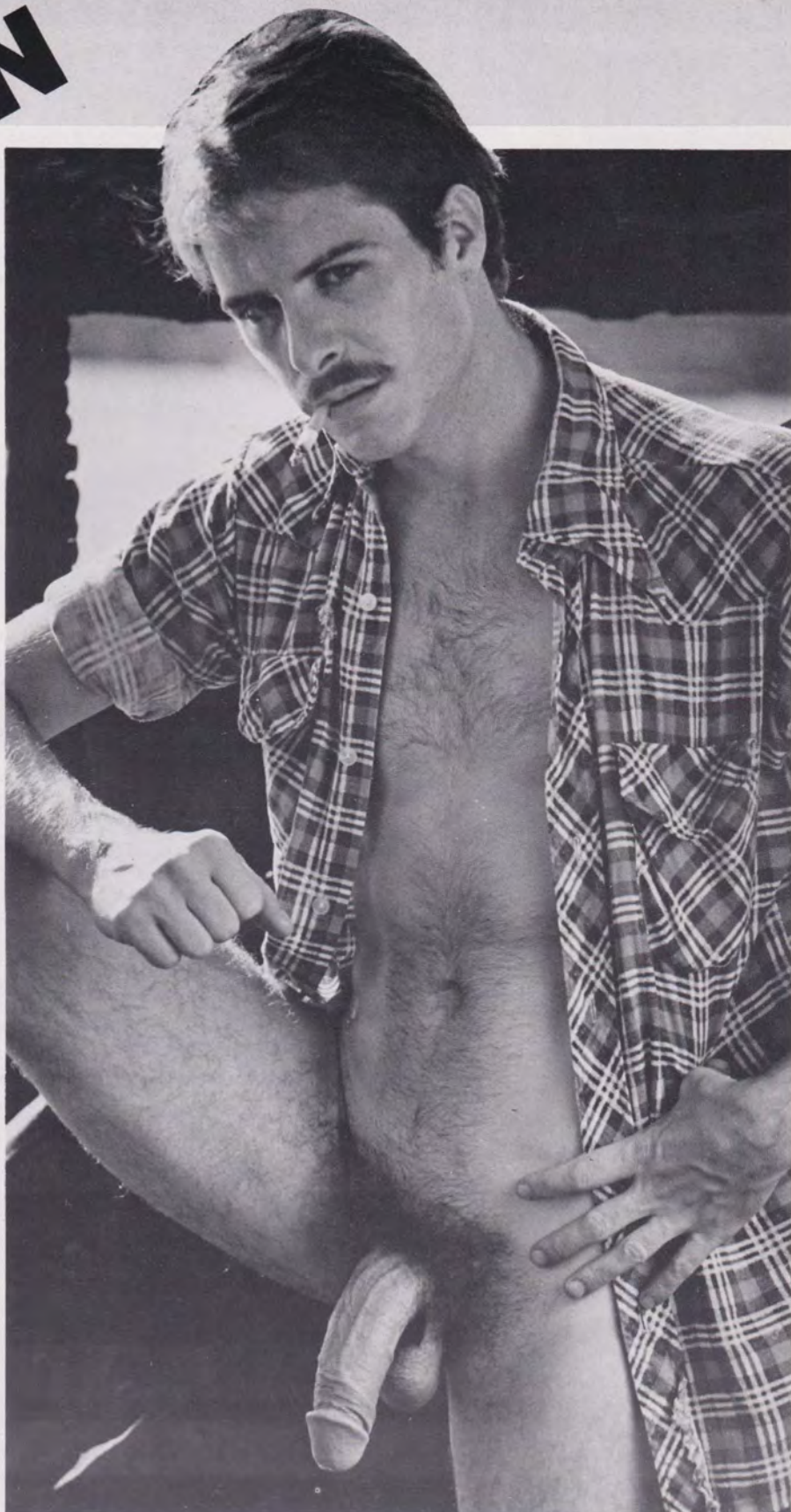


# Jayson and The GOLDEN FLEECE

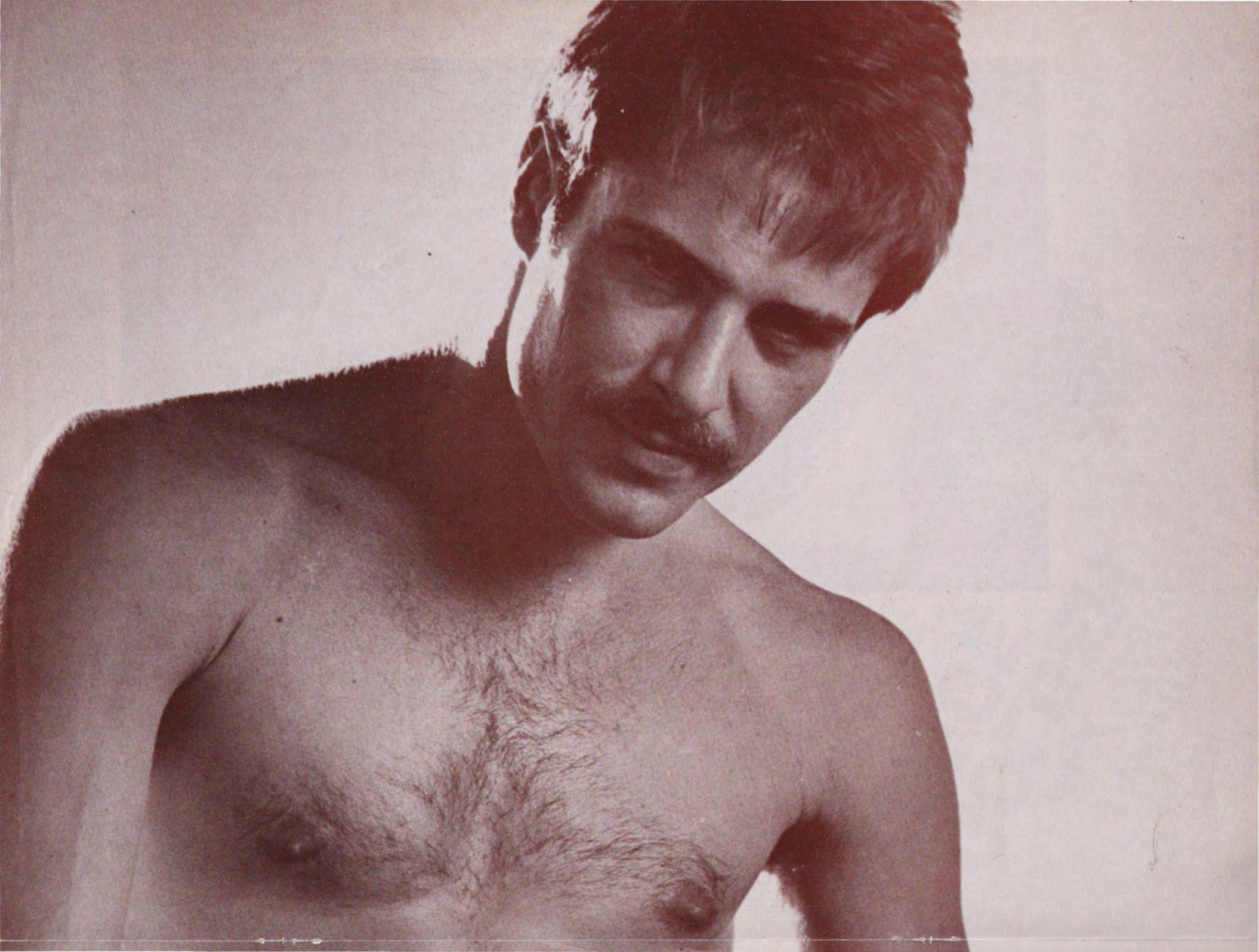
Being uncovered while covering the New York waterfront is *Mandate* coverman, Jayson MacBride. When he's in the mood for love—or lust—he obviously knows it pays to advertise and displays his wares unflinchingly. Letting it all hang out is second nature to Jayson, whose insatiable satyr performances in the pornpics *Hothouse* and *Harley's Angels* caused a lot of heavy breathing in the audiences. Jayson's a little like Smirnoff: he leaves you breathless. For more reasons why, check out both the centerfold on the following pages and a color photo back on page 77.

Jayson's golden fleece and penetrating blue eyes, along with a handsome natural musculature and some very heavy equipment, combine to make him one of our most appealing models in some time. Most of the photos of him that came across our desks were simply too hot to print here, but you can take a look at what we saw in the new book, *Manhandlers* #1. It's available for \$8.50 from Marksman Productions, P.O. Box 725, Canal Street Station, New York, N.Y. 10013. Please state you are over 21. Jayson's golden fleece is strictly for men only.

Photograph by John Gamble











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Jayson MacBride  
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## TANGO PIETA

Continued from page 38

overflow of powerful feeling, and no recollection in tranquility; he's all Dionysian intensity without the restraining mask of Apollo. While many artists suffer from some sort of block, Russell has creative diarrhea. Everything just...flows and squirts and gushes and splatters, willy-nilly, serious-silly.

Even the greatest artists sometimes lose detachment from what they actually are producing: Fellini's *Casanova* and Russell's *Valentino* and Pasolini's *Salo* all demonstrate creative imaginations obsessively off on wrongheaded tangents. Who are you, one may ask, to tell a Fellini or a Russell or a Pasolini that he's on a wrongheaded tangent? Well, nothing is sadder than extraordinary talent, myopically falling into self-made traps, wasted.

*Valentino* is lushly sumptuous, its *art nouveau* and Art Deco *tableaux vivants* bringing a period dramatically to life. And Nureyev, whether teaching a tango to Nijinsky (Anthony Dowell) or reincarnating Valentino's roles (*Four Horsemen of the Apocalypse*, *The Sheik*, *Camille*, *Monsieur Beaucaire*), is excitingly cast. But the whole concept is questionable. *Valentino* is a sumptuously stunning mess.

Brought under fuller artistic control, Russell could produce masterwork after masterwork. It will happen only when producers rein in his adolescent fantasies, his Wouldn't-it-be-fun-if... attitude toward movie-making. Fun it may be, but great movie-making it isn't. It is self-indulgent, barely post-pubescent exhibitionism, fine for Twiggy in *The Boy Friend* and for Ann-Margret in *Tommy*. But Ken Russell has more in him than that.

His extraordinary visual sense, his sensitivity to great music, his obvious ability to wring or bring the best out of actors (Glenda Jackson, Vanessa Redgrave, Oliver Reed, Richard Chamberlain), his ability to conjure unforgettable images (the final image of *The Devils*, for example)—it could all come together, extraordinarily. But what Russell's fans think is his greatest asset is actually his greatest liability: his audacity. As long as his Puckishly mischievous mentality makes him mistake silliness for irony, this genuine artist who should be marshalling his considerable forces will continue to turn out trashy junk. *Valentino* is not a great movie; it is a glitzy flick, from the glitziest flick trickster of them all. You *must* see it, of course.

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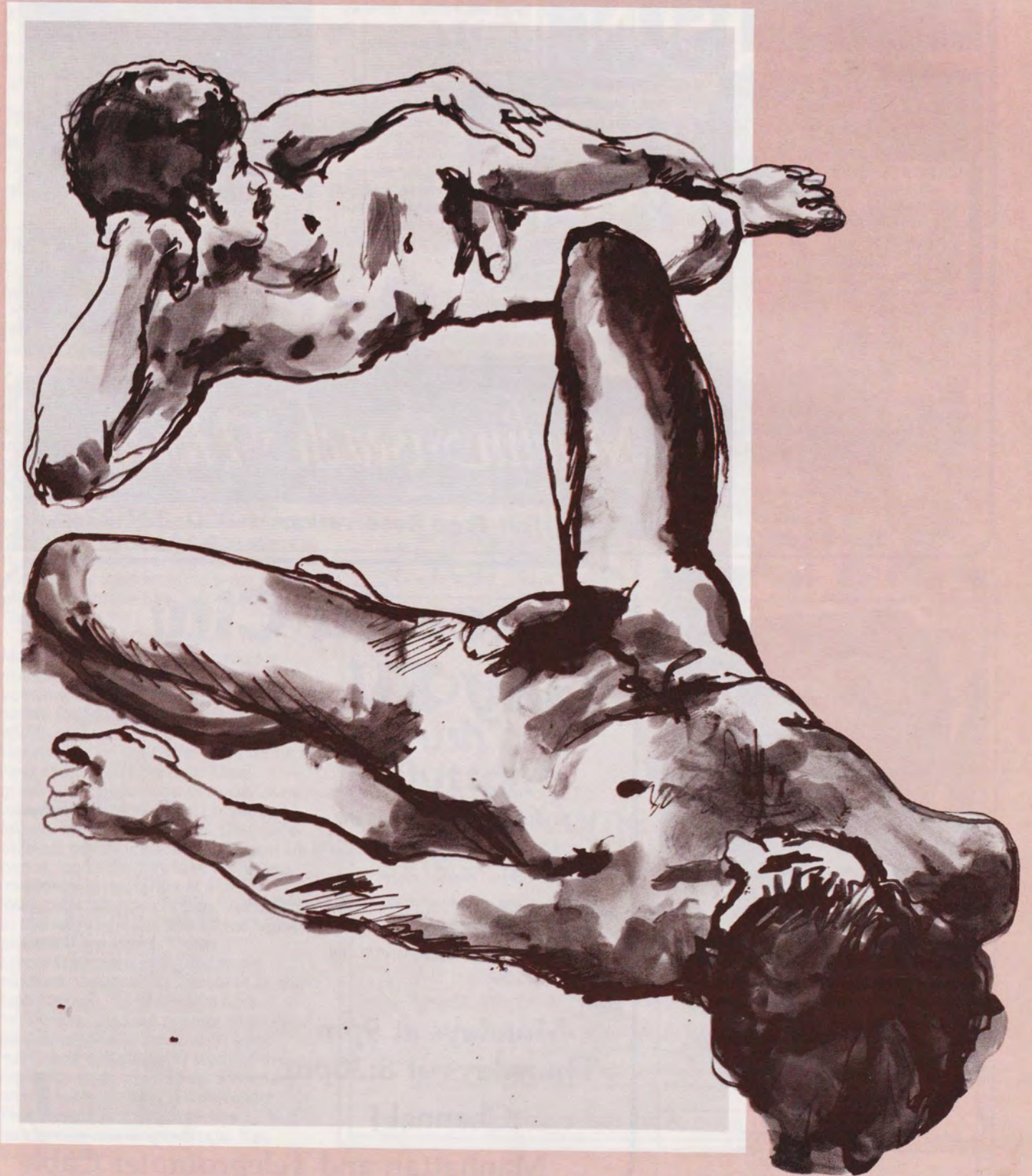
Mr. Gable was born in Pennsylvania and is a graduate of the School of the Philadelphia Art Museum. Possessor of a voracious appetite for learning, Gable has studied at the Art Students League, School of Visual Arts and The New School. He designs and illustrates children's books and was a fashion illustrator for many years.

The painter has had group exhibitions in New York and his sketches of the ballet classes of New York City Ballet are reflections of his primary love—Mr. Gable is an aficionado of dance and counts among his friends Rudolf Nureyev.

—Bob Prochaska











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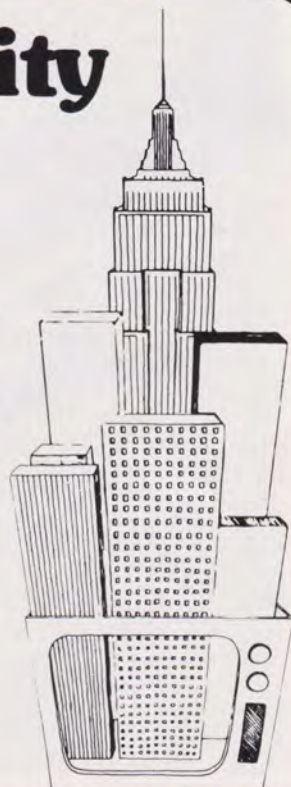
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By Michael Llewellyn

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This is called the "Organic High Market," and while a real need for marijuana, cocaine and LSD continues, a very definite demand exists for an alternative. Health food shops and mail order businesses are flourishing as they offer such items as kava root, goto kola and "legal grass"—a concoction of hops, damiana leaves, Korean ginseng, lobelia and yohimbe bark. (The latter product sells for about \$2.50 an ounce, considerably less than the marijuana street price of \$15 for low-grade Mexican in San Francisco or the astronomical \$50-60 for high-grade in New York). These preparations are designed to be smoked, ingested as capsules or with teas for reasons of "health and happiness" and are promoted as legal hallucinogens, euphorants and marijuana substitutes. Most of their ingredients do not appear anywhere on the state or federal Controlled Substances Act which define dangerous and illegal drugs. Yet.

Continued to page 59

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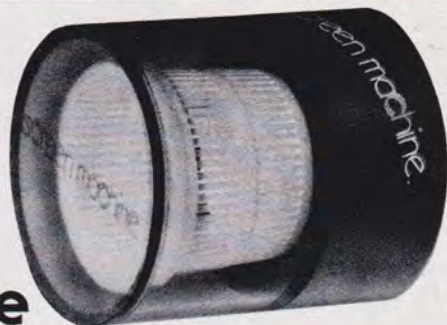
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# DISC SCENE

By Craig Scott Druckman

*Right: Jean-Luc Ponty*

**Artists Reviewed:** Diana Ross, Jean-Luc Ponty, Grace Jones, Pattie Brooks, Linda Clifford, Santa Esmerelda, Bebu Silvestri, The Mike Theodore Orchestra.

Tall, slender, slinky Diana Ross has already made her mark felt on these United States. From the very beginning, as the lead singer of a high school trio called The Primettes, it seemed as if she was destined for stardom. And since she emerged from the Detroit ghetto under the careful guidance of Berry Gordy, Diana Ross has become the world's most popular black female entertainer.

A velvet-smooth voice, a stage presence that rivals all show business greats, and an uncanny aptitude for acting that surprised us all in *Lady Sings The Blues* make up the many-faceted performer Diana Ross. Even more impressive is her relaxed attitude towards her own talent. When Diana is entertaining you she's having as much fun as you are. The warmth and love she has for her public, the ease she feels under the brightest lights has won her a loyal following.

Her hit songs have become an integral part of any sixties and seventies anthology. It was The Supremes that was able to knock the Beatles out of the number one position after their many months of dominance in 1964, and from "Baby Love" to "Love Hangover," Diana has seldom disappointed her public.

*Baby It's Me* (Motown) is a typical Ross album, a pop composite of blues, funk, and rock. Only one cut is not up to par, and that's the title song, but otherwise the album will be very well received. "Your Love Is So Good For Me" and "Top Of The World" have that driving intensity that is needed to set bodies in motion. When Diana wants to set a fire in your blood, she



just turns into teasingly seductive gazelle and starts her act. "All Night Lover" is a throwback to the days of The Supremes, and it's a fine tribute. They jazzy "Gettin' Ready For Love" and the tender Stevie Wonder ballad "Too Shy To Say" help round out another hit album for Ms. Ross. Anything less than supreme just would not do for Motown's Dowager Queen.

When Jean-Luc Ponty was three, growing up in a small French town, his father gave him a violin and told him to play with it. And he did, using the bow as a sword. But by five he'd begun to teach himself the more conventional uses of the instrument and at 17 he was thoroughly immersed in the classics. He graduated at the top

of his class from the Paris Conservatory and played for three years with the Lamoureux Orchestra. Now, at 34, he's the world's leading fiddler—but of rock, not Bach.

Ponty calls his speciality "jazz-rock" but his enormous popularity has given him the aura of a rock star. Jazz represents his rebellion against the restrictive classical training he underwent. Rock came in with the years he spent playing with Elton John and Frank Zappa.

Ponty composed, orchestrated and conducted all the music on *Enigmatic Ocean* (Atlantic Records), his latest album. His electric music fantasies defy definition, leaning more towards jazz than rock or pop, but fusing them





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all into one very progressive sound. "Mirage" is the most beautiful cut, combining Bob James with a dominating cathedral sound that floats through many of the pieces. His use of the electric violin is virtually creating a new genus in the current family of music and it should be dubbed *jean-luc pontius*.

*Portfolio* (Island) by Grace Jones has finally arrived. La Jones, as you may or may not know, is a Jamaican immigrant who on her way to becoming an actress evolved into one of Europe's top models. Her return to the States led to a recording career, which had begun briefly in France. While music seems to have occupied much of Grace's time as of late, it's at once obvious she has theater on her brain.

The entire first side of her new album is an offbeat medley of Broadway's three biggest hit songs of the past decade. Starting with Stephen Sonheim's "Send In The Clowns" from *A Little Night Music*, Grace works her way through *A Chorus Line*'s "What I Did For Love" and winds up with Annie's "Tomorrow." The large Philly production effort put into this medley seems to have Grace more in mind as a live performer than a recording artist, but it is interesting what they have this flashy West Indian do.

Side two begins with "La Vie En Rose," the classic Edith Piaf torch song, and Grace's modern rendition of it is more in keeping with her abilities than the Broadway medley. Done mostly in French, Jones needs no translation as she sings of love and lust, and the song joins her three previous hit songs also included on *Portfolio*: "Sorry," "That's the Trouble," and "I Need a Man."

I'm anxious to see Grace Jones turn to acting, particularly the possibilities offered by musical comedy or drama. What she lacks in vocal ability is made up for by her enthusiasm and physical presence. *Portfolio* is far from being the best debut album she could have done, but it serves a more important purpose in introducing a seventies phenomenon. What will become of Grace Jones is so uncertain, but her potential is unlimited.

Excitement comes to us from Hollywood in the pretty form of Pattie Brooks. A former backup vocalist for Donna Summer as well as for Diana Ross on *Baby It's Me*, she's combined efforts with producer/arranger Simon Soussan (who did "Uptown Festival" by Shalimar) to give us a brilliant debut album, *Love Shook* from Casablanca Records.

With the music industry dominated  
Continued to page 62

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# *Deadline: Africa* **FASHION**

Photographs by Jurgen Vollmer

All over Africa, widely differing international styles mix and mingle gorgeously. In the streets of Dakar, an African woman's scarlet-colored boubou and matching head swath contrast startlingly with the Moslem simplicity of a man's white caftan. And an African teenager is quite likely to wear denims and a Lacoste shirt, even in a remote Mandingo village.

But what about *you*, if you're Africa-bound? For trekking from Dakar through Gambian jungles to Juffure, *Mandate* editor John Devere—below left, strolling through the market at Joal-Fadiouth with two young Africans, Pierre and Jacques—chose many-pocketed khakis and green army fatigues.

Ideal for bushwhacking your way through the jungles of Senegal or the local disco is the paratrooper jumpsuit at right. It has a zipper front that can be lowered below your equator and a removable drawstring waist, cuffs and bottoms. Army green in 100% cotton duck. Sized XS, S, M & L. \$65. From the Great American Clothing Company, 33 East 65th Street, New York City 10021. (212) 249-9897. The jumpsuit is worn, tucked into black riding boots, by Thierry Hennekinne, the stable keeper for Les Ecuries in N'gor village, a resort area outside Dakar, the capital of Senegal.

Far right, Thierry relaxes with one of Africa's least dangerous cats in a 100% cotton caftan in beige with white stripes. Greek-made and available at Macy's, New York. \$50. One size.











Blazing African sun may tempt you to underdress. But Africans themselves wear muumuus and boubous and caftans and djellababs that are specifically designed to cover you up, head to toe. Quite simply, African and Arab clothing is designed to insulate, yet allows great freedom of movement. Safari suits are made of khaki and twill, not the lightest materials, because they too insulate from the sultry African sun. You may discover, to your surprise, that the more you wear, the cooler you feel.

When traveling in Africa, khakis or denims or army fatigues will let you unhesitatingly sit in the bottom of *pirogues*, dugout canoes, to go up the Gambia River, and you won't have to worry about creasing your Cardin. In fact, African heat and humidity demand that you be somewhat casual in matters sartorial. If you recall Kate and Bogie swatting mosquitoes on the African Queen, you'll know why long sleeves are advisable, even during the day.

For the serious safari-goer, stylishly stunning and terrifically pragmatic safari suits can be found in the shops of the Nairobi (Kenya) Inter-Continental Hotel and the Nairobi Hilton. Ahmed Brothers (P.O. Box 254, Nairobi) will even mail you a measurement form in advance and have your tailor-made outfit ready when you arrive. Allow 6 weeks and expect to pay about \$150 for the suit, including boots.

Right, Thierry tops his paratrooper jumpsuit with a quilted walking coat, for a very together coordinated look. It's 100% acrylic gabardine in forest green. Sized XS, S, M & L. \$120. From the Great American Clothing Company.

Top right, French soldier Dominique Boyer, stationed in Dakar, joins Thierry. He's relaxing in a blue caftan of 100% cotton, embroidered neckline, available at a native market in Dakar (after some vigorous bargaining) for \$10. One size.

Moroccan djellababs are also ideal for lounging at poolside, at home, anywhere. Some of the best are at Velasco's, 26 Boulevard Mohammed V, Tangier. Prices vary according to fabric, and cotton djellababs are around \$100. Unlike elsewhere in this Arab nation, bargaining is discouraged in Velasco's.

Below right, Thierry and Dominique take five between shootings. Their French-made swim trunks are their own.





## *Dateline: Africa*

Photographs by Jurgen Vollmer  
Illustration by Robert Ein

# FASHION



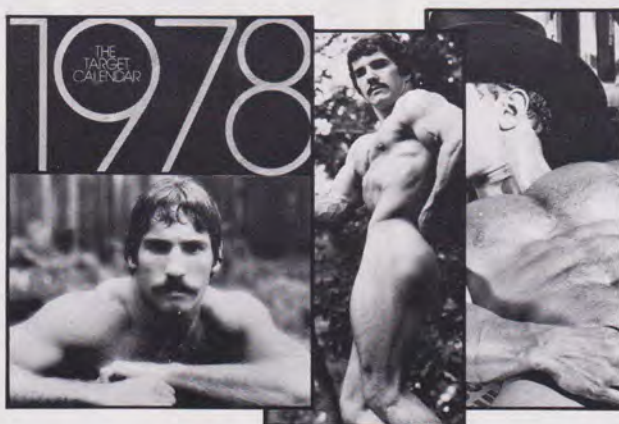


# Great gift ideas from Target



**Dart #5.** We're happy to introduce to you a young man who we feel sure is going to be very big in your life. CHUCK GATLIN works a ranch in the foothills of the Catskill Mountains, where years of rugged outdoor ranch life have molded a beautifully symmetrical body and a head as clear as a bright sun in a blue sky. And speaking of skies, that's the limit where Chuck is concerned. He doesn't know the meaning of the word "up-tight" and if, as they say, one picture is worth a thousand words, this magazine will easily fill up your shelves! (5½" x8½"; 36 pages, 10 in full color; deluxe stock.)

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**The Target 1978 Calendar:** Popular STEVE SARTORI graces the full-color cover of our calendar for 1978, and that's just the beginning. The line-up includes WILL SEAGERS, TOM "ROGER" GARRETT, JOHN COLBY, GLEN DIME and several others in over two dozen photos, including some brand new faces. We've also added four pages of sumptuous full-color and printed it on an elegant glossy stock. All of which adds up to as nice a package as one could hope to find under the tree. He'll thank you *at least* twelve times next year! Begins with December '77 through January '79; 32 pages; 8½" x11" (opens to 8½" x22").

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**Targetpak-2.** The all-new version of our famous Targetpak includes four new brochures especially printed for this edition, which catalog our magazines, movies, photo & slide sets, and artwork from Stephen, Etienne and Tom of Finland, making it easy for you to refer to your particular interest. We've also included samples of our work and information on how to get on our confidential mailing list. Nearly every model who has appeared before the Target cameras is represented in this lavish 5½" x8½" folio, and the heavy-duty glossy cover, of a quality you've come to expect from Target, makes an excellent binder for your permanent collection of Target brochures. You'll want one for yourself, and don't overlook that special friend who's always borrowing your Target magazines and forgetting to return them!

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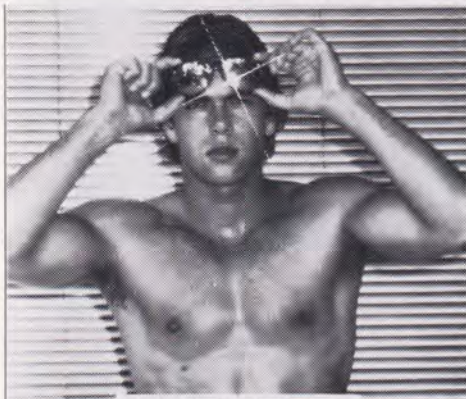
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## HIGH TEA

Continued from page 47

According to Dr. Michael Gerber, a California physician, the clientele for organic highs is "mostly upper-middle class, self-realized human beings with an awakened consciousness. They are interested in reorganizing their body chemistry so that the body will take care of itself." The degree of high varies considerably, depending upon the nature of the plant itself, the degree of usage and the chemistry of the individual user.

Merchandisers of these products are not making false advertising claims. Baby Woodrose seeds contain lysergic acid amides, substances similar to LSD that can, in fact, produce sensory enhancement. Mandrake or nutmeg sipped in tea are reportedly hallucinogenic, while smoking juniper or thorn apple can produce heavy hallucinatory effects. Scotch Broom is both a strong sedative and hypnotic, Snakeroot a tranquilizer, and lobelia is termed a mild euphoriant. It's the lobelia in "legal grass" which produces something like a high.

While the use of herbal medicines dates back to the ancient Chinese and Egyptians and early Greeks, this non-medical experimentation is a relatively new phenomenon. *The Journal of the American Medical Association* fears a potential abuse problem and advises physicians to "be aware of the psychoactive effects of these compounds, particularly those effects resulting from long-term use, even when acute effects are minimal or nonexistent." Ms. Carmen Heliston, head of the Pharmchem Foundation in Palo Alto, observes, "There are a lot of medicinal plants that are psychoactive. They just haven't gotten around to listing them as illegal substances—but they probably will." Her preliminary research has turned up no evidence of harmful side-effects from the so-called organic highs. But she added that "no exhaustive study has yet been undertaken." The A.M.A., on the other hand, recently reported a series of cases in the *Journal* in which the user suffered from a number of symptoms ranging from ataraxia and nausea to various respiratory and cardiovascular difficulties. The products utilized included Mint Bidis and Hare Rama Bidis cigarettes, kavakava, nutmeg, thorn and gotu kola.

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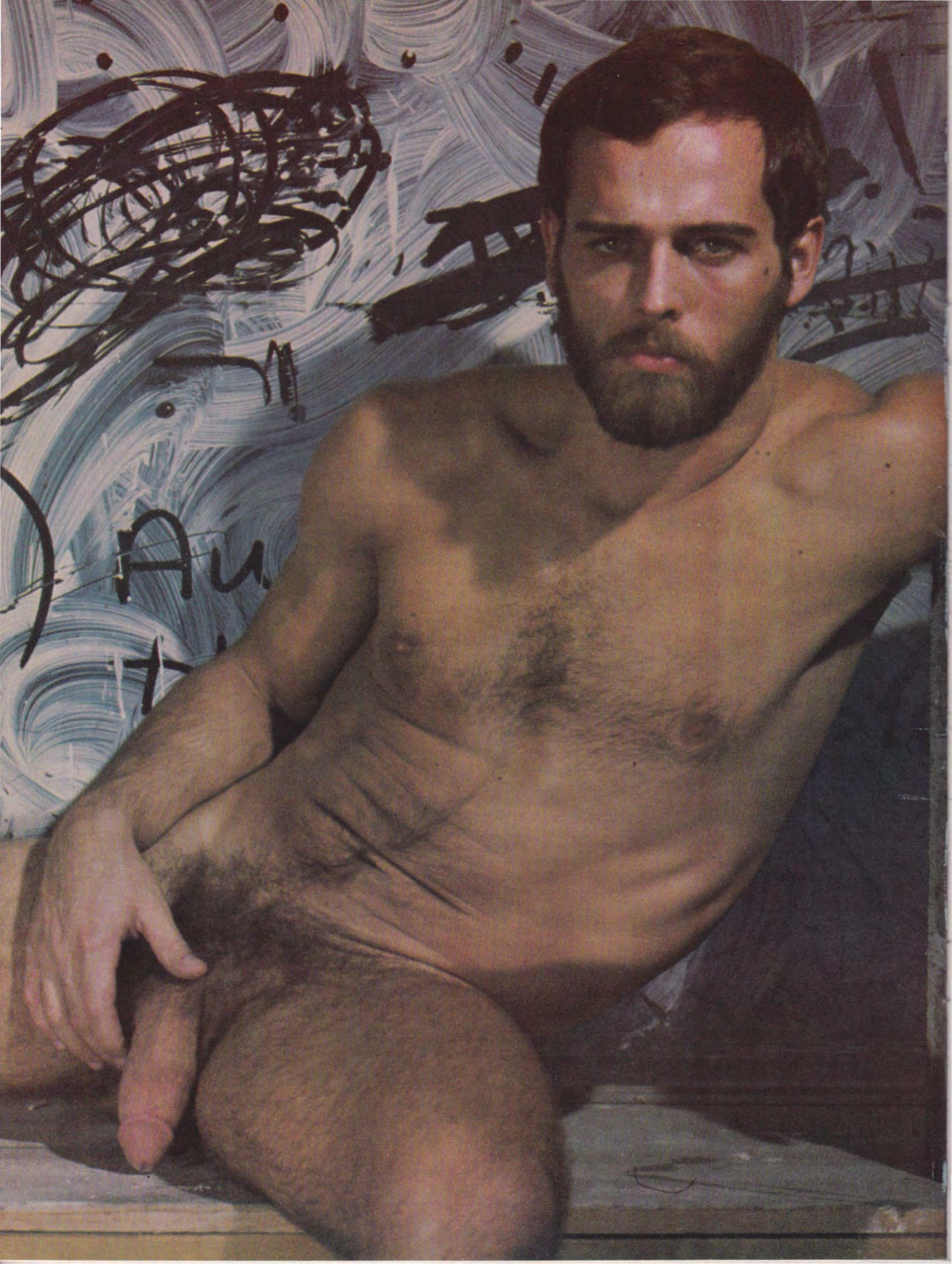
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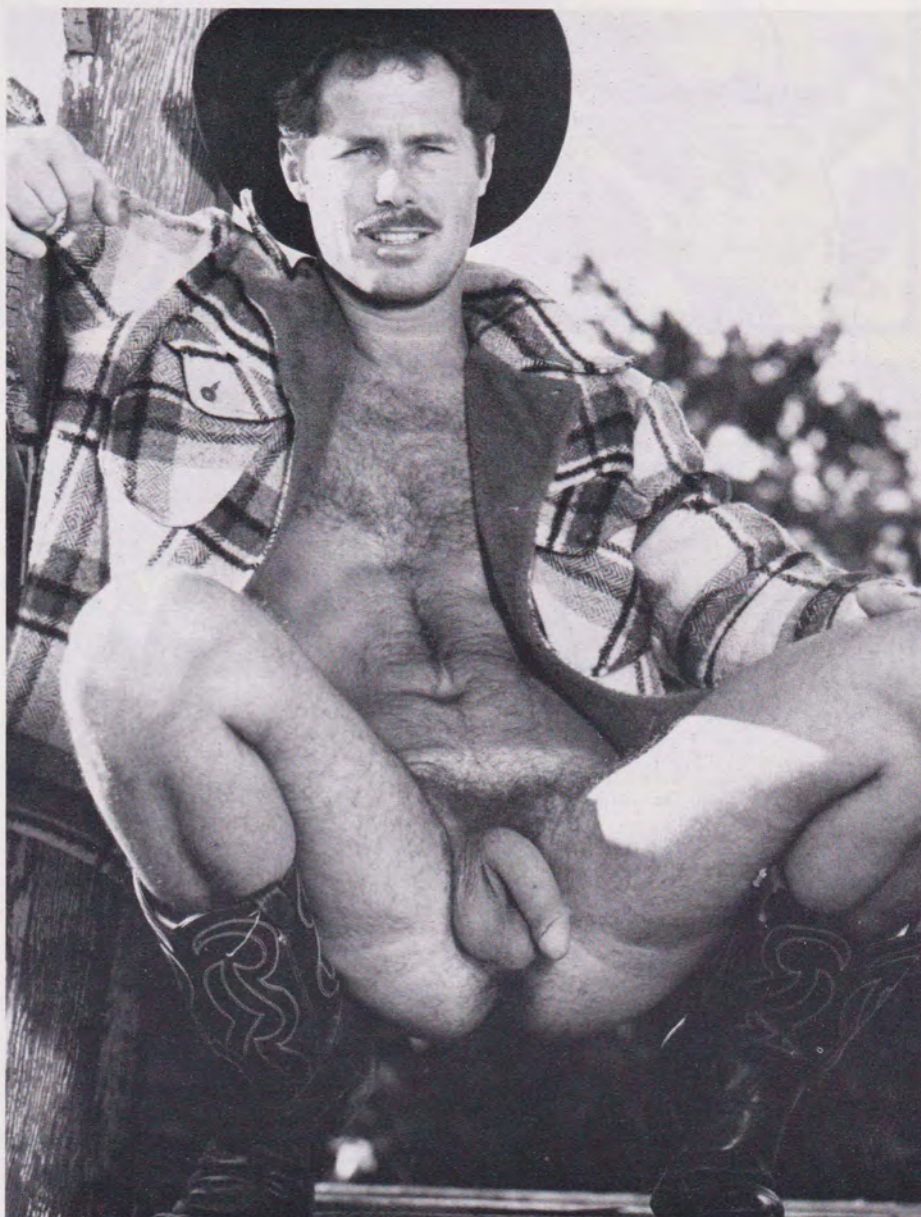




# DAY BY DAY, STUD BY STUD

The numbers pictured here—humpy, humpy—just might whet your carnal appetite for the 1978 *Mandate* calendar. If hot hunks are your thing, you'll want to begin each month with a different one. *Mandate* carefully selected the men to offer something for everyone, running the gamut from innocent youth to 100% men like these. And there are plenty of close-ups of uhm...certain body parts.

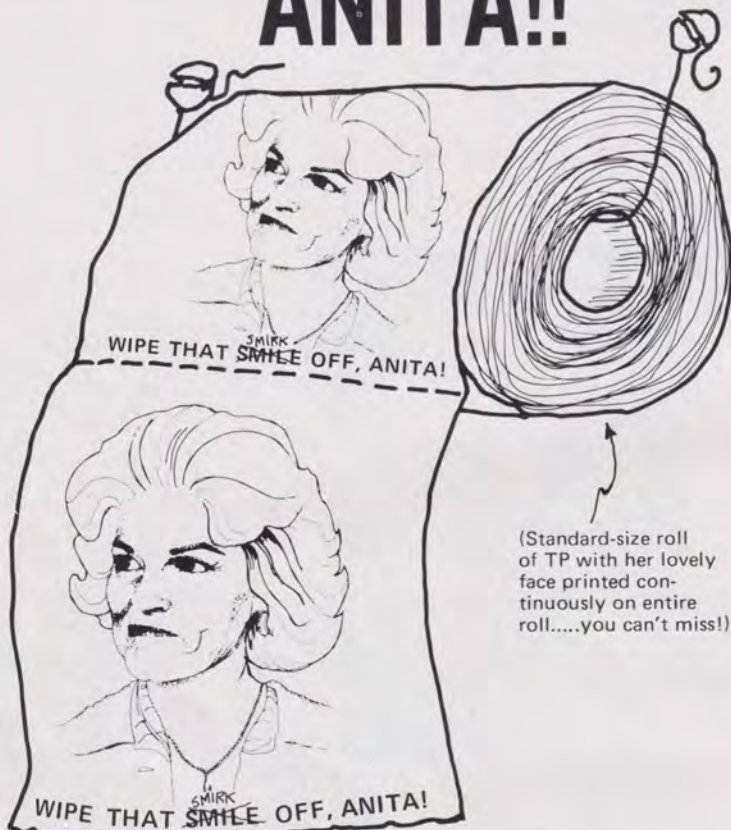
The world's top male nude photographers were chosen to bring you this calendar. They include Colt, Don Hanover, Dudley, Len Tavares, Ron Larson, Roy Dean, Target and Jurgen Vollmer, and the result is dynamite. The calendar is available for \$5, plus \$.50 postage from *Mandate*, 155 Avenue of the Americas, New York, New York 10013.



*Day by day, stud by stud, Mandate's 1978 Calendar contains macho marvels like Colt's Eddie Calhoun, right, out-of-doors and out-of-sight. The sizable gentleman at left is from Target Studios.*



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## DISC SCENE

Continued from page 51

by heavy rock on one side and the electrified European sound on the other, Soussan has arranged the album to show her at her best. When she sings he avoids all gimmickry—and, while her style and substance is more upbeat, Ms. Brooks' voice reminds me very much of the refined Judy Collins.

While some synthesization remains in the background sound of the Simon Orchestra, the strong string section is bright and vital to the spirit of *Love Shook*. "Girl Don't Make Me Wait" is a throwback to the mid-60s pop ballad "Those Were The Days" and German cabaret songs. "Love Shook" is the most arresting of the album's cuts, and when the lyrics evolve into a simple "la-la-la" Pattie becomes a gay, happy Dorothy skipping along the yellow brick road to Oz.

"Let's Make Love To The Music" shows Pattie at her best vocally. For his "Popcorn Medley" of three Top Forties hits ("Popcorn," "Black Is Black," "Na Na Hey Hey Kiss Him Goodbye") Soussan borrows Carrie Lucas and The Whispers to serve as backup vocalists. The result is a fun trip down memory lane which doesn't get lost in its own nostalgia.

Love is described on the album as being like an earthquake, a hurricane, a windstorm—it is more accurate to use those terms in describing the effect of the very talented Pattie Brooks on her audience. One can see her as a possible successor to the incredibly successful Donna Summer, providing an *All About Eve* for the Pop Music World.

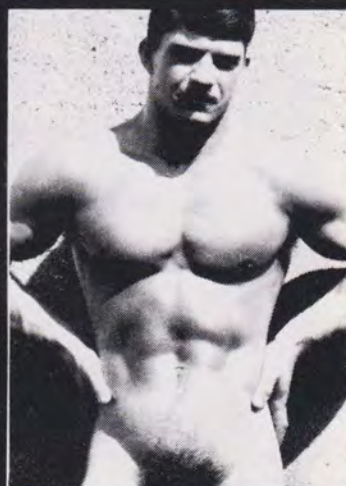
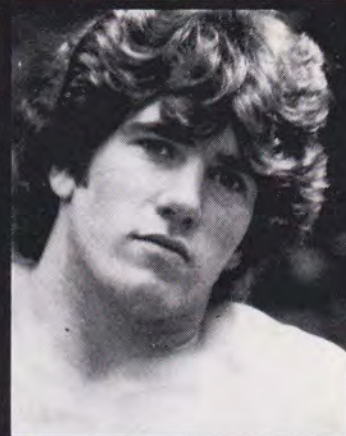
Linda Clifford began her career as a television actress at age four. A former Miss New York State, she's been under the personal guidance of Curtis Mayfield, and after several associations with small record labels that seemed to fold right after her signing, she's finally arrived at Warner Brother's Custom label. And her first album for them, *Linda*, is a strong one.

Many of the songs she records have become associated with other artists. "Still In Love With You," the Al Green standard, has been left intact, and Linda sounds amazingly like Al's lethargic falsetto rendition. Rod Stewart's "Tonight's The Night" is far better off here in the hands of an artist who can sing—Rod's rasp is rather tiring. Other compositions, such as "If It's Magic" by Stevie Wonder, "One



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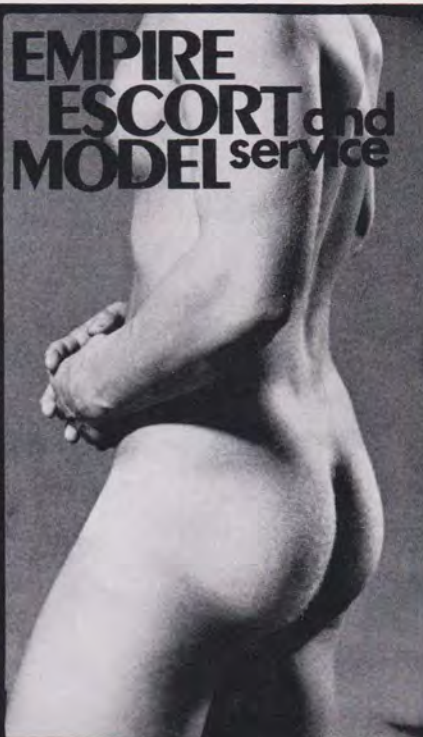
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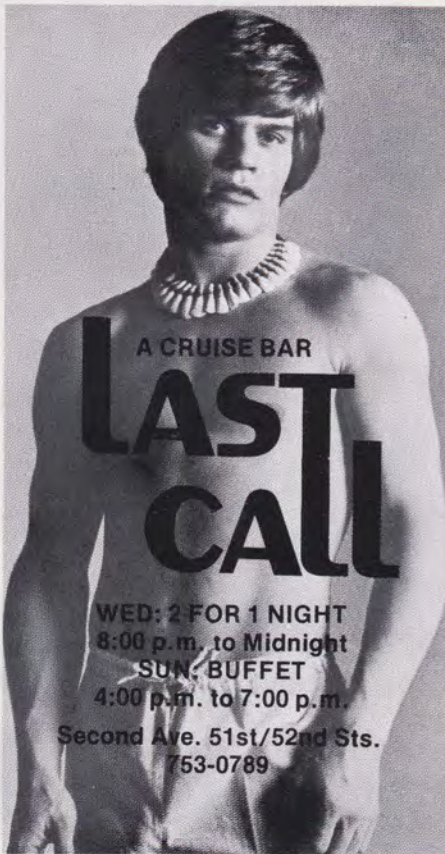
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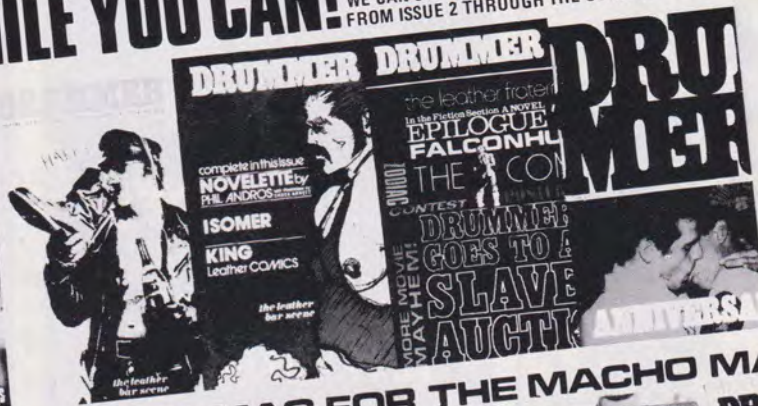


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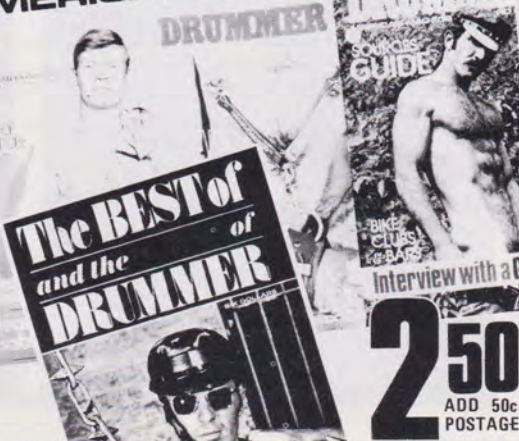
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Thing On My Mind," "You Can Do It," and "Be Tender With My Love" make Linda an album for everyone. Linda promises to be a very popular singing artist with a successful future.

Finally a trend that seems to be catching on is a move towards Hispanic music. The old Animals' smash from the sixties, "Please Don't Let Me Be Misunderstood," has been transformed from rock to a disco smash with a definite salsa mold by a group called Santa Esmerelda, an import soon to be released by Casablanca. El Coco's *Commotion* (AVI) has been finding a large audience, as have two other briskly moving albums.

*The Sensuous Sounds of Silveti* (Salsoul) by Argentina's Bebu Silveti is an instrumental with slight vocal backgrounds that has been described as "champagne elegance." More often than not it appears to be the soundtrack for an unfilmed Italian thriller, but that sort of music can be very arresting. With song titles such as "Voyage of No Return," "Coconut Rain," and "Primitive Man," it should be observed that Silveti is not easily classified as anything but Latin pop. His is a clean, pretty style of music that shouldn't be taken too seriously except as an enjoyable escapade with sax and harp.

*Cosmic Wind* (Westbound) by The Mike Theodore Orchestra does for space travel what Barry White once did for love. Fresh from his successful teaming with Dennis Coffey, Theodore breaks out on his own to take the electronic European style and blend it with a predominantly Latin sound. "The Bull" and "Brazilian Lullaby" are the hottest songs, both American versions of South of the Border beats. With the spirit of salsa as the essence of his crafting here, Theodore produces a very enjoyable album that is unlike anything that can currently be heard.

## AFTER DARK

Continued from page 29

tour of the Casbah and Medina, a camel ride, his daughter, his son and finally himself. All for a fee, of course. Morocco has become one of the most popular tourist spots in Africa and with good reason: bargains galore, beautiful scenery, beaches and ski resorts, fine cuisine and the mystique of cities with such names as Marrakesh, Casablanca and Fez. The only negative result of this influx of foreigners has been to call too much attention to the seductive activities of the Arab boys and a subsequent

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tightening up by the police. Still, sex is readily available. You might try the Coco Beach, a bar-restaurant on the outskirts of Tangier. The Belima Hotel, 13 Rue Magellan, is another possibility, and the Hotel Marie Antoinette, 6 Rue Francisco de Victoria, has an all-male clientele, for whatever that's worth. If young Berber Arabs are to your liking, try Casablanca's Park Hautey in the oasis section. Belly dancing is strictly a male sport in Morocco (the female dancers being imported just for tourists) and is found everywhere. The boys are fully clothed but talented, charming and often available. Be discreet. For those who are into really bizarre practices, you can *literally* buy a slave in Agadir. The place is called Aslia, difficult to find and secretive, as would be expected, but this is your chance to play a real master if that's your thing. Ask anyone who looks as if he knows his way around the underground.

Just south of Morocco is the Spanish Sahara, a barren stretch of desert where, believe it or not, one can score in the capital city of El Aaiun. It's most easily accessible by day-trip from the Canary Islands, and an establishment called the Bazaar Erguibi, Zoco Nuevo 47, is part of the conducted tour. Both the Arab proprietor and his sons are available. Simply ask to be shown more merchandise upstairs and take it from there.

Also in north Africa are Egypt, Algeria and Tunisia, each offering its own unique delights. Homosexuality is illegal in the former land of the Pharaohs, but room service in Cairo can be most interesting. Also in the capital is the famed and highly recommended Madam Fatima's Establishment on Ahran Street. Here is a staff of both sexes, skilled in their arts and definitely worth sampling. A request for an oil rub at the Nile Hilton Health Club can also be rewarding. In Algeria, French is almost a necessity in a country where you can find safe and usually "cooperative" hotels, especially the less expensive ones. Homosexuality generally goes unnoticed almost to the point of encouraging it. The young men here don't expect to be paid and in fact consider it an honor for you to let them make love to you!

The real paradise for Arab youths, however, is undoubtedly Tunisia. The beautiful, swarthy, dark-eyed lads with tempting derrieres are ready,

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FIGURE B

FIGURE E



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# STUD SERVICE

# 1978 COLT CALENDAR

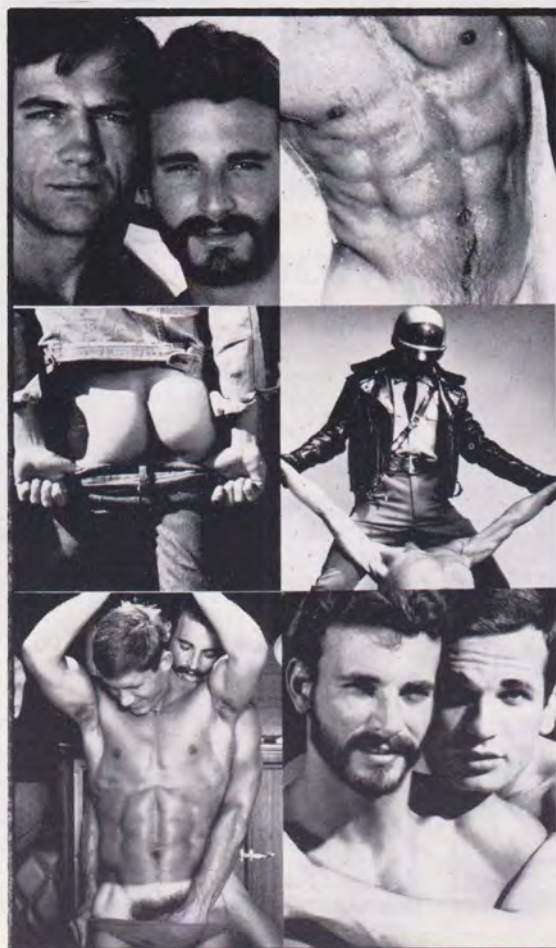


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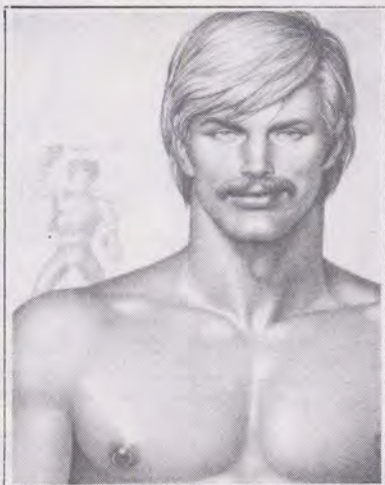
Our discovery **AL PARKER** is just too much — for one magazine at least so here's two super goodies that are jam-packed with photos with the Colt touch. Al appears in searing solos and duals; included is the *complete* session with Bob Bishop; playtime with our Tony Romano; we introduce badass cop Wolf Dehner and to top it all off, Toby, in a wet and wild party you won't find anywhere else. In all, parts one and two of this new GALLERY contain *over one hundred* new photographs with sixteen in full color. It's a great bargain — besides being lotsa fun between the sheets, er, pages.



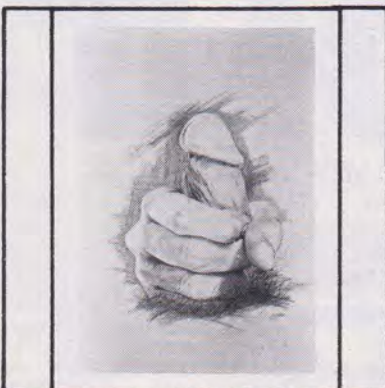
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willing and able to service you. A smile goes a long way here as you will quickly learn. The only drawback is that you will be expected to pay, especially in the main tourist centers like Tunis and Hammamet. The cost of sex is, like most everything else, determined by bargaining, and you should never pay the first price quoted. A worthwhile side trip is by train from Tunis to Gabes in the south of Tunisia, traveling second class. In fact, "oeil de Gabes" is French slang for sphincter. It means "Gabes' eye," and crops up often in Genet novels. Locate a quiet part of the train and wait for the gregarious Arab boys to make you an offer you can't refuse. Unlike in the north, they're not yet exposed to many tourists and as a result don't expect big money. A small token such as socks, a tee shirt or the like will suffice.

In the interior, Kenya has some interesting opportunities. In Mombasa and Malindi, there are places called Shoga Houses staffed with boys. They're primitive and intriguing but—beware!—not always safe. On the island of Zanzibar, now a part of Tanzania, an inquiry with the

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receptionist at the Zanzibar Hotel may help you find what—or who—you're looking for. The Pigalle Hotel in that city is mixed, but a possibility. On the west coast of Africa, the city of Abidjan in the Ivory Coast offers three spots where you can meet tourists and natives. Try and find your pure black African at Le Saloon, Chez Babouya or the Ascott Tagade Club. All three serve liquor and food, and there's dancing at the latter.

In Dakar, Senegal, ask any taxi driver who can steer you to hashish, marijuana, and young men. Young Lebanese hang out, on their motorcycles, in front of the bar Le Ponty on Avenue Pompidou. The French military sit around Le Rustic, looking homesick and sexually deprived; also on Avenue Pompidou.

In Gambia, the capital city Banjul offers a subtle underground: young men around the downtown Apollo Hotel can steer you in the right direction. It's Mandingo country...

At the very bottom of the continent is South Africa where homosexuality is legal for those over 18. You should ask a local for an opinion on the legal situation though, as well as for details on what you are permitted to do under the racial laws. The relations between blacks and whites are, as everyone knows, extremely tense. In Cape Town, the Ballroom Club, 65 Church

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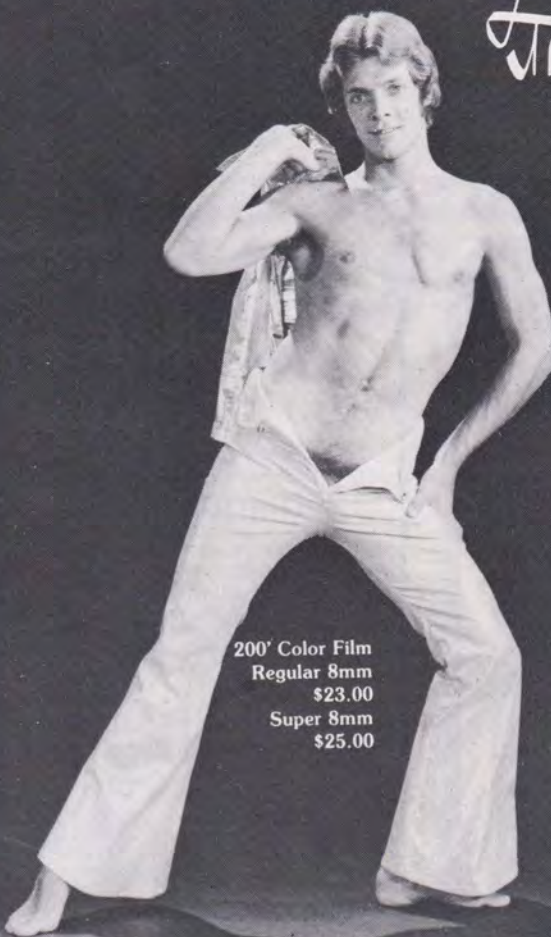
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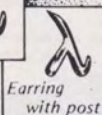
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Street, is popular on weekends. Bring your own alcoholic beverages; mixers are available. Bachelor's Cove near 4th Beach, Clifton, is a gay gathering place, but nude sunbathing is now illegal. In Durban, the Stardust, 6 Union Street, is an appealing private club. The owner can arrange accommodations for visitors if you write ahead to Box 433, Durban, Republic of South Africa. Also recommended are the Butterfly Bar in the Skyline Hotel, corner Twist and Pretoria Streets, and the London Health Clinic, a bath at 9 de Villiers Street. To be avoided at all costs is any outdoor cruising by the lake in the town of Florida, the site of several recent brutal murders.

This is only a very brief overview of gay activity in Africa, a land of truly striking men and an amalgam of races and nationalities that offer something for almost everyone's tastes. You can choose between tawny Arabs and white Afrikaaners of Dutch or English extraction or exotic Egyptians and ebony-skinned Mandingos. If you steer clear of the newly emerging countries which are usually undergoing serious political, social upheavals, you can have a rewarding visit to this mysterious continent. Or, to phrase it differently, you can have a truly gay time in every sense of the word.

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However irrational it might appear, every man would like to have a large penis. It is only natural to think that something bigger and better will behave that way. And the truth is that the vast majority of people do think that way. Dr. Richards explains that this preference is not completely due to just psychological pressures or social coercion. "The explanation for the people's choice is that a thick penis causes greater stretching of the sphincter and a greater feeling of being filled."

**This frank, often blunt book will entertain and inform you as you discover...**

- Male semen as a cosmetic some people use (p. 21)
- Why men—and their partner's, too—want a bigger penis (p. 26-27)
- "High-riding" as an exciting sexual technique (p. 30-31)
- A connoisseur's guide to erotic orgasm (p. 33-37)
- The benefits of voyeurism (p. 40-43)
- What oral sex can do for you (p. 43-45)
- Is anal sex healthy? (p. 45-46)
- Sadomasochism, discipline, submission, domination, spanking (p. 47-49)
- Why masturbation is okay (p. 50-52)
- Amazing myths and legends of the penis (p. 63-68)
- Penis problems and diseases (p. 80-90)
- What to do about premature ejaculation (p. 92-93)
- Help for impotence (p. 95-100)
- Sexual aids, ancient and modern (p. 103-105 and 107-114)
- The unique pleasure buttons (p. 121)
- The power of fantasy (p. 128-130)
- Group sex—advantages and disadvantages (p. 130-131)
- The well-dressed penis (p. 141-143)
- and more!

## Is It Achievable?

There is little doubt that a larger penis is a worthwhile goal. But can it be done? Dr. Richards believes, based on his study, that "You can definitely enlarge the size of the Penis." The problem is simply how? Which methods work? Which methods are just rip-offs or quackery?

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Years of intensive scientific study of penis enlargement went into the writing of **The Penis**. Its reports on controlled medical experimentation with penis enlargement show what happened with one particular method. After collection of initial basic data, the patients were instructed in this method, which is described in detail in language that any man can understand.

Changes began to be recorded during the second week. At the end of the experimentation period, the average length increase was greater than 16%! And the average breadth increase was more than 15%! Among a second, similarly selected group of subjects who were not instructed in the penis enlargement method, **no increase in penis size was found!**

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specialize in that. I don't especially want any part of it. I run a decent, clean, legitimate business and don't want anyone to get hurt. Discretion is of the utmost importance. I recently took seven escorts to a very elegant party in Washington, D.C. hosted for a group of Arabs. We weren't supposed to actually mingle with the guests of honor, but when it was time for the Arabs to leave, my boys had to be there to leave with whoever chose him. It was all very tastefully handled. And, believe me, we made a bundle.

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T: That's what I'm working toward. And I don't see any reason why it won't happen. I'm licensed as a modeling service and I do in fact provide models for national advertisers. I'm incorporated with stock and the lot. Like I said, it's basically a legitimate proposition. I'd just like to see the term "hustler" take on a new connotation. "Gigolo" has a lot more respect in Europe. After all, female prostitution is a fact of life. It's time America owned up to the fact that male prostitution is, too. And it doesn't have to be a \$10 hand job in a filthy midtown alley.

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# SKIN FLICKS

## TAKE ONE

From pornpic director Wakefield Poole comes yet another film that departs from the usually rather mundane gay skinflick fare. Poole broke the mold for movies in this genre years ago with the now classic *Boys in the Sand* which has been seen by more people than any other gay film in the world. It was Poole who brought a touch of class with clearly focused

camerawork, realistic color, very appealing actors, good music and interesting story lines. *Boys* was followed by the surrealistic *Bijou*, a film that has been used by Brendan Gill to demonstrate his lecture, "Life Enhancing Qualities of the Blue Movie."

With *Take One*, Poole moves even more deeply into the world of homosexual fantasy, inter-viewing eight very

handsome young men and filming them as they turn their fantasies into reality. It is a movie-within-a-movie, the performers doing their thing for the cameras and then coming to San Francisco's Nob Hill Theatre to see a screening of the results. At this point they see themselves as others see them and take their dreams a step further by getting sexually involved with other cast members onstage, in the men's room, in a hallway and even in the projectionist's booth. Incidentally, you'll want to see more of Guillermo Ricardo, that humpy projectionist. He's in the action all too briefly.

Some of the fantasies explored should be mentioned. The reminiscences by Nick Ritter of his adolescent days of racing around in his car are brought to fruition as he indulges himself in a

session that can only be dubbed "autoerotic." Two brothers, Dutch and Rudy (!) Valentino, have sex together for the first time and Poole is there to record it. A leather experience is one of the movie's highlights. Bill O'Connell and Phillip Borden portray two sleepy lovers awakening in the morning for a drowsy, sultry session of lovemaking. (O'Connell's profile belong on a Greek coin.) Humpy Richard Locke of *Kansas City Trucking Company* gets it on with his real-life lover, Alexander Stewart, in a literally hot, hot scene atop the roof of their desert home. Sweaty, steamy stuff indeed. And there's much more.

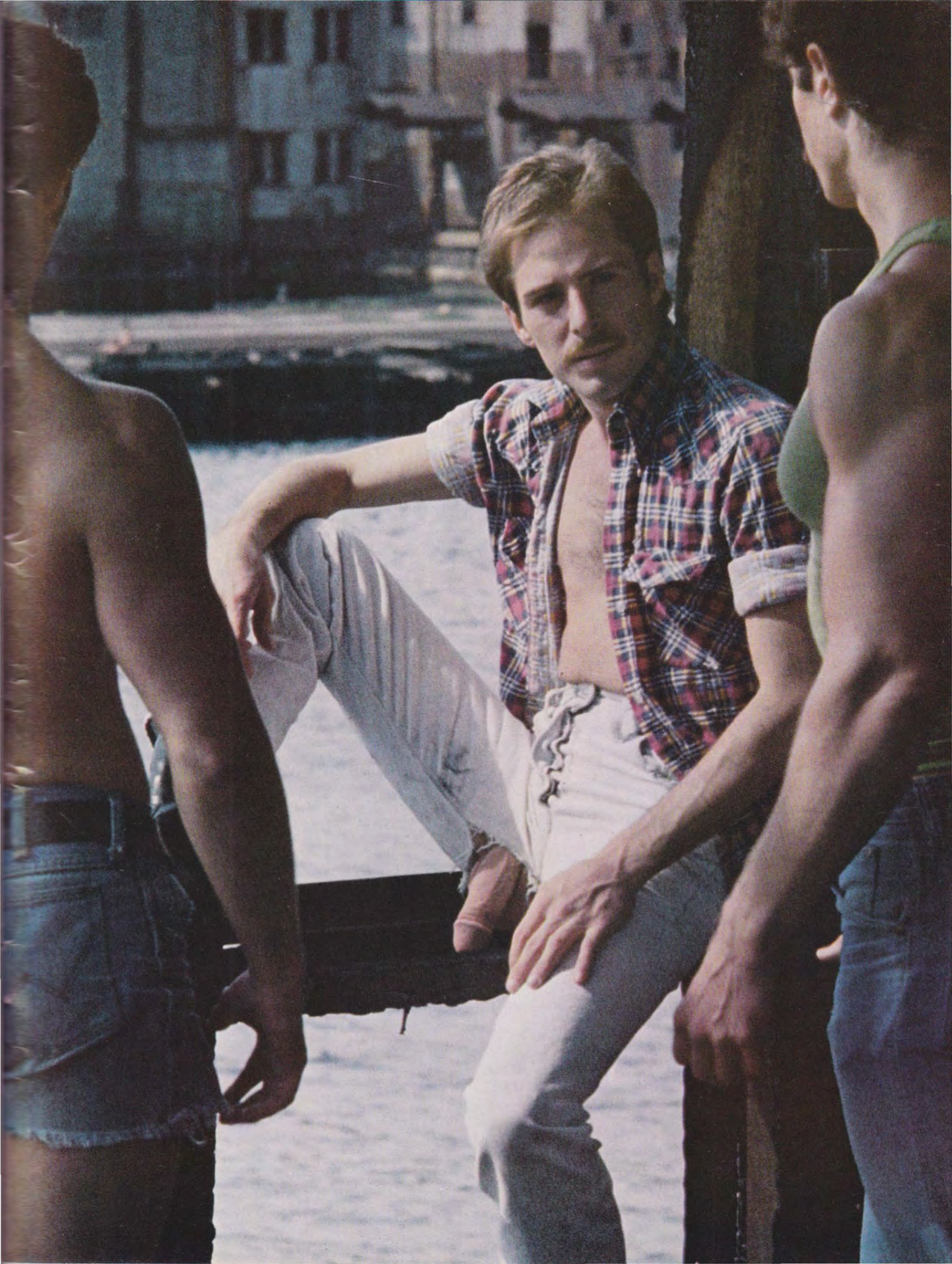
To say the movie is overly long is not unfair. Poole has a reputation for lingering with his cameras and actors, as any of his legions of fans will testify. But the sexual action in this 100-minute film is worth the wait; it's not as hot perhaps as in some others, but the word here is understatement. Poole seems to be attempting to heighten the erotica by making the viewer hang back a bit. His use of dialogue for the first time is successful, resulting in clearly spoken lines, not the garbled, tinny speech so common in these films.

You know what to expect when you attend a Wakefield Poole film: something unexpected! *Take One* won't disappoint you.

*Left: Brothers get to know each other intimately in Wakefield Poole's hot new flick, Take One. Opposite page: Jayson MacBride, this month's centerfold and the star of the pornfilms Harley's Angels and Hothouse, is joined by a couple of studs for a group grope session, from the new Manhandlers #1 magazine. Photo: John Gamble.*









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# MANDATA

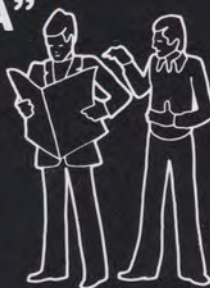
## TOGETHERNESS

If you are gay, a single parent, a woman, swinger or just plain tired of an irresponsible system, investigate an organization called All Together. The group has a number of services to assist you in a variety of ways. The *All Together Journal* includes articles of interest to all members, advice and help column, problem exchange and LifeStyles Directory. A legal assistance program is there for members who suffer economic loss because of their lifestyle. There are nondiscriminatory insurance plans, discounts for books of special interest and an opportunity to be heard through a membership questionnaire reflecting the needs, desires and suggestions of members. The cost of an annual membership is \$10 for one person, \$5 for each additional person living with you in the same household. Contact: All Together, Suite 1416, 205 W. Wacker Drive, Chicago, Ill. 60606. Telephone: (312) 782-4398. The organization is very definitely worth checking out and is the opportunity to make yourself heard.



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