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# HUSTLER

FOR PEOPLE ON THE GO

JULY 1974 \$1.25

PREMIER ISSUE!  
BEN GAZZARA  
(QBVII)  
INTERVIEWED,  
ALSO  
PAUL McCARTNEY  
AND BOB DYLAN,  
HUSTLER CLUBS  
VISITED! ARABIC FOOD,  
OUR SEXUAL ADVISOR,  
OUR MONTHLY HUSTLER,  
A SELF MADE MAN INTERVIEWED  
AND 40 PAGES OF GIRLS!



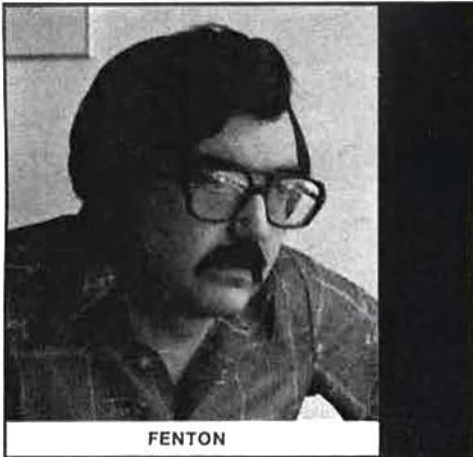


Miller time

**If you've got the time,  
we've got the beer.**



# SHOW AND TELL



FENTON

**RON FENTON**—Founder and former publisher of Gallery Magazine. He has done extensive work in the publishing and computer fields. His creativity in bringing Gallery to a smashing newsstand hit, will be combined in *HUSTLER* with a genuine interest in Von Däniken and other mind-expanding features as *HUSTLER*'s co-founder, co-publisher and editor.

**Frank Lerner**—A photographer, he has had a studio in New York for twelve years. He works on such accounts as Neiman-Marcus, Revlon, Vogue, Faberge, is the former owner of design studios in the New York metropolitan area, and does fashion and beauty photos for major European magazines. Frank does an outstanding job of photographing our Hustler Club girls in Ohio.

**Nancy Sundquist**—A contributing editor, who reviews books as well as movies, is an alumna of the Universite de Grenoble, Grenoble, France. She is a partner in an editing business called Other Words. She is a writer, researcher, and editor.

**Marlene Semple**—A contributing editor, (check out our movie reviews), is a former reporter for the Washington Post, and a former senior editor of Follett Publishing Company. She is now a partner in Other Words, a writing and editing service.

**Joy Hildreth**—1972 runner-up in Miss Photoflash contest, and commercial artist for Gallery magazine, Montgomery Ward, Soul Xpress, is now assistant art director for *HUSTLER*. She also models part-time.

**Bob Rudnick**—International disc jockey and outspoken literary stylist, comes out of semi-retirement for *HUSTLER*'s article on Bob Dylan.

**Frances Staub**—*HUSTLER*'s Business Manager, comes from the Lewis-Nelson-Kahn advertising agency, where she was media supervisor and acted as liaison between agency and clients. She has also done public relations work.

**Eugenie Ross-Leming**—A graduate of the University of Chicago, studied drama in England and mime in Paris. She performed in Second City Repertory Company, Second City Cabaret, Court Theater, Free Theater, Paul Sills Story Theater. She writes and performs commercials, and has appeared in Steel Yard Blues, The Day the Fish Came Out, Mickey One, and Route 66. She writes for Chicago daily papers, Oui, and Playboy. She also models, plays bass guitar in a band, and interviewed Ben Gazzarra for this issue of *HUSTLER*.

**Jerrie Mock**—National entertainment guide editor for *HUSTLER* Magazine, is one of the travelingest gals you're likely to meet. She's the first woman in history to have flown solo around the world, and has twenty-one official world records for speed and distance to her credit, as well as 100 citations from other countries. She's a widely published author, radio/TV writer-producer-director and a noted gourmet cook and hostess.

**Harold Woods**—*HUSTLER*'s National Entertainment Director, a graduate of the University of Toronto, has been editor of Innkeeper and Quebec Free Press. He has worked with C.T.W. Toronto and cable television, has written for Downbeat, and has also produced jazz shows internationally.

**Shell Fisher**—Published in Gallery, Shell is world-renowned for his portraits and cartoons. His works hang in the homes of many celebrities including Sammy Davis Jr. Shell has two cartoons and an illustration in this issue.



LERNER



SUNDQUIST



SEMPLÉ



HILDRETH



RUDNICK



STAUB



ROSS-LEMING



MOCK



WOODS



FISHER

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Next in Hustler for August.

VOL. 1

NO. 1

JUL 1974



**A**nyone can be a playboy and have a penthouse, but it takes a man to be a Hustler. With this philosophy in mind, we are launching the most sophisticated men's magazine of the century.

Some of you are already aware of our successful chain of night clubs located in most midwestern cities. And as HUSTLER makes its national debut, our chain of clubs will continue to expand in major cities throughout the country. In our existing clubs, more than 300 beautiful girls are working. This figure will double in the months to come, bringing fresh new talent to the pages of HUSTLER.

When you picked up this premiere issue of our magazine, you probably thought of us as just another men's magazine trying to get a piece of the action. However, I feel that if you continue to watch us grow, you will find us superior to our competitors in many ways.

Our national entertainment guide, a monthly feature, is the only one of its kind offered by a national news publication. Our girl features are destined to become classics. You will find the interviews and articles in the coming issues to be real blockbusters. But most of all, you will find that HUSTLER relates to you—the man on-the-go, the true Hustler—and if we fail to meet your expectations, do not hesitate to let us know. Your criticism and suggestions will be greatly appreciated. Remember, it is your world, we are just living in it.

*Larry Flynt*



Publisher

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236604 <b>SONNY &amp; CHER</b> Live In Las Vegas, Vol. 1 COUNTS AS TWO	235853 <b>GILBERT O'SULLIVAN</b> THE A WRITER, NOT A FIGHTER	235093 <b>SHIRLEY BASSEY</b> Live At Carnegie Hall COUNTS AS TWO	234831 <b>FERRANTE &amp; TEICHER</b> KILLING ME SOFTLY
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You may accept or reject selections as follows: every four weeks (13 times a year) you will receive a new copy of the Club's music magazine, which describes the Selection of the Month for each musical interest — plus hundreds of alternate selections from every field of music. In addition, about six times a year we will offer some special selections (usually at a discount off regular Club prices). A response card will always be enclosed with each magazine.

... if you do not want any selection offered, just mail the response card provided by the date specified

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... if you want any of the other selections offered, just order them on the response card and mail it by the date specified

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 Co-Publisher-President & Editor

Sioux Doehnm  
 Art Director

Joy Hildreth  
 Assistant Art Director

Frank Lerner  
 Tony Cerulli  
 Patrick Kelly  
 Bob Rudnick  
 Frank Held

Eugenie Ross-Leming  
 Marlene Semple  
 Nancy Sundquist  
 Roger Clancy  
 Shell Fisher  
 Gerald Tassone  
 Jerrie Mock  
 Wendell Gunlock  
 Allhea Leasuee  
 Karen Konstant  
 Contributing Editors

Harold Woods  
 National Entertainment Director

The Wayne Smith Co.  
 National Promotion Director

Frances Staub  
 Business Manager

Steve Rosen  
 West Coast Feature Editor

Melvin Kaplan  
 Financial Consultant

James D. Freel  
 Counsel

Alan State  
 Production Consultant

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# advice and consent

*Advise & Consent is devoted to reader feedback concerning questions that are on our readers' minds but are difficult to discuss with anyone due to the personal nature of the inquiry. Direct all letters to: Advise & Consent Editor, Hustler, 1971 N. Lincoln Ave., Chicago, Ill. 60614.*

No matter what new techniques or mechanical devices I try, I can't seem to make my girlfriend have an orgasm during intercourse. I'm sure that by now I've tried every method known to man. Even when I'm at my best all she does is get a little heated up and tell me to push a little more to the right because screwing makes her itch. I'm about ready to give up. Sure I just about always have an orgasm. But what fun is it to raise my exhausted eyes only to look into the face of a woman who looks as if her biggest concern is how long it's going to take me to get through. What am I going to do?

F.N.

Hoboken, New Jersey

*Why not just relax and let her orgasm be her problem? Nobody "makes" another person have an orgasm. It's going to take two to get your game on and you're out there slugging away with only half the team.*

My wife and I went together for quite some time before we were married and up until then I considered myself to be a pretty normal guy. Since we have been married I've noticed that I really don't enjoy sex that much unless there is the slight danger that I may be "caught in the act," so to speak.

I talked it over with my wife and she thinks I picked up the desire for this kind of excitement when we were going together. She lived at home with her old busybody aunt and there was always a good chance that the old bag would come in while we were making it in the house. So now we have our own home and there isn't the slightest chance that we will be interrupted. Nevertheless, I can't seem to feel that same old zing that was there when we were hiding from her aunt. What am I going to do?

P.J.

Kansas City, Kansas

*What are you going to do? Isn't it obvious what you're going to do? We bet everyone else who is reading this knows what you're going to do. You're going to fantasize. You're going to make up dreams that put your very life in peril if you don't, make your wife simply scream with delight. Dream up anything that makes you happy and concentrate until you believe it's real. If you ever feel that you need to face a real threat now and then, pack up your wife and go spend the night at her aunt's house. Who knows? She may finally catch you!*

I really dig hair. Unfortunately, I don't have very much of my own anywhere on my body. In the past I've managed to nearly corner the market on wigs and toupees. Until I met this new young girl who works in my store I was quite content. She seems quite pleased with me just as I am but I'd like to do something to really turn her on. I thought I'd invest in one of those chest hair pieces. Then later on, when I can afford it I will make arrangements to have hair transplanted on my head, chest and anywhere else I want it. How do you feel about it?

J.J.

New Haven, Connecticut

*What's more important than how we feel about it is how your young lady will feel about it. You say you really dig hair but you don't say whether her passion matches your own. It's probably a good idea to consult a specialist about the operation you propose. Then consult the young lady about whether you should go ahead with this ordeal on her account. The only thing we don't recommend is that you purchase that chest piece. The contrast between it and the natural you is likely to make you resemble a bald egg.*

I have a fantasy I would like my girlfriend of two years to share with me. In my fantasy, my girlfriend and I are in the bedroom and another girl enters. This girl starts to participate in our foreplay and we eventually get a three-way scene going. After I come, the two girls start eating one another out and having multiple orgasms. My problem is that, as far as I know, my girl is straight. She does have a very open mind and is very liberal in our sexual relations but I'm not sure how receptive she would be to

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# ROCK SCENE

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having lesbian sex. I don't want to lose her, but I am becoming obsessed with my fantasy. What can I do?

K.P.  
Atlanta, Georgia

Tell her. If your girl is as open and free as you say she won't mind at least hearing about it (you might even find out that she has the same fantasy you do—or a similar one). In today's moral structure anything goes. This may even open a new door and strengthen your relationship. **Caution:** If you feel she is not really as liberal as she says, **don't tell her!** Try discussing some of your other fantasies first (after a long and satisfying session), then try to get her to talk about some of her fantasies. You may find hers more interesting to you and may even want to share it with her. Once you have opened the door you will find it easier to relate to one another. Your relationship will not only be strengthened but more satisfying. You may find that the **tiger** behind the door is really a pussy-cat.

A couple of months ago, while watching a stag film, I noticed that my attention was directed towards the man's penis (I became very aroused by watching him ejaculate). This, then, became a fantasy of mine: I began wondering just how it would feel to have another man's penis in my rectum. Since my girlfriend and I have an excellent rapport and openly discuss our fantasies I asked her if she would mind donning a dildo and helping me act out my fantasy. I orgasmed so completely and totally that I was immediately aroused into another erection. My problem now is that I would like to meet other men with the same type of feelings but I am not sure where to start looking. I am a prominent member of my community, and would not like it known that I have any perverse attitudes towards sex.

R.B.  
New Orleans, Louisiana

In any large city there are many **gay bars** to which you could go. I might add that most of these bars are very quiet, discreet and dark. You might decide to don a disguise such as a mustache or a beard (or both) or how about the old standard **dark glasses, trench coat, and wide-brimmed hat.** Remember, if you should meet a friend or associate, you have as much on him as he does on you, so go out and have a gay time.

I noticed something very unusual, (for me anyway), a few nights ago. After my

girlfriend and I had climaxed and relaxed in each other's arms, which seemed to me at that time, to be at least 10 minutes (?) While to both of our surprises, I still had an erection, even though I felt completely satisfied. My question to you is, is this something that is common and if it is what causes this?

R.F.  
Columbus, Ohio

The amount of time it takes for an erection to go soft varies from individual to individual, and within one individual from time to time. There is no specific answer as to what causes this, but let me congratulate you on your feat. I'm sure your girlfriend had an enjoyable evening.

P.S. Remember it is better to have an erection when you no longer need it than to have one no longer when you do.

My boyfriend and I have been dating for about a year now. He is a groovy guy, in bed as well as out, I really enjoy being with him. My problem is this: We started going to "Swinger" parties and lounges about three months after we met and now that's all he wants to do. We are never alone together, except in the car. Before I really enjoyed these parties but lately they have become a bore and I find myself becoming jealous. I'm tired of having sex with some middle-aged, middle-bulged, balding, ugly man, while he's in the next bed (or on the floor next to the bed), socking it to this guy's beautiful, big busted young wife. Oh sure, not all the guys are like that but the majority I've run into are. I've told my boyfriend that I would like to spend an evening alone with him and his standard answer is that we have to spend time with these people so he can further his career and he really needs the contacts that these people can furnish him. When we do spend an evening alone, all we do is fuck. I'd like to get a deeper relationship going with him but he seems very evasive when I mention it. We both enjoy sex tremendously so that isn't a problem. What can I do to further our relationship?

D.J.  
Washington, D.C.

First find out if he wants a deeper relationship. From what you've said it appears that he wants a playmate not a woman. If you really care for the guy then play by his rules for now. You can always change them later.



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# ENTERTAINMENT GUIDE

National

## Arizona

**PHOENIX:** Sun City stays alive during the summer in spite of the season. **Windmill Dinner Theater** will be bright, as will **Celebrity Theater**. One of the top eateries in town is **Navarre's**, with a decor of understated continental elegance. Down the road at Scottsdale is a great French restaurant, **Etienne's**. Back in Phoenix you'll find such niteries as the **French Quarter** (which will be featuring Randy Sparks and the Dukes during June) and the Boozum Tree at the **Double Tree Inn**. In Scottsdale, **Bobby McGee's Conglomeration** offers dining and discotheque . . . everything from Big Band Sounds to music of the '70s.

## California

**LOS ANGELES:** Once there was a time when L.A. had so much going for it that you'd need a book to list all the action. Today, things have slowed down a bit. Although three main hotels book "big names" during most of the year, only one has anything on the books for June, and that's Ray Charles in the Beverly Hilton's International Ball Room from June 16-21. The **Ambassador's** Coconut Grove is dark during the month, but management reports there "may be" something in the Scene Room. **Century Plaza** at this writing is also dark. So if you can't easily find live entertainment, turn to good food . . . such as you'll find at Chantian, the great L.A. area Italian spa. Don't pass up the **Imperial Gardens**—it's a really great experience in Japanese cuisine. There's a difference between northern and southern Italian foods . . . try **La Scala** for a sampling of the northern version. Scandinavian food lovers should drop in at **Scandia**, and if continental dishes are your favorite, try L'Escofier in the **Beverly Hilton**.

**SAN FRANCISCO.** The Bay City is a fun place. Wander along the wharf by the sleek yachts, and maybe you'll be offered a ride around the bay. It's a

city of hippies and yuppies and staid business tycoons who have their private tables awaiting them for lunch. Such as at **Jack's**, a city landmark where you can find succulent sea food or French delicacies. And if you want a combination of the two, try **La Bourgogne** where we recommend the Dover Sole Chambertin, the Quiche de Saumon, Quenelles de Brochet Nantua, or a lobster delight, Croute de Homard Brillat Savarin. **L'Etoile** is also French. A top Italian place is **Doro's**. Also **Orsi's**. San Francisco boasts the original **Trader Vic's**, and says it's the best. An old-time place that's slow to open its doors to unescorted women is **Shield's**, across from the Palace Hotel. For steak, try **Phil Lehr's Steakery**. The Venetian Room of the **Fairmont Hotel** is the place for name entertainment. Maurice Chevalier often appeared there. For fun and jazz, you can't beat **Earthquake McGoon's**.

## Colorado

**DENVER:** The mile-high city has long been noted for restaurants with spectacular views, and now many are coming into their own with menus that match anything anywhere. For instance, if French cuisine is what you're seeking, don't pass up **Lafitte's**. For steak and lobster, the **Library** can't be beat. The **Navarre**, rich in Victorian elegance, is just great for shrimp or filet. If you're a dinner theater fan, look into the **Country Dinner Playhouse**. Ditto the **Colorado Music Hall**. Tom Poston will star in a vehicle starting May 8 and running until mid-June. Following Tom, Gail Storm will be the stellar light in "Under Papa's Picture." For a little action, check out **Larimer Square** and the **Crazy Horse Club**. For a taste of the wild, wild, west, make note of the Little Britches Rodeo in Boulder on June 28-30.

## Connecticut

**HARTFORD:** For an evening of good food and pleasant dancing, try the Rib Room of the **Sonesta Hotel**. Another fine place to dine is **Frank's Restaurant**, where the cuisine is European.

## Florida

**JACKSONVILLE:** There's a bit of everything to keep you busy in this northern Florida—or is it southern Georgia—outpost of good living. If gourmet food is what you're after, you can pamper yourself right at the airport, especially at the Inn at the Top, atop the **Hertz Sky Center Inn**. For great seafood, there's the **Town House**, and for Italian goodies you can't beat **Nick's Isle of Capri** on Jacksonville Beach. No one wants to pass by a tasty topless spot, so stop by the **Speakeasy** and **Howard's**. Naughty, but nice. Dinner theater buffs will want to check out the **Thunderbird** and the **Alhambra**.

**MIAMI/FT. LAUDERDALE:** Like other fun cities, the Miami area is loaded with must-go-to places. However, June marks the middle of the so-called off season and many of the favorite watering spots are dark. In Lauderdale, number one on our survey seems to go, undisputed, to **Bachelor's Three**. Right behind it are **Stan's Lounge** and the **Play Pen**. For mod music and booze take a swing past the **Flying Machine** and **Lenny's 4 O'clock**, both near Ft. Lauderdale airport. If gourmet food is on your agenda don't miss **Les Violins**, in Miami (bring your expense account). **The Phone Booth** is a real fun place, with each table having its own phone and number. Great way to ring up that cute redhead all by herself at the table in the corner. There's dancing at the **Forge**, and you can enjoy an evening with the Rhodes Brothers at the **Miami Merchandise Mart**. If you like your booze late at night . . . or supper early . . . remember the **Hotel Newport** where five bars are open till 5 a.m.

**TAMPA/ST. PETERSBURG:** The Sunshine State's main west coast metropolitan area is alive and well during the summer months just as it is during the winter. For instance, three dinner theaters will be in full swing—**Bartke's** in Tampa and the **Show Boat** and **Country Dinner Theater** in St. Pete. Give 'em a call and take your pick. The area abounds in good restaurants, but among the very best are **Bern's Steak House**, which incidentally boasts the largest wine list in the country, in Tampa just off Bay Shore. Also well worth the evening is the **Old Swiss House** at Busch Gardens. For floor show entertainment in addition to a lavish meal, be sure to visit the world-famed **Columbia**. Spanish decor, Spanish food, Spanish shows. At their best. To top off a night on the town, you'll find plenty of action along the Dale Mabry strip "in" spots for every taste. Dog racing fans will find races all summer at the Sarasota Kennel Club.

## Georgia

**ATLANTA:** In this southern city, the place for fun is underground. The old railroad terminal area has been remodeled into a section of exciting boutiques and restaurants. For super fun, try **Ruby Red's Warehouse**, with banjo music. If you like old-style southern cooking, you'll like the **Pitty-Pat Porch**. There's chicken, steak, and country ham. Or try **Aunt Fanny's**. For continental food there's Hugo's at the **Regency Hyatt House** or **Stouffer's**. Sporting events in June will include baseball with the Atlanta Braves of the International League and auto racing at nearby Gainesville. Scheduling is not yet firm for the Omni Coliseum.

## Illinois

**CHICAGO:** June is a beautiful time to visit the Windy City. For dining we recommend **Chez Paul** for an excellent French menu. Reservations should be made, as they are usually packed. For

seafood, the **Nantucket Cove** at Oak and Michigan is excellent. For a wide variety of seafoods the **Waterfront** on Rush Street is also excellent. Follow the girls at either **Butch McGuire's** on Division Street or the **Playboy Towers** bar during cocktail hour. **Faces** on Rush Street is recommended for mixing it up, proper attire required. For the younger mod set and heavy disco sounds the place to be is the Bogart Room of the **Tenement Square Restaurant**. For chic cocktail set mixing, the Buttery at the **Ambassador East** is highly recommended. June is jumping



**CONNIE STEVENS**

Growing ever more delectable is Connie Stevens, appearing June 20-23 at Arie Crown theatre located along Chicago's beautiful lakefront in the McCormick Place exposition center.

for theater goes with the following attractions at the **Mill Run Playhouse** in Niles, Illinois, about a 45-minute drive from downtown Chicago; Joel Grey appears June 4-9; the electrifying Tom Jones, June 10-16; Connie Stevens, June 20-23. The **Arie Crown Theatre**, located in Chicago's magnificent McCormick Place Exposition Center, will feature the Guess Who, June 1-2 and Andy Williams, June 20-23. The **Gas**



**KRIS KRISTOFFERSON**

*Kris Kristofferson and Rita Coolidge will be featured at the Opera House, Seattle, Washington, on June 23rd.*

**Light Club** (members only) on East Huron features great nightly entertainment and excellent food. The **Gas Light** located in Chicago's new O'Hare Airport Hotel (at O'Hare field) offers entry to members and guests of the hotel. Entry also obtainable by properly dressed travelers. Excellent food prevails. All in all, June jumps in Chicagoland.

## Indiana

**INDIANAPOLIS:** If dinner theaters are your cup of tea, the place to be is Indianapolis. At least four are available: the **Beef and Boards** on the north side tends towards musicals, the downtown's **Black Curtain** has an intimate Bohemian atmosphere, while the **Avondale** in the Meadow shopping center usually presents light comedies and the **Sheraton Dinner Theater** at I-65 and Pendleton Pike offers a broad spectrum of shows. **La Tour**, on top of the National Bank Building, is high in more ways than one, but its gourmet foods and select wines are well worth the tab. **Chante Cleer**, at the Holiday

Inn near the airport, is noted as one of the Midwest's best French restaurants. For dancing there's the Grog Room on top of Stouffer's, the **Hilton Roof**, and the **Ramsgate Roof**. For action along with booze, try the strip along North Meridian between 16th and 22nd. Name entertainment is an on-and-off thing at the **Marriott**. Give 'em a call and see what's going on when you hit town.

## Kansas

**WICHITA:** Right in the heart of good old b.y.o.b. land is the aviation capital of the world. So, if you're catering the fly people be prepared to know how to get yourself a membership in one or more of the not-so-private clubs or remember to carry along your own stock. Among the private spots you'll want to get yourself joined up to is the **Chapter I**. (Noted for the quantity and quality of sweet young things who carry membership cards.) Among the 154 go-go spots in town, the place voted Number 1 in a recent survey is the **Red Garter**. Following close behind were the **Go-Go Revolution East** and **West**. If Middle Eastern food is your desire, we recommend the **Kimel Club**. Incidentally, Chapter I has more than cuties—it's noted for lobster and all-around good food. The **Chateau Briand** is another club to look into for excellent food.

## Louisiana

**NEW ORLEANS:** Where do you start in New Orleans is more the question than anything else when it comes to finding spots for any kind of fun, food, music or getting to know those famed southern belles. **La Boucherie** is the jazz spot that's noted for the girls. The two biggest names probably are **Pete Fountain's** and **Al Hirt's**. **Maison Bourbon** is an open-air cafe with a Gay Nineties atmosphere. Big names are to be found most often at the **Fairmont Hotel's** Blue Room: Lilly Tomlin until June 16th followed the next day by the **Staple Singers** (until the 25th), and

then followed on the 26th by Lou Rawls. For starters on the restaurant list, there is **Antoine's**. (May we suggest the Poisson en Papillote?) Take your choice of the menu at the **Court of the Three Sisters** or at the **Bali High** at Pontchartrain Beach (Chinese specialties). Breast of Chicken en Papillote and oysters are the big items at **Arnaud's**, while **Brennan's** features Shrimp Clemenceau. **Hotel Pontchartrain** is noted for its Shrimp Remoulade. If you like a little drama along with dinner, try the **Beverly Dinner Theater**.

## Maryland

**BALTIMORE:** It's getting so lots of people think Baltimore is an annex of D.C. But there's action if you look for it. For instance, along the "block" on Baltimore Street, there's always an honest-to-goodness (if that's the right word) strip show at the **Oasis**. Almost anywhere in town you'll find Maryland seafood, but among the tops in town is the **Chesapeake**. Another fine spot to check out for dinner is **Danny's**. Or, if you like some stick-to-the-ribs German food, look into **Haussner's**. And, if a bit of Spain is more to your liking, try **Tio Pepe**.

## Massachusetts

**BOSTON:** Ol' Bean Town is the center of things up and down the coast from Maine to New York. Right in the heart of town at the **Sheraton Boston** you'll enjoy the Funtastics, and Jose Mellis is featured at the **Copley Plaza's** Merry Go Round. Dancing at the Copley, too. Jazz fans will find plenty of their thing at **Paul's Mall** and at the Twin Room Jazz Workshop. Of course, the granddaddy of all Boston restaurants should be on everyone's must-try list: **Loch Ober's**. But there are other great spots ... **Mama Leone's**, with the same kind of great food that made the original in New York among the nation's tops. Others of note are **DuBarry's**, **The Seasons**, **Pier Four** and **Jimmy's Harbor Side**.

## Michigan

**DETROIT:** Gourmet food columnist James Beard calls Detroit one of the four gourmet centers of the country. Restaurants are all over the downtown section and it's hard to pick the best, unless you pick the most expensive, which is the **London Chop House**. The menu is varied, with lots of beef, seafood and continental dishes. Service is impeccable. And there's live entertainment. Also good is **La Mediteraneé**, in the Pontchartrain Hotel. Both of these places have received the Holiday Magazine food award. For less expensive food, try **Jim's Garage**, which has an antique auto decor. **Joe Meur's** is the best restaurant for seafood, with both fresh and salt water fish. The **Wine Cellar** is done up like a Parisian bistro and has a lengthy wine list. There are lots of ethnic restaurants in the area—Japanese, Chinese, Greek and Middle Eastern. We suggest the Cedars for those who like belly dancers for entertainment. Big-name entertainment can be expected at the River View Room of the **Rooster Tail**, situated on the Detroit River. Also at the Rooster Tail are the **Palm Court**, where there's dancing, and the **Mud Hut**. The **Elmwood Casino** is switching from night club to dinner theater entertainment. It will be open in June, as will the **Fischer Theater**.

## Minnesota

**MINNEAPOLIS/ST. PAUL:** Entertainment will be in full swing in the twin-city area for the month of June. For dinner theaters, there's **Friar's Minnesota Music Hall Theater**, which will star Judy Carne from May 15th to June 16th, and on June 19th Tom Poston starts in "The Odd Couple." **Chanhasen Dinner Theater**, twenty miles west of the city, has two halls. In the big upper showroom, they plan "Oklahoma," and "I Do, I Do" is tentatively scheduled for downstairs. In **O'Shaughnessy Auditorium** at St. Catherine's College, St. Paul, the St. Paul Opera Company will stage Bizet's

"Carmen" on June 19, 22, and 28, and Puccini's "Gianni Schicchi" and "The Happy Prince" on June 21, 26, and 29. The **Chimerose Theater** will have "Damn Yankee" from June 21st to July 21st. For music and dancing the "in" place is the **Left Guard**, which is run by some ex-football greats. It's supposed to be a real body shop, but if it isn't enough, head for the **Strip** on North Hennepin Avenue in nearby Bloomington. For fine food, go to **Charlie's**. Take plenty of money along. The special at **Harry's** is the silver butter-knife steak. For atmosphere and Japanese food cooked right at your table, try the **Fuji-Ya**, overlooking the Mississippi. The Minneosta Twins of the American baseball league will provide sports entertainment.

## Missouri

**KANSAS CITY:** It pays to remember which side of the river you're on when in K.C. The Kansas side has the quaint Kansas custom of booze only in private clubs, so you must remember it's usually b.y.o.b. if you want a little schnapps mit dinner or afterward. On the Missouri side, off-Broadway is showcasing "Camelot" until June 21st and then present "My Fair Lady." **Tiffany Attic** will have "Norman, Is That You?" on the boards, and **Waldo Astoria** will be presenting "Gazebo." For dancing (on the Missouri side) check into **River Quay** or **Harlow's**. **Butch Cassidy** and **Mother's Club** are tops when it comes to nite life. Over on the west bank, three good so-called private clubs are **Bachelors 3**, **Chapman's**, and the **Surf Club**. **Bachelors** boasts 10,000 members. Who knows, you, too, may qualify. Check out what it takes to become a member, and your evenings in KCK will be livelier.

**ST. LOUIS:** Ask someone, "Where's the place to go for an evening?" Chances are you'll be pointed toward the **Ramada Inn** near the airport, the **Chase Club**, or the **Park Plaza Hotel**.

All three feature nightly entertainment. If the bank roll is in good shape and you have a hankering for some of the best in Italian specialties, try **Tony's**. **Anthony's** is in the same price range, but it's noted up and down the river for its French cuisine. Right downtown is **La Sala**, an inexpensive but really great Mexican eatery. June's a good month in St. Louis for baseball fans. The Cards meet San Diego on the 1st and 2nd, the Giants are in town on the 17th, 18th and 19th, Montreal arrives on the 21st and stays through the 23rd, and Pittsburgh is in town from the 24th through the 26th. Soccer buffs can watch the Stars take on Denver on the 5th and again on the 29th. The U.S. Open golf tournament is at Westwood on the 4th and the Amateur golf tournament takes to the Norwood links on the 5th, 6th, and 7th.

## Nevada

**LAS VEGAS:** The famous strip needs no introduction, just an updating as to what's on the bill at the fabulous clubs and casinos. **Alladin's Baghdad Theater** has indefinitely scheduled Barry Ashton's "Burlesque '74." So far no one is booked into the **Sinbad Lounge**. **Caesar's Palace** will have Tom Jones May 23-June 5, Frank Sinatra June 6-12, is open June 13-19, then has Danny Kalaikini and Phyllis McGuire June 20-26, and Steve Lawrence and Eydie Gorme June 27-July 17. **Castaways** will have Lena Horne and Rich Little May 8-June 4, Wayne Newton June 5-25, and Danny Thomas and Diane Trask June 26-July 16. **Circus-Circus** will feature "Bottoms Up" in the Hippodrome. This show consists of slightly naughty musical skits. And high over the casino, aerial acts will entertain the gamblers every 20-minutes from 1 p.m. till 1 a.m. The main showroom of the **Desert Inn** will have Debbie Reynolds May 28-June 24, and Trini Lopez and Lola Falana from June 25-July 15. The **Dunes** features its French spectacular "Casino de Paris." At the **Flamingo** you'll find Jack Jones and



**FRANK SINATRA**

*Frank Sinatra will be appearing at Caesar's Palace, Las Vegas, Nevada, June 6-12.*

Lonnie Shorr June 6-26 and Leslie Uggams and Myron Cohen June 27-July 10. **The Four Queens** will have four-piece lounge combos and the world-famous 50¢ shrimp cocktail. (Last year they sold 70 tons of shrimp.) The **Freemont** has "Minsky's '74." The **Frontier** will have Roy Clark, the Spurrllows and Gunilla Hutton May 21-June 12, Robert Goulet from June 13-July 3, At the **Golden Nugget** there'll be Garn Littleddyke, Brush Arbor and Expression June 1-13, Judy Lynn, Dick Dale and Barbara Perry June 14-20, and Waylon Jennings and Kenny Vernon will finish out the month. **Hacienda** will have "Spice on Ice '74." It's not definite yet, but this year's version of the ice show may be topless. **Holiday Casino** doesn't have its show booked yet. The Star Showcase of the **Landmark Hotel** says its pros are new to Las Vegas, but should be the stars of the future. In the main showroom of the **Las Vegas Hilton** will be Charlie Pride, May 21-June 3, and Liberace and the Little Angels, June

CONTINUED ON PAGE 92



# MCCARTNEY

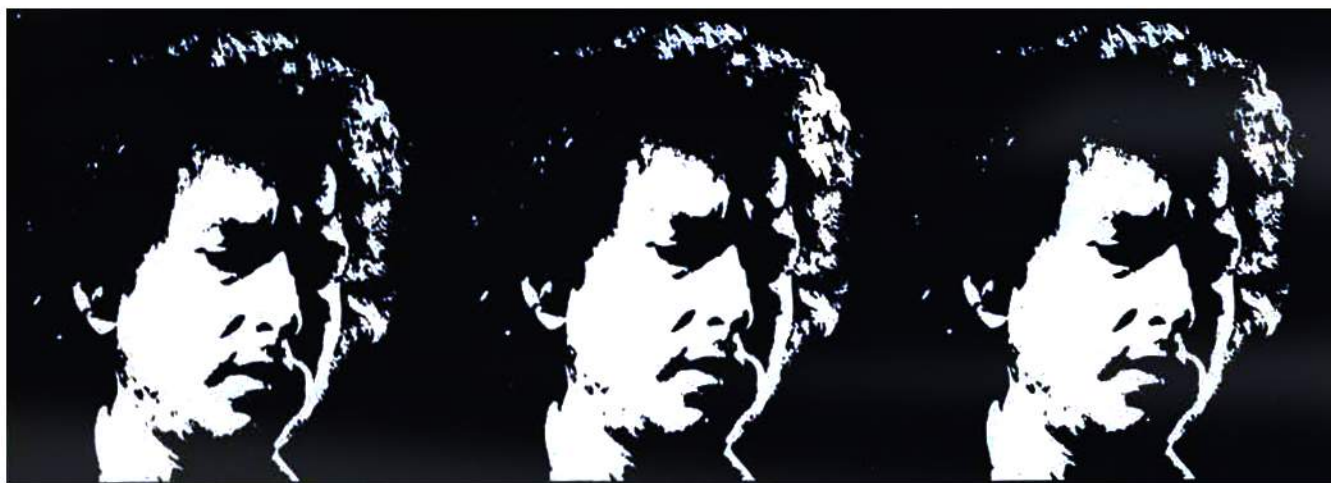
## Paul McCartney Interview

Paul McCartney rarely talks to the press. However, he consented to talk to us about his band, his music and himself. Just completing a four-day tour in the north of England, McCartney was in high spirits and talked excitedly about being on the road again. The nonsensical approach he took with the Beatles was gone; he discussed his thoughts

and feelings in creative and intelligent sentences. Even when asked about the possibility of the Beatles' regrouping, there was no hemming or hawing. Excepting Paul's children running around backstage and intermittently screaming into the microphone, the talk with the legendary figure was immensely enjoyable and informative.

CONTINUED ON PAGE 84





# DYLAN

By BOB RUDNICK

The new Bob Dylan affects a country-gentleman style. During his recent triumphant concert tour, he came on shy, even polite, uttering only a few "thank you's" and an "It's nice to be here" to pleased legions that flocked to see the legend. His vocals were unusually pleasant musicianship at its tightest. But his current professional composure could never have been predicted from the early mannerisms of the cocky, punk folk singer, who was born Robert Zimmerman in Hibbing, Minnesota.

CONTINUED ON PAGE 86

# REVIEWS

## BOOKS

*The Complete Herbal Guide to Natural Health & Beauty*, by Dina Dincan Buchman, Doubleday, 221 pp., \$6.95. Most ingredients for cosmetic recipes and remedies here are available in supermarkets, but mail-order sources for herbs, scents, and plants are included, too. *Nonfiction.*

*Working: People Talk About What They Do All Day and How They Feel About What They Do*, by Studs Terkel, Pantheon, 589 pp., \$10. What's it like to have a job dispensing towels in a hotel washroom? Terkel's interviews with working-class people reveal the spiritual poverty that many American experience on their jobs. *Nonfiction.*

*Alive, The Story of the Andes Survivors*, by Piers Paul Read, Illustrated, 352 pp., J. B. Lippincott Company, \$10. Fascinating account of how 19 (later 16) people fought for survival with courage and cannibalism.

*In Love and Trouble*, by Alice Walker, Harcourt Brace Jovanovich, \$6.50. Stories by the author of *The Third Life of Grange Copeland*, portraying the black woman and the black myth. *Fiction.*

*Jaws*, by Peter Benchley, Doubleday, 310 pp., \$6.95. Man-against-the-elements adventure involving the hunt for a white shark who is eating up tourists along the shores of a Long Island resort. *Fiction.*

*Final Analysis*, by Lois Gould, Random House, 194 pp., \$5.95. If you're the type of person who can feel guilty for apparent reason or who apologizes compulsively, you'll find you're not alone. *Fiction.*

## MOVIES

Like all comedies, Richard Lester's *The Three Musketeers* defies analysis. You either think it's funny or you don't, and rationalizing either reaction is futile, if not impossible. It has a lot in common with *Blazing Saddles* in that both movies make fun of movies (westerns in one, period pieces in the other), violence, and human relationships. Further, both are burlesque, so if you don't like slapstick, stay away.

The weakness I find in film comedies that rely heavily on burlesque for laughs—to the point where there is virtually no other reason for watching—is that humor and interest are difficult to sustain from beginning to end. In *The Three Musketeers* (and *Blazing Saddles*), there are long stretches where the film comes so close to bad period films that have bored me in the past that I stopped looking for something to laugh at and started thinking about where to eat after-

ward. *Blazing Saddles* at least gives you a character to identify with and thus maintains your interest when nothing funny is happening. *The Three Musketeers* is not so obliging. You can't even identify with one of the three musketeers because there is no distinction in personality. Only at the film's end are you on Michael York's side when he, as D'Artagnan, is trying to get jewels to his lady, Raquel Welch (before the king does something like lop off a head or two), and is at the same time embroiled in swordfight after swordfight.

The lavish sets and costumes are brilliantly designed—so much so that they not only provide appropriate background, but constitute a major element and source of humor in the film.

The big-name actors whom Lester signed for the film (Michael York, Oliver Reed, Raquel Welch, Richard Chamberlain, Charlton Heston, Jean Pierre Cassel, Simon Ward, Faye Dunaway, Geraldine Chaplin, Spike Milligan) seem, for the most part, unnecessary. The lines could have been just as well delivered by unknown, and cheaper, actors. Only in Spike Milligan, who plays Raquel Welch's husband, is there evidence of comic genius. For instance, there's a scene where Milligan, taken from slumber at Raquel's side, is brought, quivering in his nightgown, before the cardinal (Charlton Heston). He asks Milligan to identify the man who brought him. Milligan responds, "Yes, that's the man." But when the cardinal immediately orders Milligan to the dungeon, Milligan takes it back: "That's not the man. That's not the man!" In print, or uttered by another actor, these lines are not that funny. But with Milligan's skill in tone and timing, they are hilarious.

After all, it was Milligan, along with Peter Sellers and others, who created "The Goon Show," a British television series that ran for several years and is largely responsible for what British humor is today. Unlike many other aging American comics, whose sense of humor gets stuck in the past, Milligan can adapt to any age and any medium. I only wish he had more of a part in the movie.

The film claims at its end that there is a sequel to come. Without telling the actors, Lester shot three and a half hours of film—enough for two movies. Perhaps Richard Chamberlain, who hardly had a word in this movie, will have a more substantial role in the sequel. We'll soon find out—that is, if lawsuits from actors demanding royalties don't prevent the sequel from being released. —N. S.

Claude Lelouch's *Happy New Year* is about a gangster, played by Lino Ventura, who, in the process of plotting the perfect crime, meets and falls in love with a woman, played by Francoise Fabian. Ventura, along with his bumbling partner, takes a hotel room overlooking a jewelry store he plans to rob. The idea is for him to disguise himself as a wealthy old man (the film's credibility suffers because the disguise is so obvious that it is distracting), make several separate purchases of jewelry to cheer up his "dying sister," and win the confidence of the jewelry store manager.

The hotel room also has a view of an antique shop next door to the jewelry store. It is run by the woman Ventura will fall in love with. For me, it is their relationship, and not the execution of the crime, that is the film's main story. Lelouch is brilliant in introducing his characters to us. You get to know them the same way you get to know people in actual life—gradually.

French films have always lauded the man-woman relationship in a way that American filmmakers seem incapable of. In seeking to understand lovers' feelings, Lelouch goes one step further. He even makes a stab at distinguishing man from woman: A man is someone who goes all the way and a woman is a man who cries a lot. Admittedly, such eagerness to explain the unexplainable will appear sophomoric to some viewers, but I find Lelouch's open-minded curiosity and continuing belief in heterosexual relationships admirable in a time when detachment and apathy are becoming more common.

Early in the movie, we are given some scenes in a gay bar, and we watch French female impersonators doing their stuff (there's even a Liza Minnelli performing songs from *Cabaret*). It's a reminder that Warholish Americana is not the only culture coping with sex-identity confusion. The camera makes no value judgment of these men; it only examines them.

Lelouch seems to be big on realism and creating scenes that will remind the viewer of moments in his own life. Such a scene is one where Fabian is running around her apartment one morning in panic, trying to clean before Ventura arrives. With her bathrobe swishing around her legs the camera follows her from dining room to kitchen, to closet—where she remembers that she forgot to finish cleaning the dining room—and so, back to the dining room.

Another technique Lelouch uses to recreate reality is referring to political and cultural events that took place in the late sixties, like the death of DeGaulle and like his own film *A Man And A Woman*. Some would argue that his references to another of his romantic films serve to remind the audience that they are watching a movie. But the effect, I think, is to remove himself from film-making, and specifically from *Happy New Year*, in order to give the film its own reality.

The film's main problem is that the dialogue at times becomes a bit too contrived and pretentious. It is at its worst near the middle of the film in a dinner conversation among Fabian, her intellectual friends, Ventura, and his partner. The intent here is on contrast the simple, honest intelligence of the gangsters with the self-praising snobbery of the "intellectuals." When one man is appalled because Ventura doesn't pick a movie on the basis of reviews, we're supposed to sympathize with Ventura. But we can't because the scene is too exaggerated. Nonetheless, the scene is a pivotal point in the movie, because Fabian is forced to decide what her feelings for Fabian really are.

CASTING just the right actresses in both *A Man and a Woman* and *Happy New Year*, Lelouch shows he has a good eye for ladies capable of portraying sensitive and mature women. The camera can linger on the faces, the eyes, of both Françoise Fabian and Lino Ventura because their facial expressions invariably show appropriate concern for, and intrigue with, each other—not personal feelings like "Do I look all right?" or "What am I doing here? I feel strange in this role." And, in the final frame, the look on Ventura's face reveals all at once pain, sacrifice, and love, and remains visible long after the curtain closes.

—N. S.

"They were careless people, Tom and Daisy—they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made."

The smashing of a dream, the carelessness of a class and an age, the mess they made—that's what *The Great Gatsby* is about, and nobody sums it up better than F. Scott Fitzgerald himself.

It seems impossible to talk about *The Great Gatsby* without quoting Fitzgerald, the author of the 1925 novel. The people who produced this third movie version of the book must have felt that way, because some of the script is in the form of narration by the storyteller-author, Nick Carraway. The narration, lifted from the pages of the book, has been criticized for not being good film technique, but Fitzgerald lovers will find it quite fitting.

*Gatsby's* director, Jack Clayton, has been quoted as saying that this movie is more faithful to its book than any other yet produced. In atmosphere, plot, and dialogue it is quite faithful, but not in every detail (one wonders why some details were changed—improvement is not evident).

The principal divergence from the novel lies in the interpretation of the two main characters. The stars, Robert Redford as Jay Gatsby and Mia Farrow as Daisy Buchanan, give stilted performances. Redford is so overcontrolled that he betrays hardly any emotion, and Farrow portrays Daisy as a gushy, giggling, superficial rich girl whom no one with sensitivity could regard as charming, much less obsessing.

And that's not the way Fitzgerald wrote of them. In the novel, Gatsby is described as springing to his feet, "vivid with excitement," or standing, "pale as death." But only toward the end of the film is Redford permitted to show some real feeling. He is capable of more.

In the novel, Daisy speaks in a voice of "fluctuating, feverish warmth," and she sings in a "husky, rhythmic whisper." In the film, Farrow uses an irritating soprano. One of Fitzgerald's best qualities as a novelist (one that makes him still a popular writer) is that he understood that people were very complex. Complexity is not allowed Gatsby and Daisy in this film, and the blame for that must lie with the director.

Aside from this nagging flaw, *The Great Gatsby* is a movie well worth seeing. It cost \$6 million for Broadway mogul David Merrick's first Hollywood adventure. That phenomenal figure is not altogether understandable, but it is obvious that this production is a big-budget flick. Much of *Gatsby* was filmed in Newport, Rhode Island, an opulent but fading cluster of old East Coast mansions. The scenes of Gatsby's parties are all any Fitzgerald devotee could want. Since the action takes place during a hot summer, a big point is made of having the actors sweat a lot above the neck (and who wouldn't, wearing those suits, ties, and vests in non-air-conditioned houses?) The pervasive sweatiness is offset by the ice cream coloring of many of the scenes. Robert Redford in a pink suit with pale blue and pink tie is a stunning sight, and certainly ought to cause a resurgence in the popularity of pink suits.

Sam Waterston is just right as Nick Carraway, the young, perceptive narrator, and Bruce Derr, usually cast as a psychopath, is excellent as Daisy's overbearingly rich husband, Tom Buchanan. Lois Chiles' seductive speaking voice and attractive appearance make her a charming Jordan Baker, and Karen Black as Tom's mistress, Myrtle Wilson, brings to the film a smoldering, sometimes exploding, voluptuousness.

All in all, an entertaining film, if you're in the mood for a period piece (the '20s) and somewhat over-romanticized romance—and especially if you're a Fitzgerald fan. For an optimum experience, we suggest you read Fitzgerald's slender novel before you see the film—and then reread it afterward (it's available in paperback). A lot of Fitzgerald reads better than it plays—almost poetry, a little obscure. Maybe that's why Hollywood didn't use his famous Gatsby closing line: "So we beat on, boats against the current, borne back ceaselessly into the past." Whoops, there we go again.

—M. S

## RECORDS



Cat Stevens—*Buddah and the Chocolate Box* (ILPS-9274) All the magic's back. *Teaser* is still the masterpiece, but this ain't more than a gnat's nose behind it. A lovely album that makes it all seem so deceptively easy. His spikey phrasing has never been put over more confidently, the old firm of Alun Davies and Gerry Conway really come up trumps. And Jean Roussel puts in some smashing keyboard work. Melodies may be a little thin on the ground in parts, but Stevens' rhythms are as insidious as ever. Lyrically he keeps things simple but makes each line weigh more than they use to. The first three tracks—"Music," "Oh Very Young" and "Sun/C79" are good hits. So now we know the Cat's back. \*\*\* Rating.

Humble Pie—*Thunderbox* (A&M SP-3611) As good as ever. Humble Pie needs no introduction. This album seems to have the same quality as their *Lost And Found* album in 1972. The outfit is perfectly crisp and pounding, rendering some of their favorite tunes, including the Beatle's "Anna," Chuck Berry's "No Money Down." Steve Marriott, Jerry Shirley, Greg Ridley, Dave Clampton. These are the people that make the Pie as crisp as ever. Greg Ridley on bass will make you want to listen to this album in a spaced state of mind. This album is definitely their best. So if the wax is available we'll all be waiting to hear the good taste of Humble Pie. \*\*\*\* Rating.



L. T. D.—*Love, Togetherness and Devotion* (A&M SF-3602) After a successful ten-week tour of Japan, L.T.D. put this together as their debut album. The eleven members seem to have all gotten the urge to seek independence from the groups they were formerly with. Some were primarily with The Friends Of Distinction and Sam And Dave. Of the eleven tracks on this album, only two will probably stick with you—"Gestures Unfulfilled" and "Thank You Mother." So we'll give a rating of fair for this album and we'll wait to hear further from L.T.D. \*\* Rating.



Peter Frampton—*Something's Happening* (A&M SP-3619) This is a good album. Finally, after two efforts *Wind of Change* and *Frampton's Camel*, Frampton has expanded in style. His audience is growing largely because of the consistent quality of his music. This is really tight with just three players. Formerly with Humble Pie, Peter's on his way and we welcome him, for he's hard and soft. Wide with a sharp-eyed intelligence. He has everything it takes to be a star. \*\*\* Rating.





# HUSTLER



## SEXPLAY AGREEMENT

Agreement between undersigned male (Y) and undersigned female (X) for the mutual and simultaneous pursuit of satisfaction and/or pleasure, with the use of said parties' bodies and any other device—animal, vegetable, fruit, mechanical, or synthetic—that will aid and abet, to either party's satisfaction, said pursuit, entered into on \_\_\_\_\_, 1974.

1. Y is in the habit of, among other things, entering, and dwelling in, the female body for his own pleasure. If, however, said act incurs pleasure in the other party, all the better. Y is desirous of undertaking a sexual experience, relationship, encounter, act, performance in the company of X.
2. X frequently receives male visitors and warrants that she has legal authority and rights sufficient for the undertaking desired by Y. Moreover, X herself is desirous of selfsame undertaking.
3. Both Y and X indemnify each other against any and all liability and displeasure which may be suffered or incurred by reason of failure to obtain mutual said satisfaction.
4. The purposes of this agreement shall be deemed to include, but shall not be limited to, traditional sexual intercourse. Any position, action, paraphernalia, costume, or setting conceived, imagined, or fancied by either Y or X shall be given due consideration by the other and then incorporated into the experience with which this agreement concerns itself. Should any position, action, object, costume, or setting prove to be unpleasing to either party, it will be tried again and again until both Y and X are of the opinion, belief, or feeling that said idea is not viable.
5. Each party is of the knowledge that satisfaction and/or pleasure may not be attained by one or both. Should unhappiness be the result of said activity, for either party, neither Y or X will press charges in the hopes of receiving compensation in the form of money, gold, a new partner, or any one of the numerous and wonderful mechanical devices on the market, foreign or home, today or tomorrow, which guarantee access to the happiness of which said Y and said X are in eager pursuit.
6. Neither undersigned party is concealing photographic or recording devices for future, individual, perverse pleasure or for future public exposure of said partner.
7. The term of agreement hereunder shall commence on the date hereof and, for better or for worse, shall continue thereafter, for all purposes whatsoever, for each and every and all rights and interests of every kind, until Y and X, in complete understanding, do no longer agree.

\_\_\_\_\_

Y

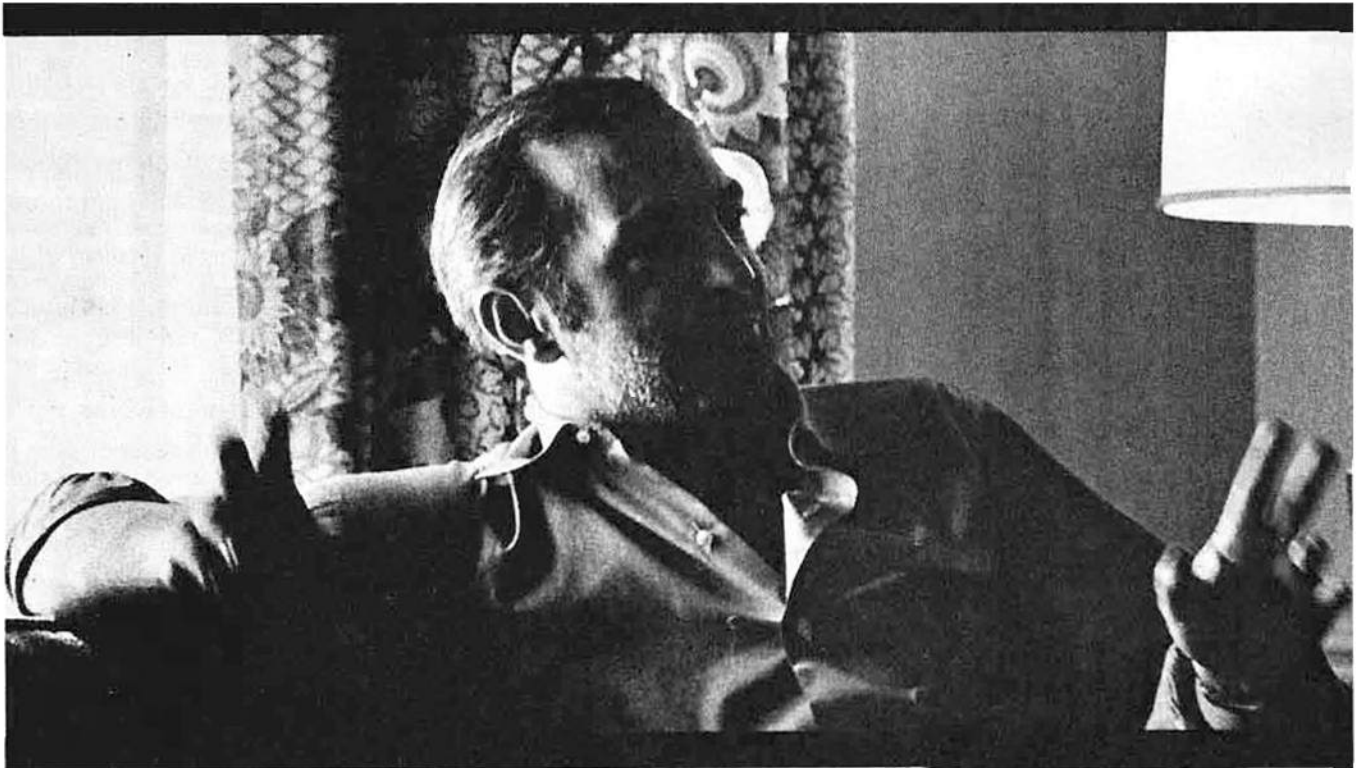
\_\_\_\_\_

X



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# GAZZARA



When he gets his thoughts together as he does in this interview, you realize that Ben Gazzara is on the way to becoming a wise old man. He's been an actor for twenty years, getting his start in the Actors' Studio in New York. (He was in the same class with James Dean and Geraldine Page.)

In his first stage role on Broadway (End as a Man), he had the lead. He also starred in the film version of the play. His first big film was Anatomy of a Murder, directed by Otto Preminger. He costarred with James Stewart and Lee Remick. Gazzara's other films have included Young Doctors, Bridge at Remagen, and Husbands.

On television he costarred with Chuck Connors in the "Arrest and Trial" series. His own series, "Run For Your Life," ran for three years.

Most recently, he starred on stage in Hughie, a Eugene O'Neill play, and on television in the six-hour adaptation of Leon Uris' dramatic novel QB-VII, a film which cost \$2.5 million (the most ever spent on a TV production).

For a long time, Ben Gazzara has been fighting the good fight against the stereotyping and mediocrity that have become traps for many actors in movies and television. He's re-

**GAZZARA:** The bread I made on "Run For Your Life" has made it possible for me to turn down a lot of garbage—not that I haven't done a few things I'm not particularly thrilled with.

**HUSTLER:** Tell me about QB-VII.

**GAZZARA:** QB-VII is a six-hour drama made for TV. It was shown on ABC in April. It's based on a novel by Leon Uris, the guy who wrote Exodus. In Exodus, he named this guy, this English lord, as being a Polish doctor who had come out of a concentration camp, after having performed all these experiments on Jews—sterilization experiments. The doctor sued Uris for libel. They went to trial, and Uris lost the case, but the guy was granted only a half-penny damages, and had to pay court costs, and ultimately his reputation was ruined.

**HUSTLER:** What part do you play?

**GAZZARA:** I play the writer, the Leon Uris character. His name is Abraham. The cast is unbelievable. Leslie Caron, Lee Remick, Sir John Gielgud, Dame Edith Evans, Jack Hawkins, Anthony Quayle . . . about 150 actors have speaking parts.

CONTINUED ON PAGE 88



# "I've remained a hungry fighter."

Hedda Hopper wrote, "Who does he think he is? If he wants to stay in New York, Hollywood doesn't want him."

"I had one love affair that wasted three years of my life."

"I find that since I've been directing, I've become a better actor."

pected as a dramatic actor, a character actor, and he's gaining experience and reputation as a director.

In what follows, Gazzara gives us glimpses of his private person and his actor's person. He's still a fighter.

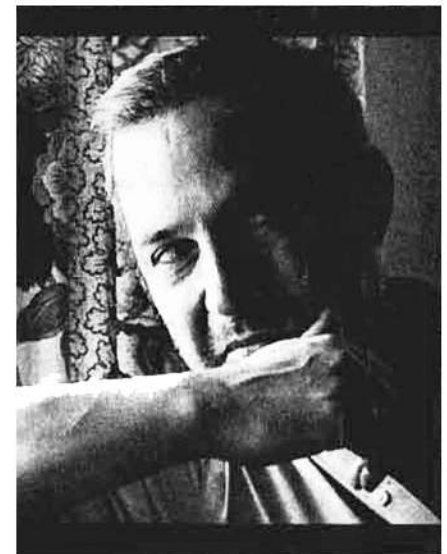
**HUSTLER:** How do you feel about the ups and downs of an unpredictable life? Do you find yourself taking things just because you need bread and they're security gigs?

**GAZZARA:** Oh yeah, there is always that. If you kid yourself and do it long enough, I think it becomes part of the person. But if you keep your ideals, know your work and the depth of your ability and your talent, then it is not so damaging. You gotta have bread, especially with a family. You become used to a certain standard of living. You have to juggle.

**HUSTLER:** How do you see yourself now?

**GAZZARA:** Right now I'm doing the thing I want to do.

**HUSTLER:** And it's paying off?



# THE HUSTLER SEXUALITY SURVEY

Were the sexcapades of the legendary Don Juan a myth or merely a fluke of history? How does today's hustling Casanova compare with past masters of the so-called indoor sports? HUSTLER has prepared a special sexual barometer to ascertain the lascivious appetites and feats of contemporary man. And don't forget to let us know how you scored so we can tally our readers' performances.

1. I have sexual relationships . . .
- a. once or twice a month
  - b. once or twice a week
  - c. almost every day
  - d. at least once a day

2. I have a sexual climax (including masturbation) . . .
- a. a couple of times a month
  - b. a couple of times a week
  - c. every day

- d. more than twice a day
  - e. five or more times a day
3. My favorite type of orgasm is achieved by . . .
- a. masturbation



- b. oral stimulation  
c. genital intercourse  
d. anal intercourse  
e. all of the above
4. The sexiest part of a woman is her . . .  
a. mouth  
b. breast  
c. hips  
d. ass  
e. legs  
f. ears, nose, etc.
5. When I have a sexual fantasy about a female, I see her . . .  
a. naked  
b. stripping  
c. masturbating  
d. performing fellatio  
e. in a sexual free-for-all
6. I'm most turned on by the . . .  
a. flapper look (a la Great Gatsby)  
b. hippie look  
c. classy mature woman  
d. sexpot  
e. modest, little girl look
7. I prefer sexual partners between ages of . . .  
a. 13-17  
b. 17-36  
c. 26-40  
d. over 40  
e. any age
8. My average number of different sexual partners per year is . . .  
a. 1  
b. 2 to 5  
c. 5 to 15  
d. 15 to 25  
e. more than 25 a year
9. My favorite number of sexual partners at one time is . . .  
a. 1  
b. 2  
c. 3  
d. 4  
e. 5 or more
10. I prefer sex . . .  
a. in the morning  
b. in the afternoon  
c. in the evening  
d. all night  
e. whenever I can get it
11. Which of the following would you most like to spend the weekend with?  
a. Raquel Welch  
b. Linda Lovelace  
c. Cass Elliott  
d. Jackie Kennedy  
e. Joey Heatherton  
f. Lainie Kazan  
g. Marilyn Chambers  
h. Linda Blair  
i. Maria Muldaur  
j. Bette Midler  
k. Loretta Lynn
12. How many of the following sexual acts do you know of or have you participated in?  
a. 69  
b. buttered bun  
c. horseback  
d. Indian style  
e. South Slav style  
f. Chinese basket trick  
g. Viennese oyster  
h. Mongolian cluster fuck  
i. toe jam football  
j. knotted silk ribbon job
13. I enjoy performing cunnilingus.  
\_\_\_ Yes \_\_\_ No \_\_\_ Never
14. I enjoy satisfying a woman as much as being satisfied.  
\_\_\_ Yes \_\_\_ No \_\_\_ Never
15. I like sexually aggressive women.  
\_\_\_ Yes \_\_\_ No \_\_\_ Never
16. I like sex other places than the bedroom.  
\_\_\_ Yes \_\_\_ No \_\_\_ Never
17. I'm a sexual experimenter.  
\_\_\_ Yes \_\_\_ No \_\_\_ Never
18. Porno films, magazines, or books turn me on.  
\_\_\_ Yes \_\_\_ No \_\_\_ Never
19. Most women are hip to my sexual needs.  
\_\_\_ Yes \_\_\_ No \_\_\_ Never
20. It is easy for me to seduce the woman I want.  
\_\_\_ Yes \_\_\_ No \_\_\_ Never
21. I enjoy the seduction as much as the act.  
\_\_\_ Yes \_\_\_ No \_\_\_ Never
22. Sex is sometimes boring.  
\_\_\_ Yes \_\_\_ No \_\_\_ Never
23. I enjoy seeing naked photographs of my sex partners in national magazines, like HUSTLER.  
\_\_\_ Yes \_\_\_ No \_\_\_ Never
24. I would pose naked for a magazine.  
\_\_\_ Yes \_\_\_ No \_\_\_ Never
25. Should there be photographs of naked men in HUSTLER?  
\_\_\_ Yes \_\_\_ No \_\_\_ Never



**Check your sexual barometer on page 98**

**But please send us your answer so Hustler can create a composite of the modern Don Juan. Look for the results in an upcoming issue.**

**Mail to:**  
**Hustler Magazine, Inc.**  
**1971 N. Lincoln Avenue, Chicago, Illinois 60614**

1.	2.	3.	4.	5.	6.	7.
8.	9.	10.	11.	12.	13.	14.
15.	16.	17.	18.	19.	20.	21.
22.	23.	24.	25.			

Age \_\_\_\_\_ Average Yearly Income \_\_\_\_\_

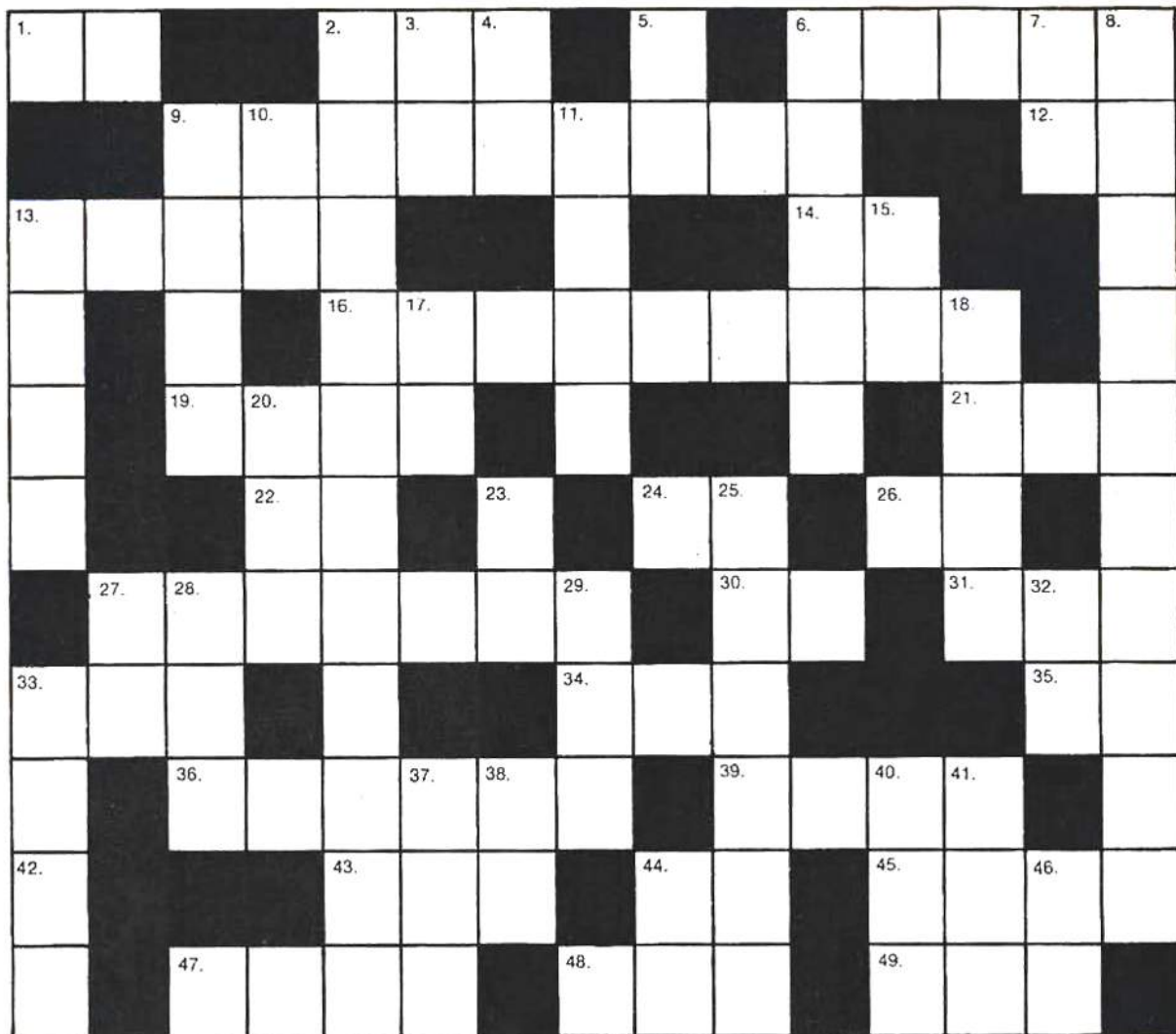
Occupation \_\_\_\_\_

\*Name \_\_\_\_\_

\*Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

\*optional



ACROSS

1. An expression made famous by Ali MacGraw. (abbr.)
2. It may look like it but it just don't taste the same.
6. Take it off, take it off.
9. Do it without benefit of clergy.
12. Abbreviation for 9 across.
13. A poor substitute.
14. How far would a Camel smoker walk? (abbr.)
16. Juicy.
19. Backs of the hips that form the fleshy parts on which a person sits.
21. United in one body. (abbr.)
22. Poor little \_\_\_\_\_. (abbr.)
24. AC, \_\_\_\_\_.
26. Where it's \_\_\_\_\_.
27. Take 'em off, take 'em off.
30. \_\_\_\_\_ there, my name is Bruce. What's yours?
31. What no Hustler is all at.
33. Three short, three long, three short.
34. It doesn't cut you off, it just slows you down a little.
35. Texas \_\_\_\_\_, at one time, the hottest thing on Wall Street. (abbr.)
36. Ronald Reagan's counterpart in ancient Persia.
39. What the Huns were famous for, along with pillaging and burning.
43. An expression made famous by Yul Brynner. (abbr.)
44. Male equivalent of Ms.
45. The world \_\_\_\_\_ you a living. Don't you agree?
47. Here Kitty, nice Kitty . . .
48. Synonym for screw.
49. What you sometimes do before 48 across.

DOWN

2. Vice squads are always trying to pick them up.
3. Suffix, as in lesbi\_\_\_\_\_.
4. A Marine Corp. Training Center. (abbr.)
5. '50's hairdo. (abbr.)
6. The stuff of life.
7. In the event that.
8. Until recently, what you didn't see in nude photos.
9. What often comes along with 34 across.
10. It can happen to a druggie.
11. Something that fits in a box or, until recently, what you didn't see in male photos.
13. Did you hear about the girl who put finger in one?
15. Where she wants you to put it.
17. Universal time. (abbr.)
18. \_\_\_\_\_ and ass.
20. Ornamental vase.
23. \_\_\_\_\_ and she.
25. Can you bake a pie like that?
27. Preadolescent sex game. (abbr.)
28. Tits and \_\_\_\_\_.
29. What you don't want to do to your strength and vitality.
32. Eat, past tense. (dial.)
33. Rhymes with fuck.
37. Room temperatures. (abbr.)
38. \_\_\_\_\_, DC.
40. To explode.
41. Female sheep.  
(Where would a crossword puzzle be without them?)
44. Mother (see, this is really a *clean* magazine).
46. A bonus—Same as 32 down.

SOLUTION ON PAGE 80

# HUSTLER'S GIRLS

—welcome you to the  
wonderful Hustler world!

Guys and gals all over the country are turning on to one of the newest and most pleasant concepts in nightclub relaxation. Hustler Clubs cater to the man who believes in indulging himself in the best night life has to offer. Our clubs take you up on that, and they extend to our patrons the very best liquors, electronic games, pool—and that special kind of easy music and congenial atmosphere that goes so well with a relaxing evening of good entertainment. Our hostesses and dancers are some of the most beautiful women you're likely to find anywhere. They're genuinely interested in assuring you a pleasant evening. See for yourself as a few of our hostesses introduce themselves and the clubs they represent.



Pretty Barbara Jenkins lists her outside interests as men, modeling, and business—in that order. She also enjoys swimming and horseback riding. We asked her about her indoor hobbies, but she replied that she's rarely indoors long enough to develop any.







Honey-fair Karen Dermer, 35-25-36, is not only an entertaining hostess for Cincinnati's Hustler Club but an avid gardener, cook, and ice skater as well. She loves modeling and is a talented hair stylist. How'd you like to wake up one morning to find Karen's slender fingers playing in your hair?







Brown-eyed Linda D'Alessandri cooks like a gourmet chef. She also enjoys reading and is probably more than casually interested in the race track, even though she admits to only a mild passion for horseback riding. She dances professionally at the Hustler Club in Cincinnati and is one of the club's most popular hostesses.

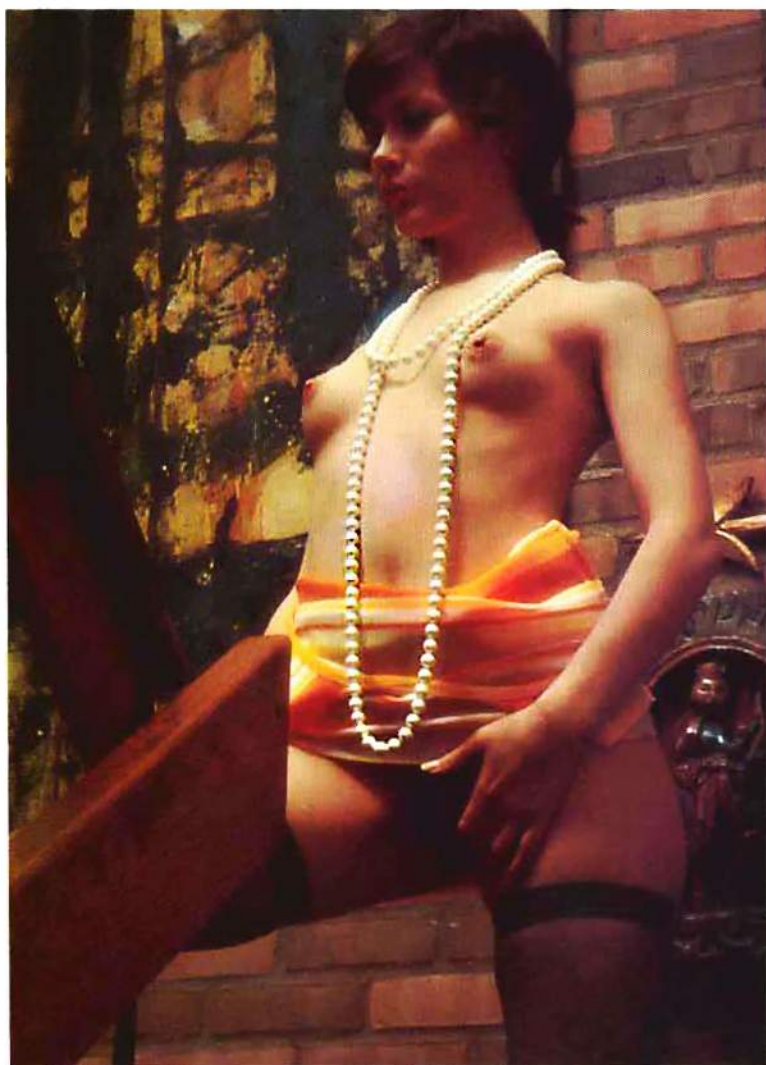




Pretty model-actress Juliana Zhivarsin, 36-24-36, composes her own music and is also a pianist. She dances at our Hustler Club in Akron, Ohio, and reportedly plays a pretty good game of chess. It's easy to see how a man might find it difficult to concentrate on a chess game when Juliana is sitting across the board.



Marion Jean Ritchie of Toledo's Hustler Club models occasionally and has set her sights on the day when she will own her own business.





Marion says she is really into skiing, and she finds the lively art of conversation still one of the most stimulating past-times around.



Tebra Dagy is an unusual name only if you are expecting a usual girl. Green-eyed Tebra says she can't think of anything more exciting than visiting new places and meeting new people. She's also a great hair stylist and make-up artist. All these talents and interests combine to produce one fantastic hostess-dancer for Cleveland's Hustler Club.



Twenty-year-old Jane Berry enjoys writing, modern dance, and interior design. She smiled as she confided that she is looking forward to owning her own business some day. Jane likes meeting new people and dancing. Toledo's Hustler Club provides her with the perfect social atmosphere.



# The Hustler COCKTAILS

## LIKE TO OWN A NIGHT CLUB?

HAVE YOU ALWAYS HAD A SECRET DESIRE  
TO OWN YOUR OWN NIGHT CLUB, BUT NEVER  
REALLY KNEW HOW TO APPROACH IT?

Well, now Mini Clubs of America, Inc. can help place you at the helm of your own Hustler Club operation!

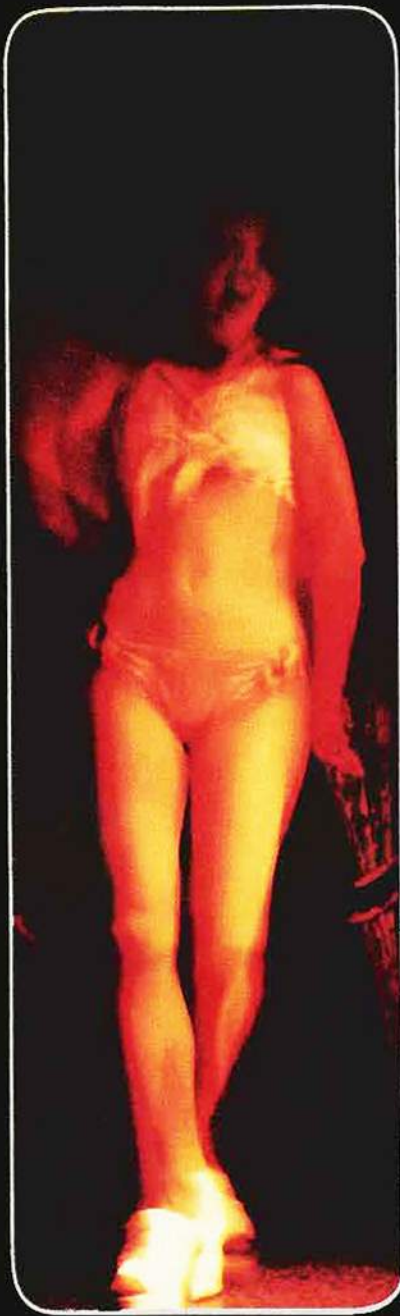
Mini Clubs of America is looking to expand it's Hustler Club operations across the United States and overseas and you can now play a part in that expansion program! If you have \$50,000 and an interest in night club ownership, Mini Clubs can provide the answers you need to join in this exciting new venture.

This advertisement is neither an offer to sell nor a solicitation of offers to buy.

For information contact:  
M. J. "Bud" Gallo, Dir. of Sales



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(614) 464-2070

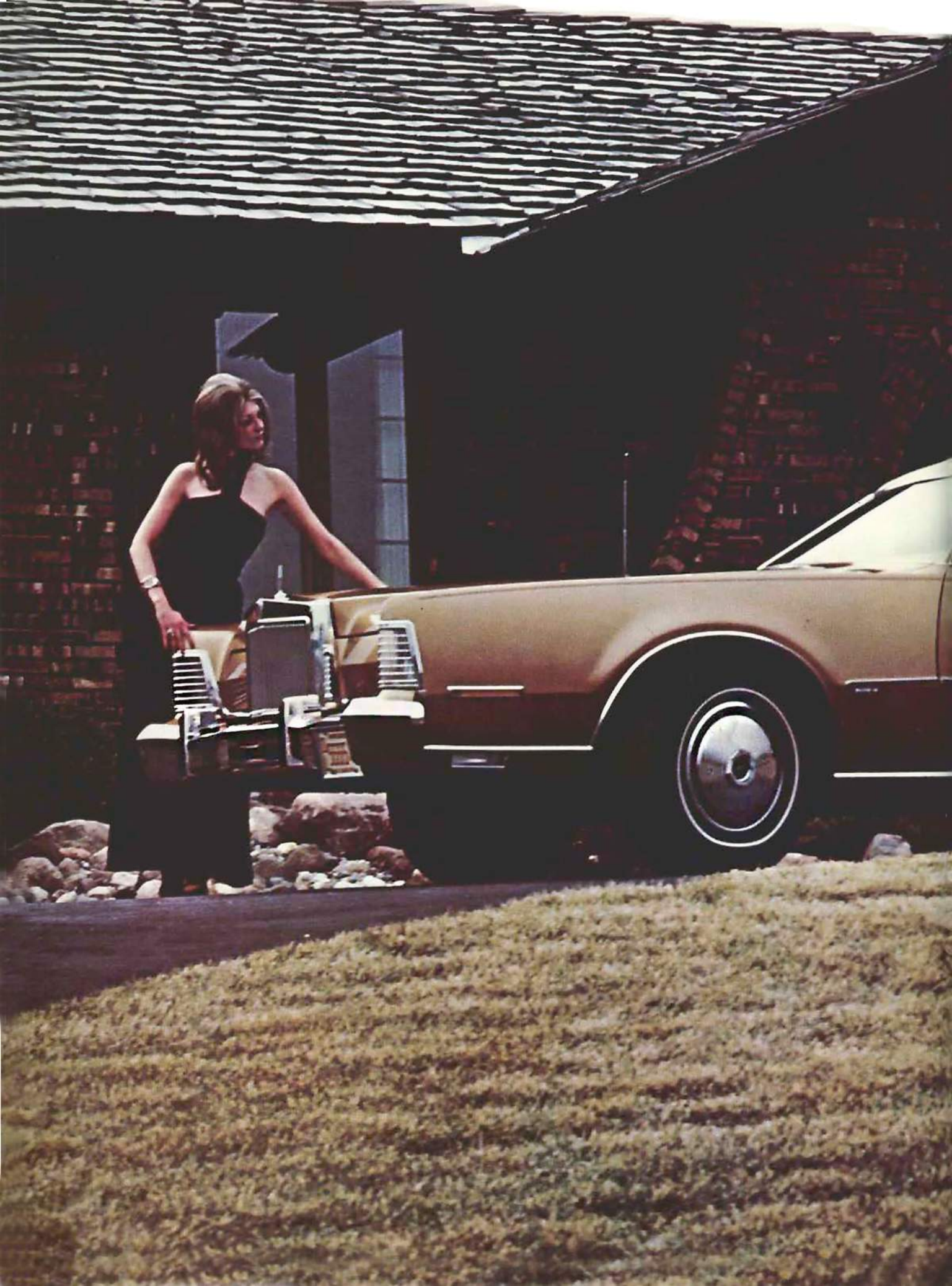


Lounges &  
Billiard Room



Visit the HUSTLER  
DAYTON  
COLUMBUS  
TOLEDO  
CINCINNATI  
AKRON  
CLEVELAND









## *Back To Luxury*

Compact car sales may be booming,  
but Detroit can still produce the  
supremely elegant horseless carriage.

Gold Mark IV courtesy of Kazmier Lincoln-Mercury, 500 E. Roosevelt Road, Lombard, Illinois 60148



Both the driver and passenger have luxuriously comfortable seating arrangements; twin comfort lounge seats with separate controls are standard. Carpeting, carpeting, carpeting everywhere you look—even the luggage compartment is lined with 25-ounce cut pile.

The time-proven 460 CID V8 is still around; however now it has a new solid state ignition system. With 5200 pounds of car to stop, Lincoln adapted the sure-track system, an electronic computer-controlled braking system which improves braking stability by preventing sustained rear wheel lock-up. To explain, when the driver brakes hard, the the electronic monitor takes over automatically. The braking system and a tuned radial suspension system are standard features.

Even the Great Gatsby never had it this safe or this elegant.



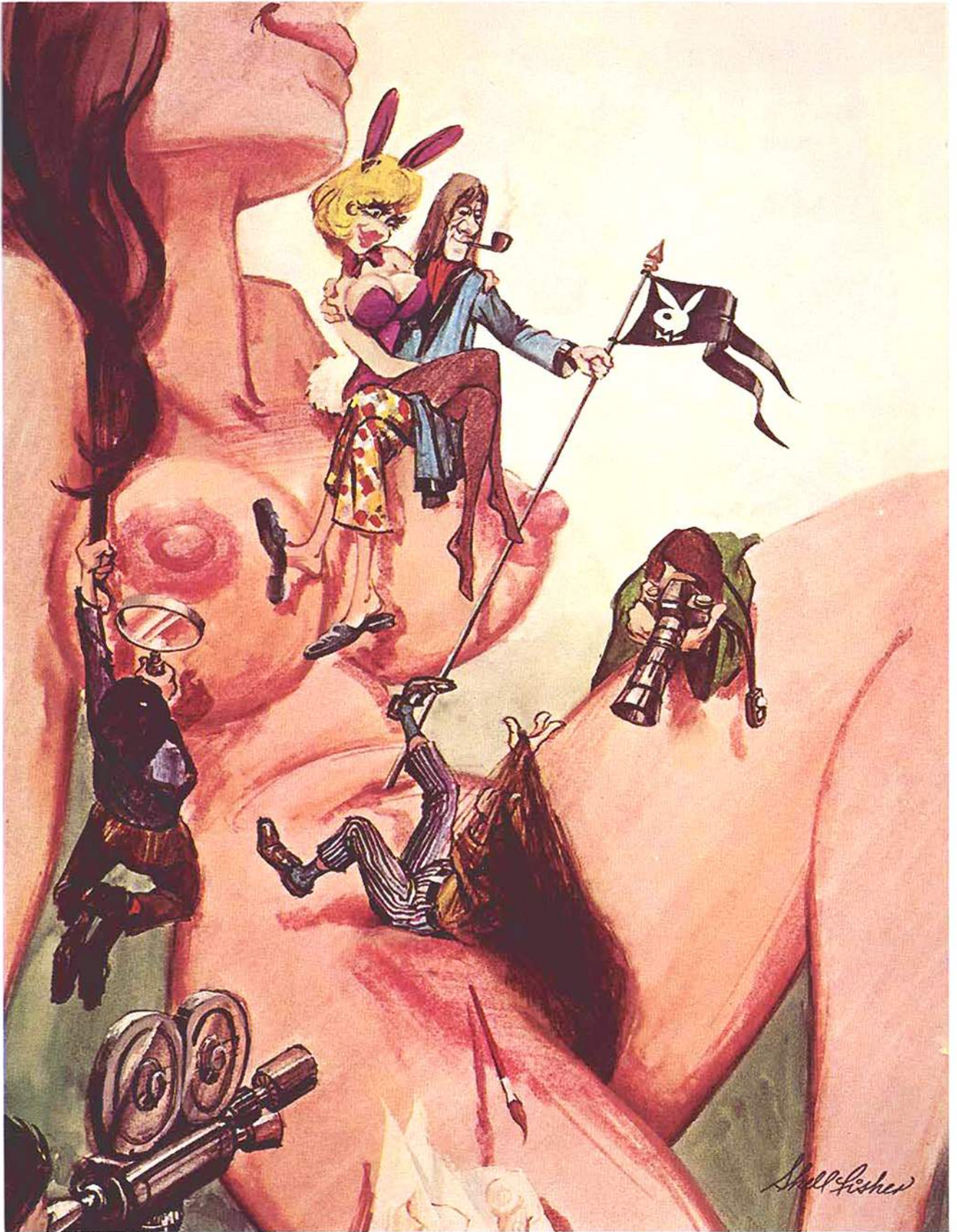
The hustler with class doesn't have to look to the past or a fairy godfather for that gilded pumpkin ride. He can cruise aristocratically in the new "ultimate gesture in automobile luxury." It's the 1974 Lincoln Continental Mark IV *special edition*. The Midas-like model features a unique gold diamond fire paint job with an interior of tan leather with cork accented stripes.

The silver edition is painted a very pleasing silver moon dust metallic enamel. Three interior options are available: a silver or red leather with seats, door panels and carpeting to match; or for the Sunday drivers a cranberry velour is offered.

Both of these models show the same standard and optional features. A must for the Mark IV buyer is the new Moonroof, a one-way glass tinted either silver or gold. For my lady, illuminated visor mirrors are offered both left and right with two light intensities.



"Great Moments In History"



"Hugh Hefner discovers sex."





**M**arida Lindbloom, 20, collects small ceramic animals and watches sunrises. She thinks her life probably resembles a soap opera. Says she's never been bored and looks forward to each sunrise bringing something new into her life. Even so, the sunrises have so far failed to bring just the right man into her busy life. "He must be able to cope with my moods. My feelings run really deep."

Marida's views on life, sex and just about everything else mirror the notion that if it's good to you, it's good for you. She spends her quiet hours reading and listening to music. Comments about herself reveal that she believes in the importance of a healthy ego. "I'm all I've got and no one I've really cared about has asked for more."



"Even when I'm alone I feel that someone, somewhere loves me."





"The man who is right for me will probably know it long before I even notice he's there."











to me being in love adds the finishing touches to the portrait of a natural woman."

# HUSTLER HUMOR

Our Unabashed Dictionary defines Petting Party as an affair that lasts until someone gives in, gives up, or gives out.

Handing his client the thick contract, the attorney explained, "Education is what you get from reading the small print. Experience is what you get from not reading it."

**Voice of Sexperience:** With paper shortages affecting toilet tissue, mail-order catalogs will offer something more than meets the eye.

In the game of life, "It's not whether you win or lose, it's whether you score."

**Sex is like war:** You start it when you can and you finish it when you "just can't anymore."

As one of the best medicine magazines recommends, there isn't a better "birth control" pill than an aspirin—if you hold it between your knees.

Miss Thompson walked into a bank, carrying a large paper bag filled with money. "Did you hoard all this money by yourself?" inquired the matronly teller. "No," said the girl. "My sister whored half of it."

Then there was the Cleveland politician who had surgical problems when he went in for a circumcision—they could find no end to the prick.



You heard about the president who awoke one morning and looked out his window, only to find his name written with urine in the snow. Indignantly he assigned a special investigating team to find out who was so disrespectful. After months of intense investigation, the head of the team went to the President with the results. "We have some good news and some bad news," he told the President. "The urine was traced to your Vice President." "That's the bad news," exclaimed the President. "No, that's the good news," the President was told, "the bad news is that it's in your wife's handwriting!"

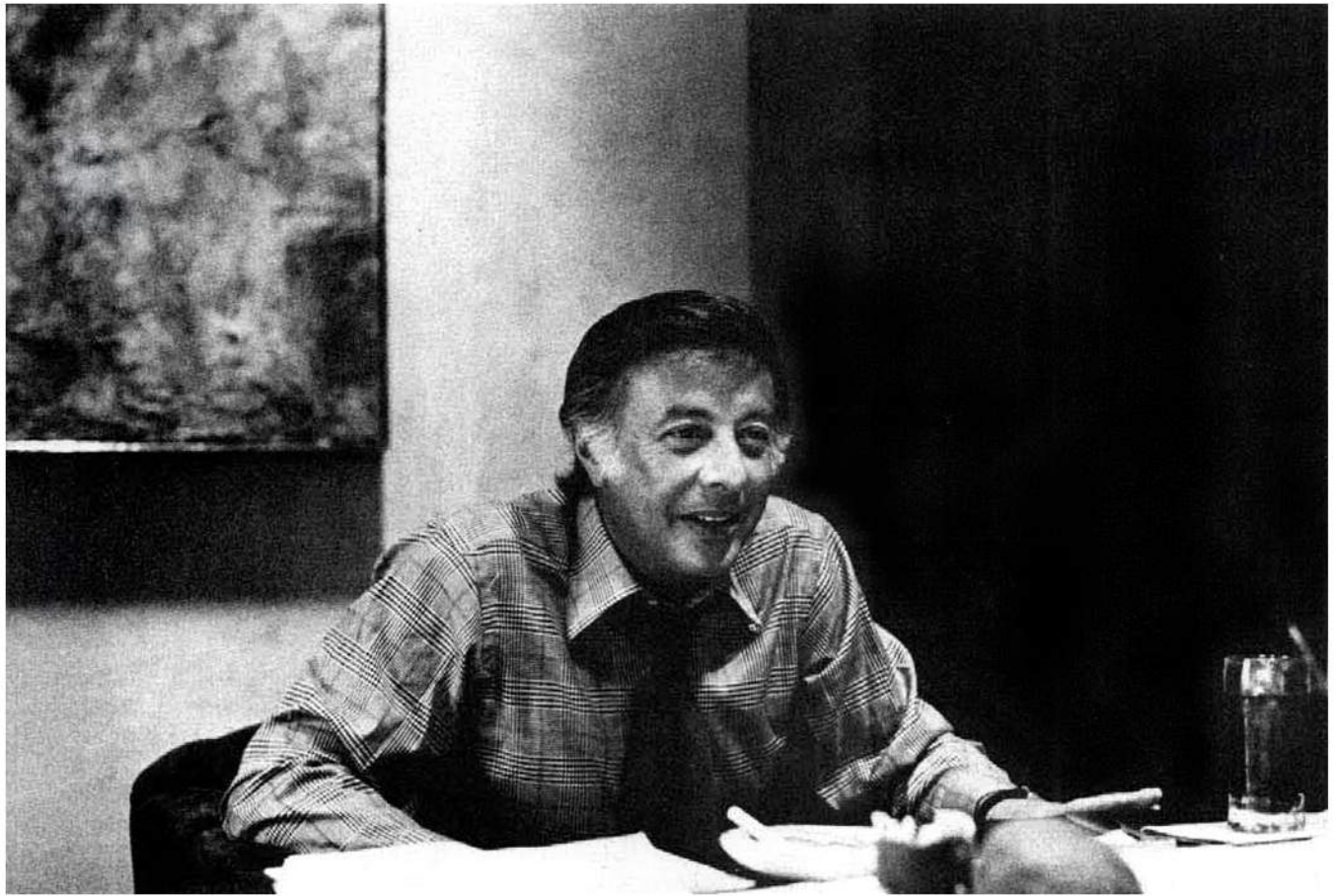
Mr. Jones, the rich banker, called his butler into his bedroom one morning. "Chives! Oh Chives, come here." As Chives entered the room, Mr. Jones quickly threw back the covers. "Look! Chives, I have an erection." "So you do sir," Chives exclaimed. "Do you wish me to call madam?" "No Chives, just hand me my baggy pants, I'm going to try to smuggle this one out of the house."

A husband and his young bride had just seen a porno movie starring a nude couple strenuously copulating throughout most of the picture. The husband winked at his bride and grinned, "How did you like it?" "Wowee!" the innocent bride gasped. "I've never seen two people moving so fast and not going anywhere!"





"Yes, I did have to do that to your mother in order for you to be born, but that's no reason to call me that."



## MARK FRIEDMAN

owns more hotel rooms in the Midwest than any other individual. He operates hotels in Chicago, Louisville, Nashville, and Indianapolis and has extensive land holdings in Florida.

All this has happened since 1959, when Friedman gained attention as the moving force behind the construction of the first high-rise motor hotel in the country—the Oxford House, in Chicago's Loop. His next major project was the development of the Sheraton-O'Hare Motor Inn, near Chicago's O'Hare International Airport. He became holder of one of the first franchises in the Sheraton Corporation of America and a member of the Sheraton Inns' board of directors.

But Friedman, now 48, didn't get his start in real estate. As a young man, he took over his father's clothing business, and by the time he was 30 was earning \$100,000 a year. Then he decided to leave the dress business and try his hand at real estate. What motivated him? "Too much time on my hands," he explains.

How does a young man with a yearning for financial success and an aversion to spare time claw his way to the top in the real estate business? HUSTLER asked Friedman to tell all, and he did—well, at least some—in the following interview.

## MARK FRIEDMAN INTERVIEW

**HUSTLER:** When you were in college, your father became ill and you had to take over the family business. . . . How did you feel about that and how old were you?

**FRIEDMAN:** I was 22 years old and I had no choice. I had to salvage what was left of my father's clothing business and make some money for my mother and me. By no means did I like the clothing business. But I was making money. At that time, all I knew was how to sell clothes. My dad had been in business for a long time and was fairly successful. Going out and meeting the retail dress manufacturers is not hard if you believe in your product. So I just stayed there and was very successful. I became bored when I was about 30 years old and started to look for other things to do, and that's when I started in the real estate business.

**HUSTLER:** When you went into the real estate business, how much money did you start with and where did it come from?

**FRIEDMAN:** I had approximately \$100,000 of my own money. I started with a couple of rooming houses, an apartment hotel, and some small homes. Then I moved into the motel field and developed the first motels in the city of Chicago. They were an unknown quantity—no one knew what a motel was. Persuading investors to put money into real estate was similar to the type of selling I did in the dress business, but the returns were far greater. I was able to live on my earnings in the dress business and I just let the real estate business pyramid itself. I did both for about five years, until I gave up the dress business entirely.

**HUSTLER:** Going from the dress business to real estate is quite a change.

**FRIEDMAN:** Well, I saw what was happening in real estate. The market was just exploding. I always liked to own, rather than lease, and when you're working for someone else you're not very secure. I thought, "Wouldn't it be nice to earn a lot of money and still own my own business?" I happen to like real estate, so I took a shot and it worked.

**HUSTLER:** What was your first large real estate investment?

**FRIEDMAN:** The first property was a hotel at Midway Airport. It was called the Airways and it was immensely successful. Then a series of small motels around the city: the Country Club on North Avenue, the De Ville at O'Hare Airport—before O'Hare was O'Hare.

**HUSTLER:** How does a person get started in large real estate developments?

**FRIEDMAN:** You start out with a concept and put together a group of people, each person investing from \$15,000 to \$50,000. That was called, in those days, a real estate syndicate. You had your financing set after you had your front money. You own the land, and then you start the building. It seems like it is complex, but it isn't. I got caught in a trap though, because as I was putting these deals together we found out that after we had four or five completed, we had no one to run them. So, I had to back into a management company and operate the property. I operate many properties now. I became a developer, a fund raiser, a builder and a management person all at one time. I didn't think that I would get into operations, but I loved it. If you don't know all phases of the real estate business today, you have a problem.

**HUSTLER:** How did you learn hotel management?

**FRIEDMAN:** Well, I had no one else to talk to as far as these things were concerned. The decisions had to be made, and I didn't have the luxury of taking my time. Necessity was my teacher; it's one of the best.

**HUSTLER:** Was the Oxford House the first downtown motor hotel?

**FRIEDMAN:** Yes, one of the first in the country.

**HUSTLER:** Was that your concept?

**FRIEDMAN:** Yes, it was.

**HUSTLER:** How did you market it?

**FRIEDMAN:** We had a piece of land in downtown Chicago, and we had the concept of a motor hotel. The name had not been used. We gave them the services of a hotel, but the feel of a motel. We called it a motor hotel. The parking was free, the services were limited, and it was a super concept. I got national coverage. It must have been in all the trade magazines, plus four or five national magazines. Now there are literally hundreds of downtown, high-rise motor hotels in this country.

**HUSTLER:** Was money pretty easy to get in those days?

**FRIEDMAN:** Money's always easy to get for the right profit.

**HUSTLER:** Still, today?

**FRIEDMAN:** I think so. If you have a good track record, or a good concept.

**HUSTLER:** How did you get the Sheraton franchise?

**FRIEDMAN:** One day I read in *Time* magazine that the Sheraton Corporation was discussing the possibility of issuing franchises. We were building a 150-room hotel at O'Hare Airport then,

and we didn't have a name for it, so I talked with my partner, Jack, and I said, "Why don't we go to Boston and talk to the Sheraton people and get a franchise. Call ourselves the Sheraton . . . Sheraton something . . . Sheraton O'Hare." He thought it was a great idea. We hopped a plane that night and went to Boston. I think we were the first, second or third franchise holder to sign up. Now there are several hundred around the country.

**HUSTLER:** Were there any major problems with Sheraton?

**FRIEDMAN:** No, if you've operated hotels, and Sheraton understands you, they're pretty savvy people. You must adhere to their specifications on construction. They have their architects OK everything, and then they guide you through. Then after you're open there's the whole big thing of the reservation service. And you're graded monthly on the quality of property you keep.

**HUSTLER:** How successful were the Sheraton franchises?

**FRIEDMAN:** I was on the board for about eight or nine years. We OK'd most of the new franchises that are in existence today. Now it's sort of the tail that's wagging the dog, because the franchise is so big that it sort of runs the whole show. It's interesting though, and they've had a fantastic success.

**HUSTLER:** Do you have any holdings elsewhere?

**FRIEDMAN:** I have some holdings in Florida—safe, secure land holdings. But around the country you've got a lot of problems today with many people who are in thin, and this current energy crisis is going to bother them very much.

**HUSTLER:** What do you do to fill a hotel?

**FRIEDMAN:** You sell, you sell like anything else.

**HUSTLER:** Is there a sales staff?

**FRIEDMAN:** The larger the hotel the more salespeople you need. You're selling all the time. It's not like it was when they came to you. Today there are a lot of hotels. More, I think, than necessary, but they're there. They must be filled, so you must use every device you can to promote your property.

**HUSTLER:** Do you think there is going to be a major change in hotel atmosphere and attitude?

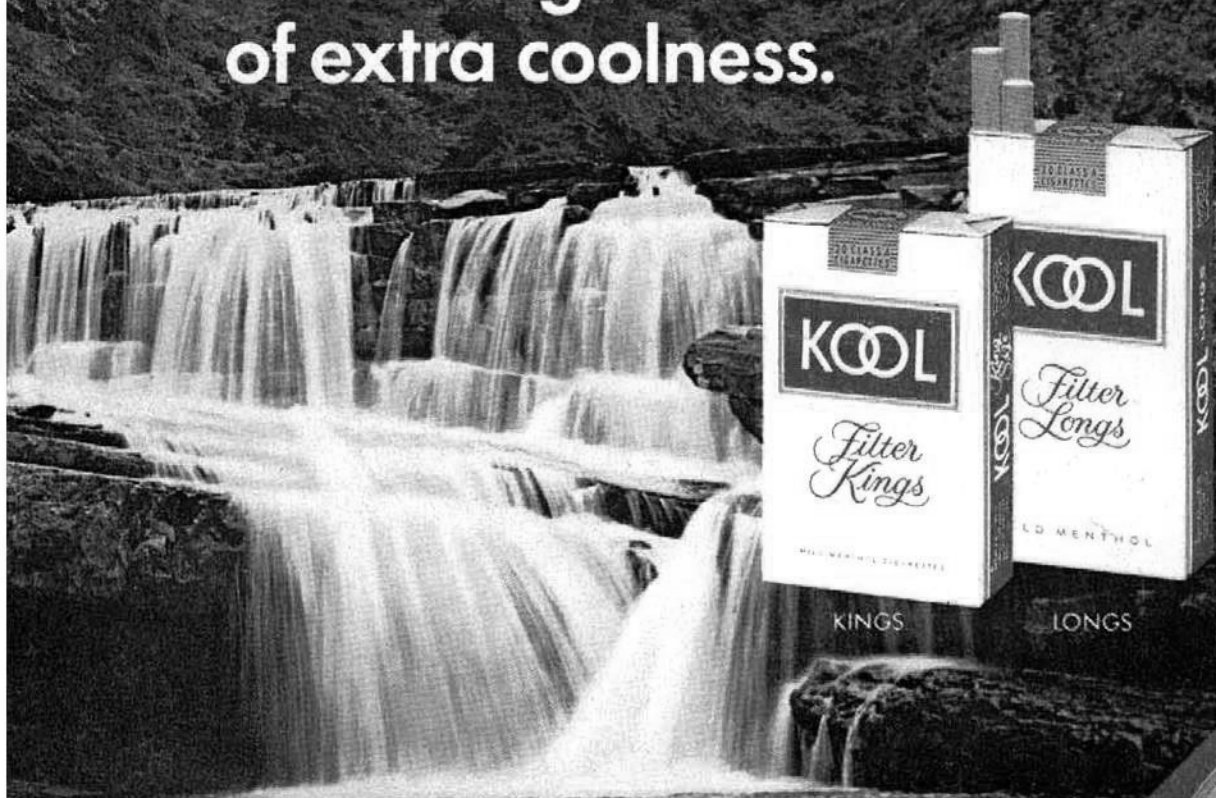
**FRIEDMAN:** I think the European hotel is a thing of the past. The day of personalized service is gone. It's really hard to find dedicated hotel people. There are just not that many around today. In large hotels a guest is just a number.

CONTINUED ON PAGE 103



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KINGS

LONGS

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She's a mystery that will puzzle and delight your mind. She is Inge. She is what any man has found a beautiful woman to be — no matter what age or what time. If you're contemplative and you give your imagination wings, you may catch her in a serene moment, sitting on the rocks by the shore of some unknown sea, thinking. And you wonder, what is she thinking? The sea, the city, or perhaps soaring gulls. The memory of her will stay with you. A beautiful woman can haunt you in all seasons. Forever. There is no escaping her.









A photograph of a person lying on their back on a light-colored, textured rug. The person's legs are bent at the knees and raised in the air, forming a triangular shape. The background is filled with tall, dried, feathery plants, possibly reeds or grasses, against a bright, overexposed light source. The overall mood is serene and artistic.

*"Ever since I was a kid," Inger reflects, "I've always enjoyed showing off. I suppose it has to do with the fact that I come from a naturally warm and loving family. We really were a group of free thinkers, you know."*









# IT'S NOT MY RAIN

Things were  
a little strange  
at  
the Harmony Bar—  
or  
was it a Laundromat?

a short story  
by  
G. L. Tassone

**G**eorge Lambert hadn't slept well for over a week. A dream had been disturbing his sleep. He had the same dream three and four times each night and because of it had become grouchy and irritable. Leslie, his wife, wanted to know what was wrong with him. He told her he hadn't been sleeping well but he didn't tell her about the dream.

The dream was always the same. He was walking down a street that seemed vaguely familiar. It was about noon. He would come to this doorway; there was a large sign that read **THE HARMONY BAR**. He could read the sign very clearly. When he entered, he had the feeling that something was wrong. It was uncomfortably warm and too well-lighted. There was a lone woman sitting at the bar. She seemed to be reading a newspaper. She would leave the bar stool and come toward him. Her eyes were large and unsmiling. Her forehead was shiny with damp wisps of dark hair falling over it. She was pretty, in her middle twenties, and she had the most extraordinary breasts he had ever seen. She was

CONTINUED ON PAGE 91





**QUESTION:**

What is different, delicious, easy-to-prepare, low in calories and full of healthful ingredients?

**ANSWER:**

# Kibbee.

an exotic entree from the Middle East.

**S**erved raw as an appetizer, it is the original Steak Tartare. Stuffed and baked, it makes a satisfying main course. Accompanied by Syrian bread, yogurt, and a green salad with olive-oil-and-lemon dressing, it becomes a tempting dinner. And with the addition of zucchini squash stuffed with lamb and rice—a feast.

CONTINUED ON PAGE 81

# Explore Hanimex-Praktica\* the intelligent new choice.

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"I dig many types of men...  
as long as they are men!"

VICKI



She's dark and deep but hardly mysterious. Vicki Maroni is all up front and that's the way she likes it. "I suppose my ambitions have always been geared to put me in somebody's lime-light." She believes that her life has taken the path that it has because the stars have pre-ordained it so. "I'm a Virgo and I truly believe that the natural elements of nature play a great part in the way we live our lives." When we asked her about what kind of man she would eventually like to spend the rest of her life with she replied, "One who has the good sense and the means to spoil me rotten. I'm Italian and I've been accus-



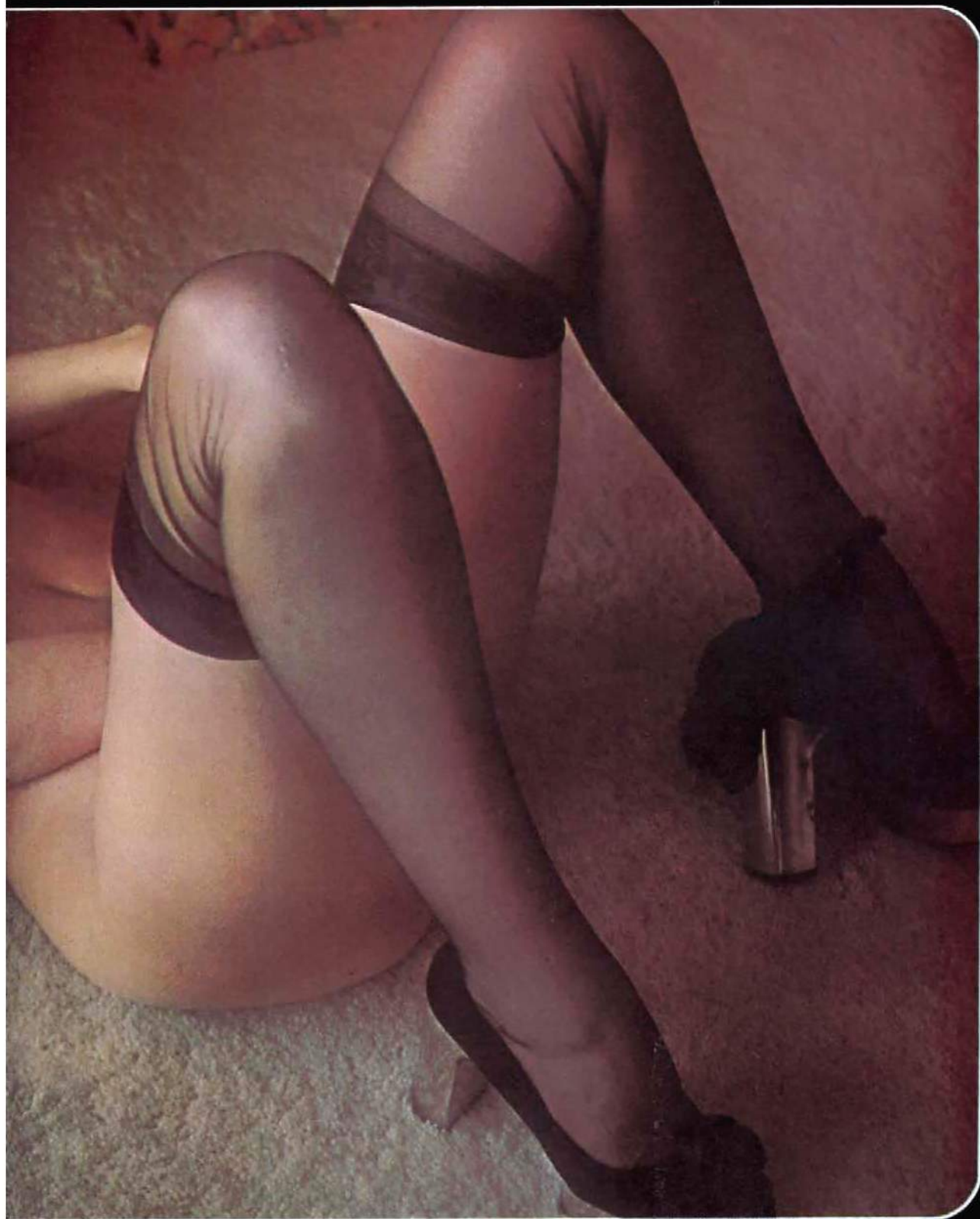
tomed to being well cared for and protected all my life." She doesn't feel that she should spend too much of her time trying to analyze why she feels the way she does about her sexual life. "I dig many types of men . . . and respond to them according to how much of my affections they are willing to try to bring out." We asked her how she felt about her modeling career and she replied, "I feel very happy and secure in front of a camera. I feel it's only mirroring something I already approve of so that satisfaction is almost already guaranteed in a way."





"I'm a typical Virgo...I like men that have strength, combined with gentleness."











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## EROTIC CROSSWORD PUZZLE SOLUTION

### ANSWERS

#### ACROSS

1. BS
2. PAP
6. STRIP
9. FORNICATE
12. FU
13. DILDO
14. MI
16. SUCCULENT
19. BUTT
21. INC
22. RI
24. DC
26. AT
27. PANTIES
30. HI
31. SEA
33. SOS
34. AGE
35. TI
36. SATRAP
39. RAPE
43. ETC.
44. MR
45. OWES
47. PUSS
48. LAY
49. PET

### ANSWERS

#### DOWN

2. PROSTITUTES
3. AN
4. PI
5. DA
6. SEMEN
7. IF
8. PUBIC HAIRS
9. FLAB
10. OD
11. COCK
13. DIKE
15. IN
17. UT
18. TITS
20. URN
23. HE
25. CHERRY
27. PO
28. ASS
29. SAP
32. ET
33. SUCK
37. RTS
38. AC
40. POP
41. EWE
44. MA
46. ET

Crossword Puzzle by PAT SPIZZIRRI

Anyone can go first class but some can't stay as long



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# Kibbee.

It's all easy. First, the recipe for raw kibbee.

2 pounds lean ground lamb and beef  
 1½ cups cracked wheat (available at health food stores)  
 1 large onion, minced  
 salt and pepper to taste  
 dash cinnamon  
 crushed dried mint

Rinse wheat in pan of water. Drain and squeeze water from wheat. Add to the wheat the ground meat, onion, salt, pepper, cinnamon, and mint. Knead all ingredients together well; add ½ cup cold water and knead again. Reserve about a quarter of this mixture to serve as an appetizer, garnished with radishes and raw onion and accompanied by melted butter.

Next comes the stuffing for baked kibbee.

½ pound diced lamb  
 1 cup pine nuts  
 ½ teaspoon cinnamon  
 salt and pepper to taste  
 3 tablespoons butter

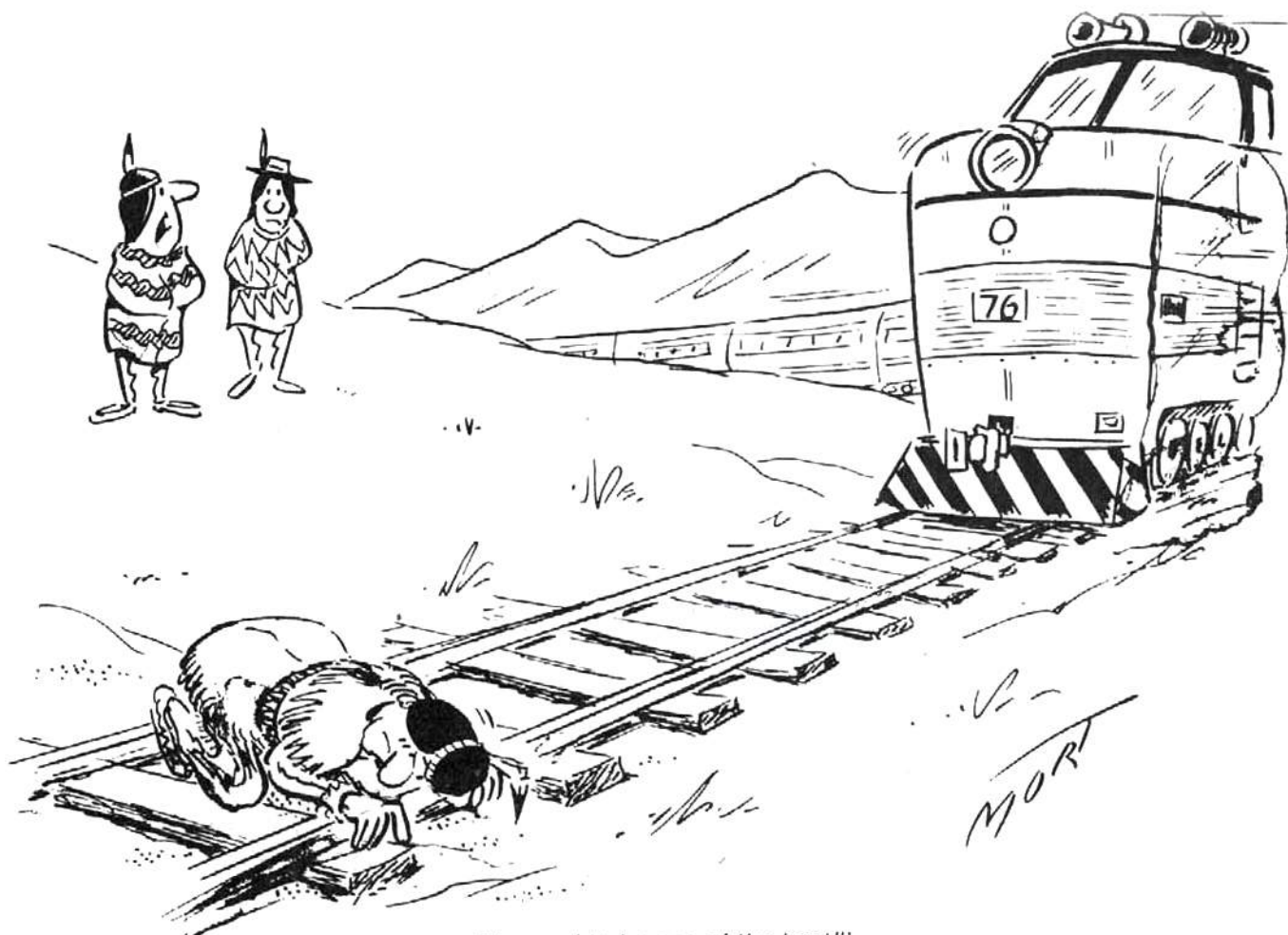
Brown lamb in butter. Brown pine nuts and add to lamb with salt and pepper and cinnamon. Shape kibbee into small footballs by rolling between your palms. (Shaping will be easier if you dip your hands in cold water occasionally.) Make a hollow at one end of each football by pressing with finger. Place a spoonful of lamb-nut mixture in the opening, then close the end. Place stuffed kibbee in shallow baking dish that has been brushed with melted butter. Brush tops with melted butter. Bake in moderate oven (350°) about 30 minutes. Then place under broiler until top is golden brown.

If you like, stuff zucchini squash with the following ingredients.

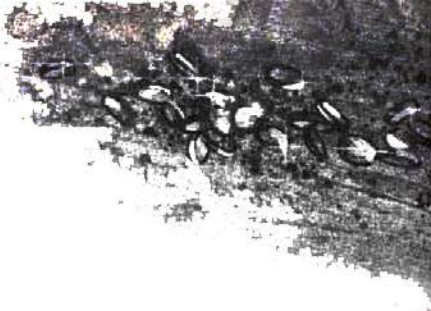
1½ pounds lamb, minced  
 2 cups rice  
 ½ stick of butter  
 8-ounce can of tomato sauce  
 dash cinnamon  
 salt and pepper to taste

Remove the core of the zucchini. Place the core in the bottom of a saucepan that has a well-fitting lid. Add about 1 cup of water. Mix together the above ingredients and stuff the squash with the mixture. Place the stuffed zucchini in the saucepan on top of the core, which will serve as a bed for the squash while it cooks. Cover the saucepan and slowly steam the zucchini for about 1½ hours. Check occasionally to see if too much liquid is accumulating in the bottom of the pan; if so, carefully remove the excess.

Baklava, a honeyed pastry, is the traditional Middle Eastern dessert and will make a perfect top-off for your meal.



"He used to be one of the best!"



**I**n the Italian city of Milan in the very long ago, there was a certain young government employee, by name Gulfardo, who was a stout fellow, a personable chap, and a gentleman of excellent repute. By reason of being a punctual repayer of small loans occasionally made to him by one obliging merchant or another, he was always able to find one or another of them ready and willing to lend him sums of money at little usance or, as men became accustomed to saying in later times, at low interest rates.

# A GOOD CREDIT RATING

by Roger Clancy

Being thus accepted as a good guy, Gulfardo often found it pleasurable and opportune to indulge in certain affairs of the heart, and since he had a perpetually roving eye, it came to pass that he set his heart and mind on a slick chick, the wife of a rich merchant named Guasparruolo Cagastraccio, a friend of his. He was very discreet with his attentions and his love-making, however, so that neither the husband nor any other person became suspicious.

Eventually making bolder and bolder overtures to Ambruogia, the lady in question, he finally begged her for a rendezvous at which he might bed with her and enjoy her entire sweet self to the fullest. In his fervor, he told her that he stood ready, in return for her favors in this regard, to do anything that she might require of him.

CONTINUED ON PAGE 98





Shel Fisher

## PAUL McCARTNEY INTERVIEW

**HUSTLER:** Your involvement with the James Bond *Live and Let Die* film was the kind of thing you hadn't done for a while. Were you forced into writing the score for it or . . . ?

**MCCARTNEY:** No, the other way around. I knew the fella who did the music—Ron Cass, who used to work at Apple. He went to Saltzman and Broccoli (producers of the film) and then rang me up, saying "Fancy doing a Bond thing." I said, "Sure," because I like to be given decent jobs. He asked "Do you want to do 'Diamonds Are Forever'?" That was round about the time Linda was having Mary. I was going to do "Diamonds Are Forever" and I was trying to think of a tune. But then he told me John Barry had a contract for it and asked me if I'd do the next one. He gave me the book *Live And Let Die* and I thought, "Christ, how am I going to write a song called that?" The hook that got me into the song was "When you were young/your heart was an open book/you used to say live and let live but now you say live and let die."

I don't like to do the same thing all the time. Some magazines said: "McCartney to do soundtrack for Bond film—so it's come to that!"

**HUSTLER:** What are your feelings when somebody writes something like that?

**MCCARTNEY:** I feel shitty for the second. Let's face it everyone's press gets to him; no one's above his press. So there are certain people (me included) who, after the first few seconds, say, "Well, blimey, it's only one fella; it's only some fella trying to do a good job, and he doesn't necessarily know."

**HUSTLER:** This was a new direction for you and so was your television special you did a while ago. What was the feedback on "James Paul McCartney?"

**MCCARTNEY:** From the people—50-50 feedback on that one. From letters I get from kids in Redwing, Arkansas, they love it, they go potty over it. You meet Americans on holiday over here [England] and they say [in mock hill-billy] "Hey man, that was a real nice special you did." In Jamaica we saw a GI, an ex-veteran who had a Purple Heart, who got shot up a little in Viet Nam, we gave him a lift, and he said, "Hey man, you look like Paul McCartney." I said, "Yeah, man, a lot of people take me for him, a terrible business; I wish I had his money." I'm doing this bit and I suddenly think, He's some poor GI on holiday. I said, "Well actually, man, the reason I look like him is because I am him and this is my wife Linda." He was all made-up. He said, "Hey man, you just had that

big concert up north." I thought, What the hell's he talking about? He was talking about the TV show, and he said that it had a lotta heart.

So the people themselves dug it. If you look at it like "we know what he can do, and is this going to blast our minds out . . ." From that kind of point-of-view it didn't work. Let's face it, we were doing a special for Chevrolet, and you can't do an awful lot on a special for Chevrolet.

We had things that would have been a little bit mind-blowing. We were gonna do a drag scene. I do this song and dance scene, and in the middle of it we all change into drag. I was gonna come on and do a Diana Ross bit, Linda was gonna be a fella, and all the others were gonna be girls.

**HUSTLER:** I realize that Denny Seiwell and Henry McCullough have left the band. But, in the beginning, was it difficult to go out and form another group?

**MCCARTNEY:** It was a *bit* difficult for me to suddenly develop another band. Let's face it, the Beatles played Hamburg for a year solid, eight hours a day, before we ever were anything. Then we came back to Liverpool and still played for years in small places. So it took a long time. The idea was: We can't take quite as long with this band, we're still going to duck out of the press thing and do little anonymous gigs and stuff. We did our university tour and a Europe tour, which had a bit of press, but we thought, We'll just have to swallow our pride and go right ahead.

**HUSTLER:** Were those considered house-breaking tours for the band?

**MCCARTNEY:** Definitely, for us. You get any five people and it's pretty hard to get a band out of it, unless you've been going for about a year or so. It takes that long for five people to begin to understand each other. The television special was like the end of our breaking-in period; we really hadn't played very well until about the time of that special. There's a lot of features in the act that are still a little bit raw; our opening is still possibly a bit raw; the end, we could go on a bit longer, but these are fine tunings. We have places to go still; I mean this is really only our third tour.

**HUSTLER:** When will you be coming to the States?

**MCCARTNEY:** Well, I hear my visa is coming through soon, we hope so anyway. The man who can give me a visa says he doesn't see any reason why I shouldn't have one. His name's Senator Javitz. I just hope he's not involved

in the Watergate or I'll never get in. **HUSTLER:** Was that drug arrest the reason for . . . ?

**MCCARTNEY:** That's the whole thing, yeah. The funny thing is that in neither case were we caught even smoking it. The first case was where we were caught trying to receive it through the post, and the second one was where we were trying to grow it. Actually, by the time we got to court they were full-grown bloody things. The judge—an old white-haired Scotch judge—was a good lad really, and he let us off easy. He said [in mock-Scottish accent], "Can I have a look at this? I've never seen the plant cannabis." Some guy in court brings up this big plant of cannabis: "Here you are, M'Lord." If it had been a film it would have been a great one. I'm standing there in my suit trying to look civilized, but in the end it was a laugh because Q.C., our lawyer and a cheeky fella, was saying, "Seein' as how he's wealthy I think you should fine him a real big fine, really hurt him with it." The judge said, "OK, a hundred pounds (\$250)," which really wasn't very severe. Our fella said, "Excuse me, M'Lord, I'd like to ask for fourteen days to pay it." I saw one of my cousins the other day, and he thought that was awfully cheeky, flying up in a chartered jet and asking for fourteen days to pay a hundred pounds.

**HUSTLER:** Do you think it's because you're a major figure that you're having so much trouble getting into the States?

**MCCARTNEY:** I suppose so, yeah, because a lot of other people have done the same thing and gotten a visa. I mean you've had people, certain people, who've been just a bit drowsy and they've got in. We've had to be a bit more legal about it . . . the Faces kind of thing. But we've got to watch it.

**HUSTLER:** Some years back, when you were still with the Beatles, you said you just wanted to turn up at various pubs around England and play without being announced. Did you do this on the university tour?

**MCCARTNEY:** Yeah, that's exactly what we did on the university tour. The first night, we turned up at Nottingham University just because it was the first university we could find. Actually, I think we thought of the university idea when we were on the road. When we started off we just thought, We're going north on the M1 and we're gonna try and find places to play. And so we're in the van, storming up the M1

and we turn into Nottingham University. We saw the students' union and said "Have you got a gig?" We told them not to say who it is, just try and get a gig. Eventually they said, "Look it's cool, it's Paul McCartney, Wings and stuff, it's gonna be a good show..." No one believed it. We went back to a motel; we hadn't booked any motels; it was really like gypsies with kids and dogs. We turned up at the university the next day, and the man had a table by the door and he just charged 50p (\$1.25) entrance, the normal kind of dance fee. All the university students just kind of sat down and dug it. That was why it was good—because we could surprise them.

We're not necessarily looking to go on to the super-super bit. The aim is to have a band, pure and simple. Have a good band. As to where we'll play, we're easy, man; we'll play down a pub if it's cool and if we feel like it and they like it and it works. But that's the thing for us—we won't necessarily just play 50,000-seaters. There's a great element of randomness in this band; we just see how it goes.

**HUSTLER:** Did you have plans from the beginning to include Linda in the band?

**MCCARTNEY:** Yeah, Linda was kind of a first inclusion because we had done *Ram* together. I worked her so hard in New York, because I thought it's all well having Linda on harmonies, but I'm not havin' her do *bum* harmonies. So I worked her like mad... She had never done it before, she had never done a thing. But if you listen to "Ram," all those harmonies on there are just me and Linda. Pretty good, some of them. It was pretty good, but it was quite hard work that album. There was a bit of "You're flat, you're singing flat!" but in the end it was just get it on and we did it.

**HUSTLER:** Have you had any problems in your live performances?

**MCCARTNEY:** Well, in a performance an audience always goes for numbers that they know.

**HUSTLER:** Would you like to do any Beatles material in the set?

**MCCARTNEY:** No, rather than do that—rather than go back—we'd like to do new numbers in the same vein. With the new album [their current *Band On The Run* record] we'll have a whole new batch of songs and with the singles and everything the stage show will be ready. Then we go to the States. We won't change anything to go to the States, but by the time we go there will have been a few changes made in the act.

**HUSTLER:** What was it like to go out and perform live again?

**MCCARTNEY:** It's now beginning to feel really good; it's just great. It's good to have a gig. If you're just recording, it's very nice but you get a bit sterile, a bit test tubes, a bit like in the laboratory. But if you go out there and you play, it's the difference between sex and artificial insemination. That's what I feel.

**HUSTLER:** Do you think that period where various ex-Beatles were writing songs about bad feelings is over?

**MCCARTNEY:** I think that doing-up period was a weird little period. Everyone was a little bitchy, but it's over. I reckon. I see the other lads once in a while. Ringo lives in London so I can see a bit of him. I've seen George a little bit, and I've seen John when I've been in New York. We don't really keep much up. The fact is that we were the Beatles, and I'm in a new band so you don't keep up your old contacts.

**HUSTLER:** What are the chances then of the Beatles re-forming either for an album or some sort of tour?

**MCCARTNEY:** Well, I don't know really. What I'd say is if we just kind of get friendly and cool, if anyone wants to work with the other... I've done a little bit on Ringo's new album. The other two have, too, and that kind of little thing we're all happy to do. But I think I would definitely say *no* to the Beatles' re-forming because I think it's gone too far. I think that if the Beatles had broken up for a week and then re-formed, it would have been possible. But it can't go two years and re-form again. But I'm quite happy in the knowledge that we started off, did all that we were gonna do, and we finished. And now for me the whole trip is that we've got a new band and it's much more exciting; it's like a whole new thing. It's like going back to the beginning again.



"Mr. Whipple!"

He became the master and chief exponent of the modern protest song—a title he gladly gave up as his works became more electric.

In 1961, looking like a billy goat and smelling twice as bad, Dylan left the Midwest for Manhattan's beatnik-enriched Greenwich Village. Dressing then in a dirty denim jacket and ripped dungarees, he sported the funky seaman's cap that would be popularized by John Lennon and friends. He denied his Jewish middle-class background and imitated his idol, Woody Guthrie, a great American folk singer-composer and union organizer. At pass-the-hat coffeehouses the novice entertainer was nervous and jumpy. Drunk or drugged, he couldn't stand still on stage. His guitar-playing was rudimentary, his harmonica work barely passable. But his gruff, almost ugly, vocals were an honest, earthy contrast to the saccharine-sweet, banal singers who polluted the planet in the early sixties. What made the Dylan style unique was his phrasing, which emphasized and stretched the poignancy of the lyrics.

Whether because of the speediness of the decade or the creative flush of the artist, Bob Dylan was churning out masterpiece after masterpiece at a prolific pace. His friends in folk circuits, like Joan Baez and Dave Van Ronk, were still singing the old standards, but Dylan started doing only his own material. When others picked up on his "Blowin' in the Wind" and other compositions, word and myth about a chaplinesque, musical bard swept the college campuses. He became the master and chief exponent of the modern protest song—a title he gladly gave up as his works became more introspective and more electric.





“I know  
in my  
own mind  
what I’m doing.  
If they  
can’t understand  
my songs,  
they’re missing  
something.”

His career had boomed under the tutelage of his maniacal manager Albert Grossman. But for the hero of Hibbing, Minnesota, 1965 was a grueling, difficult year. He cut down on the acoustical guitar numbers, added rock musicians, and turned up the volume. Once hailed as the Sir Galahad of folk music, Dylan was now booed at concerts by old friends and liberals. His songs no longer concerned themselves with sincere but distant social protest themes. Instead, as in “Like A Rolling Stone,” they chronicled the disillusionment and anxiety of the youth of the world. Suddenly he was singing of states of being. Rock poetry was perfected.

About his musical changes at this time, Dylan has said: “It’s all music—no more, no less. I know in my own mind what I’m doing. If they can’t understand my songs, they’re missing something; if they can’t understand green clocks, wet chairs, purple lamps, or hostile statues, they’re missing something too. . . . What I write is much more concise now than before. . . . It’s not deceiving.

“When I wrote a lot of these protest songs they were written in a small circle of people. Then when they were brought to the outside, other people who heard them, heard them in their own way. They could think something was happening that wasn’t happening. But what I’m doing now, my stuff now, is me. . . . What seems to be happening in the songs is really happening.”



# GAZZARA

CONTINUED FROM PAGE 23

**HUSTLER:** How close are you to the state where you pretty much call the shots—that is, produce and direct? I know you did that for one "Columbo" segment.

**GAZZARA:** Yes, I recently finished one. But I'm not in a power position like Paul Newman or Marlon Brando. In a way that's terrible and in a way that's good, because I've remained a hungry fighter. I've still a lot of the feelings I had as a young actor. And there are still a lot of things I want to do. I want to play the classics. I want to direct also. I may have to raise the money independently, spend time getting the money I need.

**HUSTLER:** Is there a secret area where you want to do something that you haven't done yet? Or is acting totally consuming for you?

**GAZZARA:** In terms of personal fantasies, I'd rather not go into that, because they usually have to do with sex. On the other hand, I have had fantasies of saving the world. I've been a political being now and again. I get periods of passion about the injustices in our society.

**HUSTLER:** Do you think the artist has a responsibility in that area?

**HUSTLER:** What about Brando's monologue in *Tango*?

**GAZZARA:** Well, Marlon has told that story for many years. Whether it was scripted or not, he knew the story. Yet he gives it the illusion of happening for the first time.

**HUSTLER:** What about the Bergman technique of a coterie of actors who work together, the repertory system?

**GAZZARA:** That would be terrific. Elaine May and John and Peter [Falk] and I have been talking about it for four years now. We haven't found a patron.

**HUSTLER:** How altered or abused or enlightened were you by the series ["Run For Your Life"] experience—working on television?

**GAZZARA:** Oh, I hated it. Psychologically it almost destroyed my marriage. Number one, it's unnatural to play the same character for three years. And then it's unnatural to me, because I'm an emotional actor, to play a guy who has to hold everything in. And that kind of leading man stuff is not very interesting to me. It became bearable when I started directing. I directed about ten episodes, which I like to think are the best ones. And then it became exciting. And not terribly hard to handle.

**HUSTLER:** Is your marriage different from that of an IBM accountant? Or are the things that hassle you the same things that hassle a guy who works 9 to 5?

**GAZZARA:** Your life changes from year to year by the very nature of the part you play or the film you direct or the country you're in. The characters you are creating have to have some sort of impact on you, especially if it is good material. You are obsessed. It has to have an impact on the other person. My wife [Janice Rule, the actress] is terrific. She has never minded me being obsessed with my work, so long as the work came out of an interest and a love. During "Run For Your Life" I was obsessed, but the obsession was rage.

**HUSTLER:** They always talk about how women are exploited in Hollywood.

Do you feel that men are used that way too?

**GAZZARA:** Yes. They all start looking alike, talking alike—they're consumed by their bodies.

**HUSTLER:** How do you feel about getting older? Do you feel pressure?

**GAZZARA:** I'm getting to like my face more and more as it gets older—and my talent, too.

**HUSTLER:** Have you had periods in your life when you doubted what you were up to?

**GAZZARA:** Oh yes, when I disliked acting; it became embarrassing.

**HUSTLER:** When was that?

**GAZZARA:** 1957-63. It lasted a long time.

**HUSTLER:** What makes someone keep doing something that is basically unstable, especially when you have a doubt at that deep a level?

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"I got a 'B' in Chemistry, an 'A' in English Lit., a 'B' in Calculus,  
and I'm knocked up."

*The Girl Next Door...*

*is*

*alive*

*and  
well,*

*and  
working  
at*

**THE  
HUSTLER<sup>®</sup>  
club**

*Where happiness is  
a pretty girl*



CINCINNATI • COLUMBUS • DAYTON • TOLEDO • AKRON • CLEVELAND

# GAZZARA

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**HUSTLER:** Do you buy the idea that you have to keep yourself on a neurotic edge?

**GAZZARA:** I really think neurosis can hurt an actor more than help him. For instance, take an actor who has been in psychoanalysis and has done work on some problems of his that have given him pain. I can only believe that trip has given him more knowledge about the human condition and not less. The fact that he understands himself does not mean that he can no longer feel or be innocent or vulnerable.

**HUSTLER:** If tomorrow you had to change your line of work, would there be something you would like to do that wasn't acting?

**GAZZARA:** It would have to be in the arts. It is too late for me to be a civilian. I'm becoming more and more interested in writing. I think I'll write more.

**HUSTLER:** Would you miss performing if you were, let's say, a director?

**GAZZARA:** Yes, I would. I'm too good. Why should I give it up?

**HUSTLER:** You might find that you are real good at directing—

**GAZZARA:** Well, then you do both. That is an idiocy in our society—that a person should specialize. I find that since I've been directing, I've become a better actor. Because you do a lot of homework as a director. What you do as a director is get into seven, eight, or nine characters, and help actors do their best—I mean, if you are a director who likes actors—and very few directors like actors by the way, which is another story . . .

**HUSTLER:** What's the story?

**GAZZARA:** I don't know why most directors are directing—they hate actors. They treat them like the enemy, or like children, babies to be handled. When you get a director who understands the nature of the actor, it is a joy. Working with actors as a director has helped me be less lazy when I approach my work as an actor, less depending on sublime inspiration, especially in character work.

**HUSTLER:** Do you think a good actor can maintain himself on TV?

**GAZZARA:** I sure do. I directed Peter Falk in "Columbo." You have no idea how that man cares and continues to care, works his ass off on that show. He works tenaciously, he's exhausted

two batteries of producers. They don't want to come back next year because he insists that they work. Yes, it's a cop story and, yes, it is predictable, and, yes, they are the same stories, more or less, every week. And, yes, they are going to be the best they possibly can. That's what it's all about, better scripts, better directors; you have to keep fighting like a tiger. As long as you never say, Take the money and run, I think you are going to be all right because there are things to learn even when you're doing mediocre material. You can always learn something.

**HUSTLER:** Do you ever feel you don't understand what younger people are doing? Do you think, I come from a different experience, I'm an alienated 1960s person . . . these are good-vibes kids, but I can't relate to them . . .?

**GAZZARA:** First of all, I have too much ego to be used the way some of the young kids are used in symbolic plays, screaming and ranting and singing and dancing badly. I don't know what they're doing. I come from a more personal theater where you really were able to get it out and use your emotions and imagination in building a character. In that regard, yes, I feel . . . not alienated . . . just not interested.



"What's the matter, haven't you ever seen a rhino during mating season?"



## IT'S NOT MY RAIN

CONTINUED FROM PAGE 67

small, slightly built, except for her enormous breasts. He couldn't stop staring at them. As she came toward him, she was asking him a question, but he couldn't quite hear her. There was always a noise, like the sound of machinery humming. He tried to read her lips; she was repeating a name. Was it Harry Rich? Or was it Harold Mitchell? He couldn't be certain. Then he would awaken. He would be perspiring, and if he did get back to sleep he was right into the same dream. He tried sleeping pills but they didn't help. The dream was still there.

It was Monday morning and as he left home for the office he thought that he might be losing his mind. At work, he had a difficult time concentrating on insurance statistics. Twice, he snapped at his secretary. The second time he knew that she was on the verge of tears. At lunch time, he wasn't hungry and he didn't feel like eating. Instead, even though it looked like rain, he decided to go for a walk. After a few blocks, he turned down a side-street that he hadn't been on in years. For some reason, the headache that had seemed to come with the dreams went away. The pressure that had been building behind his eyes disappeared, and his step, though the clouds were dark and heavy now, seemed to feel much lighter. He stopped for a moment and looked in the window of a men's clothing store. He continued to walk. Without warning the rain came in large, hard drops that began to soak him. Finding himself in front of a laundromat, he hurriedly stepped inside. It was uncomfortably warm and harshly lighted. He hoped that he wouldn't be trapped there very long. There was a lone occupant, a woman, sitting at the rear. She seemed to be working a crossword puzzle. As she looked up at him, he realized that the sign over the door had read The Harmony Laundromat. A cold chill ran down the length of his spine. The woman stood up and came toward him. She had the most extraordinary breasts he had ever seen. Although the heat from the laundry machines was causing beads of perspiration above the woman's large blue eyes, the cold deep at the base of his spine was freezing him now. She stopped in front of him with a puzzled look on her face. "Harry Mitchell?" she asked in a tired voice. He couldn't

believe it. He wondered if he were still dreaming, but then he heard the thunder and the rain. The laundry machines were making an unusual amount of noise. He couldn't take his eyes from the woman's breasts.

"My name is George Lambert," he said.

"Damn," she said angrily. "I've been waiting in this sweatbox for a whole week. I can't understand it. Do you know a Harry Mitchell?"

"I'm afraid not," he answered.

"Well, where's your laundry then?" she asked accusingly.

"I just stepped in out of the rain. It came so suddenly and so hard."

"Yes, I know," she said, her voice softer now. "My period just started. I wonder how long I'm going to have to wait in this hole. I must have done something wrong."

"Do you ever dream?" he asked suddenly.

"Dream? I don't know if I do anymore. I think that was one of the things I had to give up. Why do you ask?"

"Because I've been seeing you in my dreams."

Her face brightened. She almost smiled. "You have! Then you are Harry Mitchell. Please come and sit down."

He followed her to where she had been sitting. "I'm not Harry Mitchell," he insisted. "My name is George Lambert."

She became angry again. "But you said you've been having the dream."

"That's true. But it wasn't quite like this. I've always met you in a place called The Harmony Bar. Never in a laundromat."

"A bar! That's ridiculous. I don't even drink. I picked this place so that I could get my laundry done while I was waiting. But I didn't think it would take you a week to show up. I don't have that much dirty laundry."

She began to search through a large brown purse. Finally, her hair hanging in her warm eyes, she came up with a scrap of paper. "See," she said, thrusting it at him. A name was scrawled on it. "You are Harry Mitchell!"

"I'm not Harry Mitchell," he said angrily. "Look, do we have to stay here? This place is just too hot and noisy. There's a cocktail lounge across the street, couldn't we talk there? As soon as the rain lets up a little, we could run for it."

She stood up. "I suppose it would be more comfortable." She returned

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Bob  
Zeln

"Then I'd rip off your undershorts!"

CONTINUED FROM PAGE 15

**B. B. KING**

*In the lounge of the Las Vegas (Nevada) Hilton you'll find B. B. King and the Love Machine, May 15-June 11.*

4-July 1. In the lounge you'll find B. B. King and the Love Machine, May 15-June 11; Wilson Pickett and Quantrel, June 12-25; and Louis Prima, Sam Butera, the Witnesses, and the Le-Gard twins, June 26-July 23. **MGM Grand Hotel** has a variety of entertainment dens. The Celebrity Room has Helen Reddy and Joan Rivers booked until June 4th, while the Lion's Den will present Joe Williams and Gary Lewis and the Playboys through the 11th. Sasha and his Romantic Strings are enjoying an ongoing stay in the Parisian Bar while the Henri Rose Ensemble is on the same continuing schedule in the Cub Bar. Check to see if the big spectacular, "Hallelujah Hollywood," with its cast of 120 is ready for the fabulous Ziegfeld Room. An unusual (for Vegas) attraction of the MGM Grand is the world's most elaborate fronton (jai lai court). Games with pari-mutuel betting are set for six nights a week. **The Mint** lists "Peter Urquidi" starring in Penny Pryor as an indefinite attraction at The Top of the Mint and Beverly Hilton. Jack Holland, and Morre & Kane

in the Lounge. **The Riviera** spotlights Don Rickles from June 5 thru the 18th; the Fifth Dimension, June 19-July 9. **The Sahara** has Buddy Hackett on deck thru the 10th of June, then follows up with Johnny Carson and Phyllis McGuire until the 17th. Jerry Lewis rounds out the balance of the month. Lena Horne and Rich Little are featured thru the 4th of June at **The Sands** and are followed by Wayne Newton thru the 25th, and then by Danny Thomas. **The Showboat** has vocalists Jerry Silva and Sherry Crawford thru June 9th. Bobby Bramen holds forth from June 11th thru the 16th with his complete review, which is followed up by the five zany Matys Brothers. **The Silver Slipper** will be one of the few house in the dark during June. Lido de Paris is the stellar spectacular at **The Stardust**. **The Thunderbird** goes into June with Bill Bailey and follows up with Edie Adams and Pete Candoli June 6-26. Bobby Goldsboro and the Gold Diggers arrive on the scene on the 27th and stay until July 17th. **The Tropicana** doesn't get going with big-name single until July, but they've always got their great Follies Bergere review in restaurant/theater. **Union Plaza** is another dark spot on the scene.

**RENO/LAKE TAHOE:** Entertainment abounds. At **John Ascuaga's Nugget-Circus Room** two friendly, talented elephants, Bertha and Trina, start off each show. Following them each evening May 30-June 12 is Butch Owens. June 13-June 25 is the long-time favorite, Red Skelton, and shows from June 26-July 12 feature Juliet Prowse and Foster Brooks. Down the road at **Harrah's Headliner Room** the entertainment will be Jerry Lewis May 30-June 5, Don Rickles June 6-June 20, and Lawrence Welk June 21-July 11. Golf fans will want to catch the Nugget Golf Classic, one of the biggest amateur tournaments in the country, on June 24-28. The hotels all have dining rooms with exciting food

and in addition there are other gourmet restaurants in town. For a start, try **Eugene's** or **Vario's**.

**New York**

**BUFFALO:** There's more to Buffalo than that waterfall down the road a bit. For instance, the **Melody Tent** will open the season on June 17th (thru the 22nd) with "No, No, Nanette," and follow up on the 24th (thru the 29th) with Eddy Arnold. Thirty miles away, the **Show Festival** at Niagara-on-the-Lake will feature "Charlie's Aunt," and "Devil's Disciple." There's no shortage of excellent restaurants, either. If Italian food is your bag, try the **Round Table**. **Park Lane Manor House**, rich in rustic decor and replete with buxom lasses in fetching old English costumes to wait on you, is the place for oysters and ribs. **The Great Gatsby** is a new spot with spectacular eclectic decor. The swinging spot for dancing is the **Executive Motor Inn** near the airport.

**NEW YORK CITY:** While June is off season for Broadway, with several theater groups away on tours, the city never really slows down, and there's many a place for a guy to have a lively night on the town. After checking with theaters and box offices, we've picked a couple of spots that we've been assured will be going strong this summer. For a start, try "Lorelei," with the exciting Carol Channing, who will make you shiver with delight. Another suggestion is the musical comedy smash hit "Raisin." If you want the dinner-theater package, go to any of the dozen-and-a-half **Steak and Brew** houses, and when you're full of roast beef head for the 46th St. Theater for the rest of your fun. New York's dining places range from the fabulous gourmet spots that only millionaires can afford to the cozy, intimate cafes in the Village. For truly gourmet food and romantic surroundings at a realistic price try **Du Midi** for French de-

lights. A favorite dish is the coq au vin. If you like Spanish food, we recommend **Granado's**. **Mama Leone's** is the place for Italian food. It's large, but that's why it can afford to have such a varied menu. Chinatown is naturally the place for Chinese restaurants. Those representing other Asian countries are in the same area.

## Ohio

**AKRON:** The Rubber City is almost a satellite of great big old Cleveland, so local activities sometimes are few and far between. But for musical comedy fans, June isn't all that bad what with a salute to Richard Rogers in the form of "The King and I" booked into the **Edward J. Thomas Performing Arts Hall**. Now when it comes to good eating, Akron is a gem. **Tangiers** has got to be one of the nation's greatest restaurants. Decor, food, service . . . all top drawer. And then there's **Anthe's** just out from town a bit. Another unique dining spot. For the action, try the **Hustler Club**, 21 South Main Street.

**CINCINNATI:** The spring season at the **Cincinnati Music Hall** ends the last weekend in May. On Friday, May 31, and Saturday, June 1st, there'll be a pops concert, with Erick Kunzel conducting with guest star, Victor Borge. In June the best entertainment in the town seems to be at the Tappery Bar in the **Netherlands Hilton Hotel**. The zany entertainment is Ronnie, who calls himself a "Pomykala," which is a Polish-Hawaiian nut! He comes direct from the Riviera of the U.S., Biloxi, Mississippi. So drink and laugh. Then when you're hungry, you'll find many a restaurant to head for. Nearby is the Gourmet Restaurant of the **Terrace Hilton**. For French cuisine try **Maisonette** or **Pigall's** when you wish to dine in formal continental surroundings. For French food in a countryside atmosphere explore the really unique **La Normandie**. For entertainment

along with a fine meal, journey across the river to the **Beverly Hills Supper Club** in Newport. Girls and action prevail at the **Hustler Club**, 608 Walnut Street.

**CLEVELAND:** The Forest City is half-bright, half-dark during June. Right in the middle of downtown, at the **Sheraton-Cleveland**, "Stop the World, I Want To Get Off" will be the stellar attraction. Further, when you buy a ticket to the show, it entitles you to a 20% discount in the Kon-Tiki and Falstaff Rooms. At **Playhouse Square**, "Cabaret" will be on deck during June. When hunger pangs get to you, try the **Keg and Quarter**, one of the nation's really fine restaurants . . . right near Playhouse Square. For seafood, it's **Fisherman's Cove**, just around the corner from the Statler-Hilton. Let us also suggest the **Spanish Tavern** in nearby Brecksville and a **Bit of Budapest** in Perma Heights. Our **Hustler Club** bristles with beauties at 820 Vincent Street. Don't bring your girl with!

**COLUMBUS:** Now what are you gonna do on a peaceful evening in Ohio's capital city? Well, if good food is your interest, you can spend the next two weeks trying out a wide variety of spots. Down in the city's unusual German Village area there is the **Linden Hoff** with an excellent menu of central European dishes. **Deibel's** for lighter fare and old-time movies. **Max & Erma's** with its tasty menu and Tiffany decor. The **Kahiki** on the east side is one of the world's truly spectacular restaurants, and the **Wine Cellar** on the north side is a close runner-up. View the city from the **Top of the Center** or the **Compass Points**, or enjoy a fabulous lamb chop at the Top on the east side. For name entertainment June is a light month in Columbus . . . Phyllis McGuire is booked into **Scott's Inn** during the week of the 3rd. Two dinner theaters

are close to town. All the pretty girls are at the **Hustler Club** and **Whatevr's Right Club** at 36 West Gay Street.

**DAYTON** is a town that kinda dries up when the warm weather comes along. However, that doesn't mean there aren't some great places to dine. **Suttmiller's** should be near the top of your list right along with **Annarino's**, the **Pine Club** and the **Grub Steak!** Try 'em all. The action is at the **Whatevr's Right Club**, 1505 North Main Street, where a pretty girl will ask you to dance!

**TOLEDO:** June is the off month for entertainment here, but the food is still good. **Mancy's**, the gourmet restaurant with the beautiful antiques for decor, burned down last year, but is being rebuilt and probably will open by June. The best fish place in town is **Dyer's Chop House**. The **Holiday Inn** there is reputed to be the best in the country, and if you stop in, order the fantastic salad. If you're a steak or roast beef man, then you'll want to try the **Roman Gardens**. **Tony Packo's** has unique Hungarian food. There's also the **Top of the Tower**, and for an unusual treat go to Waterville, only seven miles away, and stop at the **Columbia Inn**. This Inn is one hundred and fifty years old, has lots of atmosphere and the chef has had many years in which to perfect the succulent entrees. The **Hustler Club** is also here, where girls abound at 812 Jefferson Avenue.

## Oklahoma

**OKLAHOMA CITY:** Here we go again with a great city that's in a wet/dry location. So, unless you find yourself in a so-called private club, you'll want to bring your own bottle. For steak fanciers, Oak City has got some dandy spots: **Glen's Hickory Inn**, **Eddy's**, and **Fred Gang's Meat Market**. The Meat Market features singing waiters and a tremendous 50-pound block of

help-yourself cheese. If you do a bit of planning ahead you can squeeze into **Chez Vernon**, a tiny spot that seats only 30. Since it's not a "private club," there's no liquor served, but they'll escort you next door and help you select potables at the wine merchant's. The in-spot for miles around is **Linda's**. Linda sings, Linda dances. Linda is it. Don't pass her up. For dancing and entertainment look up **Club Habana**, the **Copa**, the **Outrigger**, the **Bull and Bear** and, for a full evening, the **Gaslight Dinner Theater**. During June there are two events at the Oklahoma City Yacht Club . . . the early summer regatta on June 8-9 and the snipe class regatta the 15-16. Table tennis, anyone? Look in on the Pro Table Tennis Invitational on the 15th thru the 18th.

## Pennsylvania

**ERIE:** Things will be swinging in June when the summer season starts. If you're by the lake, try the **Mark**, at the entrance to the Presque Isle peninsula. There's good food and cocktails, and entertainment Tuesday through Saturday. The Hotel Concord has French cuisine plus a rathskeller with entertainment. For old-time elegant atmosphere, try the **Station**. In the old-fashioned depot you can examine the menu schedules of the dining cars and have cocktails by lantern light in the midst of steamer trunks and railroad equipment, then board a car and sink into red velvet booth for dinner. **Frederico's Port O'Call**, with Spanish decor, has nightly entertainment. The specialty: Escargots.

**PHILADELPHIA:** The City of Brotherly Love has all sorts of things going for it all year 'round, and June is no exception. For history buffs there's probably no greater mecca in the U.S. than Philadelphia. And, on June 1st, one and all can visit **Elfreth's Alley** . . . an open house will be held by the residents of this, the country's oldest

residential street. For golfing enthusiasts there's the IVB Golf Classic on the 3rd thru the 9th at Whitmarsh Valley Country Club, and for classic music lovers, the world-famed Robin Hood Dell Concerts are available under the stars starting June 20th. Boxing fans should mark their schedules for the 17th for the bouts at the Spectrum, and turf followers should note that the season is open at Liberty Bell Park. Philadelphia has long been noted for great restaurants, and while the **Old Original Bookbinders** (downtown) has still got to be a magnet for seafood lovers, there are two places you have to look into. The **La Panetiere** and the **L'Amberge**. Be sure to have your expense account along with your appetite when you visit them, but they are great. For supper club name entertainment, journey across the river to the **Latin Casino** in Cherry Hill, New Jersey. The **Playhouse** in the (Fairmont) Park is busy all during June. There's "The Prisoner on 2nd Avenue," the 3rd thru the 15th; "Crown Maritimonial," the 17th thru 22nd; and "6 RMS RIV VU" from the 23rd thru the 28th.

## Tennessee

**MEMPHIS:** Whether it's a great meal or an evening of funnin' around, the place to head for in Memphis is **Overton Square**. Everything from boutiques to restaurants to water holes complete with les girls. Great entertainment is always found at **Lafayette's Music Room** . . . dancing, too. **Friday's** is the place for drinks (and gals, so we're told) and for super fun try the **Bombay Bicycle**. One of the area's noted gourmet dining spots is **Justin's** while ante-bellum charm as well as excellent food is to be found at the **Four Flames**. Some of the biggest names in rock will be booked into the **Auditorium**, **Mid-South Coliseum**, and **Convention Center**. Check 'em out when you hit town.

## Texas

**DALLAS:** If your bag is dinner theaters, then you're gonna have to look into the action when you get to town in Dallas. As we go to press, management at the **Windmill** was still undecided as to just what was going to be on their boards. The **Country Dinner Theater** said Mickey Rooney would be on hand in June. So give 'em a call. However, we do know that the Dallas summer musical series at the **State Fair Music Hall** (Fair Park) will present "I Do, I Do," starting June 4th and running for two weeks. Although not yet booked, there'll be top names at the **Fairmont Hotel's** Venetian Room, in the King's Club of the **Adolphus** and in the Black Garter of the **Executive Inn**. Mexican food is a big thing in Dallas, and some of the best is at **Casa Dominguez**, **el Fenix** and **el Chico**. A really unusual setting is to be found for dinner and booze at the Glory Hole Mining Company, where you'll enjoy yourself amid old mining equipment and artifacts. For French cuisine try the **Chablis** or **Marcel's**. The **Japanese Steak House** offers at-the-table preparation of beef and other goodies.

**HOUSTON:** This Texas city calls itself one of the gourmet capitals of the world. One specialty is the fresh fish from the nearby Gulf coast, and the city has imported chefs to turn out delicacies from the continent. **Brennan's**, managed by the same people who have the famous one in New Orleans, has seafood specialties, steaks and a fabulous breakfast that can take four hours to finish off. The French Quarter, in the **Whitehall Hotel**, has a newly refurbished disco room where a lady disc jockey plays all types of soft music for dancing. For inexpensive food, recommend the French Dip sandwich. For good steak and atmosphere nothing can beat the **Old San Francisco Steak House** with decor of the old west and a girl swinging from the ceiling to the tune of a rinky-tink piano. For something different head

for the Montrose section of town to the **Happy Buddha** for Japanese food and a style show, with an artificial rain garden on the side. In the same area, **Da Vinci's** has Sicilian delicacies. For entertainment go to the jazz club **La Bastille**, where Steve Allen will be appearing in June. Also there's the Crystal Forest Room of the **Hyatt Regency Hotel**.

**SAN ANTONIO:** Now here's a spot that has to be different from any other entertainment strip in the country . . . a riverside mile of night clubs, restaurants and watering holes where you find everything from les girls to kangaroo tail sandwiches. For dancing along the River Walk, stop in at the **Red Garter** or **Bwana Dik's**. The kangaroo sandwiches are, naturally enough, at the **Kangaroo Court**. Curries, puris and papadams are to be enjoyed at **Sindor's of India**, and at **Casa Rio** you can munch on Mexican food and toss the crumbs to the fish waiting for a handout right at your feet in the river. Jazz buffs should be sure to drop in at **Little Andy's** and catch Jim Cullum and his combo. (Pete Fountain holds forth at **Little Andy's** at irregular intervals; you just might catch him when you're in town.) Stock car races are scheduled each Saturday night at the Pan Am Speedway at 8 p.m.

## Virginia

**NORFOLK:** This colonial city is celebrating its 290th year by having a unique rock festival where the guests sit on tombstones dating from the 1680s in the yard of St. Paul's Church, the only Norfolk building to survive the British bombardment at the beginning of the revolution. The time is noon, starting around the middle of June. Then after an afternoon of swimming or golfing, one can dance or go to the theater. The **Tidewater Dinner Theater** plans a Broadway musical for June, and the **Cavalier Dinner Theater**

will have a light comedy. For the classics, there's the **Norfolk Theater Center** downtown or the **Chrysler Museum Theater**, which features Shaw one night and Chaplin the next. The **Holiday Inn Scope** is the center of dancing and nightclubbing. It has the Nation's Room, the French Quarter, and the less formal Paradise Room. They all have live music, and, in the summer, demi-shows also. The Military Circle of the **Sheraton Inn** has music on weekends. Other recommended dining spots are the **Golden Dragon**, **Smugglers Cove**, **La Crepe**, featuring Quiche Lorraine and 50 varieties of incredible crepes, and the **Copper Kettle**, on the ocean front at Virginia Beach.

## Washington

**SEATTLE:** This mecca of the great northwest surely must be one of the nation's great spots for good food, served by interesting restaurants. If you're weekendending in Seattle, don't miss the tremendous Sunday brunch at the **Snoqualmie Falls Lodge**. It's memorable. Of course, the Space Needle, the theme point of the World's Fair, is still there and still the center of attraction. The chinook salmon are world-famous, so be sure to visit **Ivar's Salmon House** for salmon prepared in the traditional Indian method and served in a reproduction of an Indian long house. Other high spots for diners are the Marine Room of the **Olympic Hotel** and the **Piccadilly Court**. For classical music fans there is the Philadelphia Orchestra at the **Opera House** on the 4th of June, and for theater fans there is Sir Michael Redgrave at the **Royal Shakespeare Club** on June 18-20. Kris Kristofferson and Rita Coolidge will be featured at the Opera House on the 23rd. Sports fans have a variety of attractions: the Seattle Invitational Crew Meet on the 20th, 21st, and 22nd; the Seattle Sounder Soccer team vs. Baltimore on the 15th and against Philadelphia

on the 22nd. Thoroughbred racing at Longacres daily at 3:30 and on Sundays at 1:30.

## Washington, D.C.

**DISTRICT OF COLUMBIA:** The nation's capital teems with people from all parts of the world, and this variety is reflected in the vast scope of restaurants that dot the city. From France to India to Korea, there's a dining place to fit any mood. If you've got a hankering for something romantic, try **Agostina's**. Sit in the **Primavera Sidewalk Cafe**, listen to the amorous music of the strolling guitarist and dine on veal Siciliano or Vitello Fiorantino. If you want something more lively, try **El Bodegon** for Spanish food and flamenco dancers. The **Flagship** is good for seafood, and the **Golden Parrot** specializes in Oysters Rockefeller. Check out the many dinner theaters in the D.C. area, too.

## Wisconsin

**MILWAUKEE:** With winter still laying an icy hand across the land as we write this June listing, Milwaukeeans are looking forward to, but still a bit unready to discuss, that sunny month so far ahead. However, we learned that Jimmie Rogers will be drawing the fans at the **Hotel Pfister's** Crown Room June 10-22. And, of course, there's always dancing in the Pfister's English Room. Ask about a restaurant where you can't go wrong, and chances are you'll be directed to **Karl Ratzsch's**. A variety of top Broadway musicals will be showcased starting in June at the **Melody Top Theater**. Check 'em out when you get to town. For dancing, there's the Kennedy Cottage discotheque at the **Marriott**. At this writing the schedule was not set for the **Center Stage Dinner Theater**, but the Milwaukee Repertoire Theater at the **Todd Wehr Theater** will put "The Little Foxes" on the boards for seven weeks starting June 7th.



## IT'S NOT MY RAIN

CONTINUED FROM PAGE 91

the scrap of paper to her purse. "The rain will stop now," she said. He followed her to the door. It had stopped raining. They crossed through the traffic and entered the cocktail lounge. He guided her to a back booth.

"What would you like?" he asked.

"Ice water," she said. "A pitcher of ice water. It was so warm in there. It's not so hot in here, is it?" she asked.

"No, it's very comfortable," he said, ordering a bourbon for himself and ice water for her. She leaned close to him. There was the smell of hot summer sun about her. "I like it here," she said. "I'm glad we came."

"Would you like something to eat?" George asked when the waitress brought the drinks.

"I'm not a bit hungry," she said. "Just thirsty."

"I don't know your name," George said, sipping on his bourbon.

"You don't?" she said. She reached out and touched the pitcher of ice water. Her blue eyes clouded. She took his hand and placed it on the pitcher. "It is cold, isn't it?" she asked.

"Yes, very cold. I still don't know your name," he said.

"It's Lucia," she replied softly. He had the feeling that it might begin to rain again. "Lucia Lee."

"That's very pretty," he said.

"I think so. It was Virginia Butes, but I don't think that fits at all. Do you?"

"Definitely not," he said, calling the waitress and ordering another bourbon. "Would you please explain all of this. Or can you?"

"I don't know. I suppose so. I don't know if I understand it all myself. I'm afraid something has gone wrong. I knew things weren't right when you didn't show up at the laundromat on time. I wish I knew what to do. I guess I wasn't really ready for this."

"Ready for what? I don't understand any of this. Will you please explain it before I go crazy. Just who are you?"

She shoved her glass of ice water at him. "Taste that," she said. "Is it cold?"

He drank from her glass. "Of course it's cold. The ice is still floating in it."

"Good," she said taking it back and sipping. "I'm glad. It does taste good."

She kept her hands around the beaded glass in front of her. "Let's see, how to begin." She was silent for a long moment. "This is my first assignment. It'll probably be my last. I'm sure I've messed it up. I thought I was going to wait in that laundromat forever. You should be thirty years old. Is that right?"

He nodded affirmatively. She went on, "You've been married for three years, have no children, and your wife's name is Leslie. She's very beautiful but you have never loved her."

"How in the hell do you know all that?" he demanded. He called the waitress and ordered a double bourbon. "How do you know those things?"

Her face brightened. She was almost smiling. "I am right then. I don't see why the name is so important anyway. You are the person! So what if your name is George Lambert? That's a good name. What the hell is in a name anyway? I changed mine, didn't I?" She went on with more assurance, "You are a Capricorn, you had your appendix removed when you were seventeen, you've had your right leg broken skiing, and your favorite color is forest green. Leslie is an Aries and you've been thinking about divorce for the past year. What's more you don't even know why you're unhappy, but you certainly are."

He looked at his watch. "I'm due back at the office."

She sipped at her ice water. "Call and tell them you're taking the afternoon off."

He went to the phone and called his secretary. When he returned to the booth she was standing waiting for him. "Are we leaving?" he asked.

"Yes, we're going to my place. I've lost a whole week already," she said taking him by the arm and leading him to the door. It had started to rain again. Large, heavy drops chased them to a waiting cab. "It's not my rain," she said. "Don't blame this rain on me." She gave the cab driver her address. It was an old brownstone not far from the bar. She had a small apartment on the second floor. "Don't mind the mess," she said leading him in. "I've always been this way. I'm even worse now."

She cleaned the books and newspapers from the couch. "Sit here," she said. "Would you like another drink? I have some whiskey somewhere."

"All right. That would be fine," he said, sitting down.

She disappeared into the kitchen and in a moment was back with a whiskey for him and a glass of ice water for herself. "It's warm in here," she said. "Or don't you think so?"

"I suppose so," he said sipping at the weak drink she had given him.

"I thought that I might get a place with refrigeration," she said, "but then I realized that was silly. I wish I had more money. But then I wish a lot of things."

He sat back on the couch. He knew that he was waiting for something but he had no idea just what.

She went to the window and opened it. "It's still raining," she said. "What a lovely sound. It sounds so cool, but it isn't. There's no breeze." She turned to him. There were still beads of perspiration around her hairline. Her eyes were large and moist. They seemed to be flashing with pain. He thought for a moment that she was going to cry out. "What is it?" he asked. "What's wrong?"

"I get these headaches. They're always there, but just when I think I'm getting used to them the pain really hits me. It's like a knife turning right behind my eyes."

"Why don't you take some aspirin? Have you seen a doctor?"

She almost laughed. "Aspirin! No, no aspirin . . . and no doctors. The pain is just a reminder so that I don't forget."

"Forget what? Just who are you?"

"You haven't guessed yet?"

He put his drink down. "Will you please tell me what the hell is going on?"

"Look, I'm so hot, do you mind if I take my blouse off?" She began to remove it without waiting for his answer. She wasn't wearing a brassiere. He had never seen breasts like hers. They were unbelievable. Remarkable. Fantasy breasts. Huge but perfect. White, marblelike, with giant pink nipples. He knew that as a young boy he had fantasized about breasts like hers. He couldn't help staring at them. She threw her blouse over the back of a chair and sat down next to him. "Well," she said, "what do you think?"

He had trouble speaking. He gulped at his drink. "About what?"

"About what?" she repeated, mock-

CONTINUED ON PAGE 101

# Super TEE SHIRTS

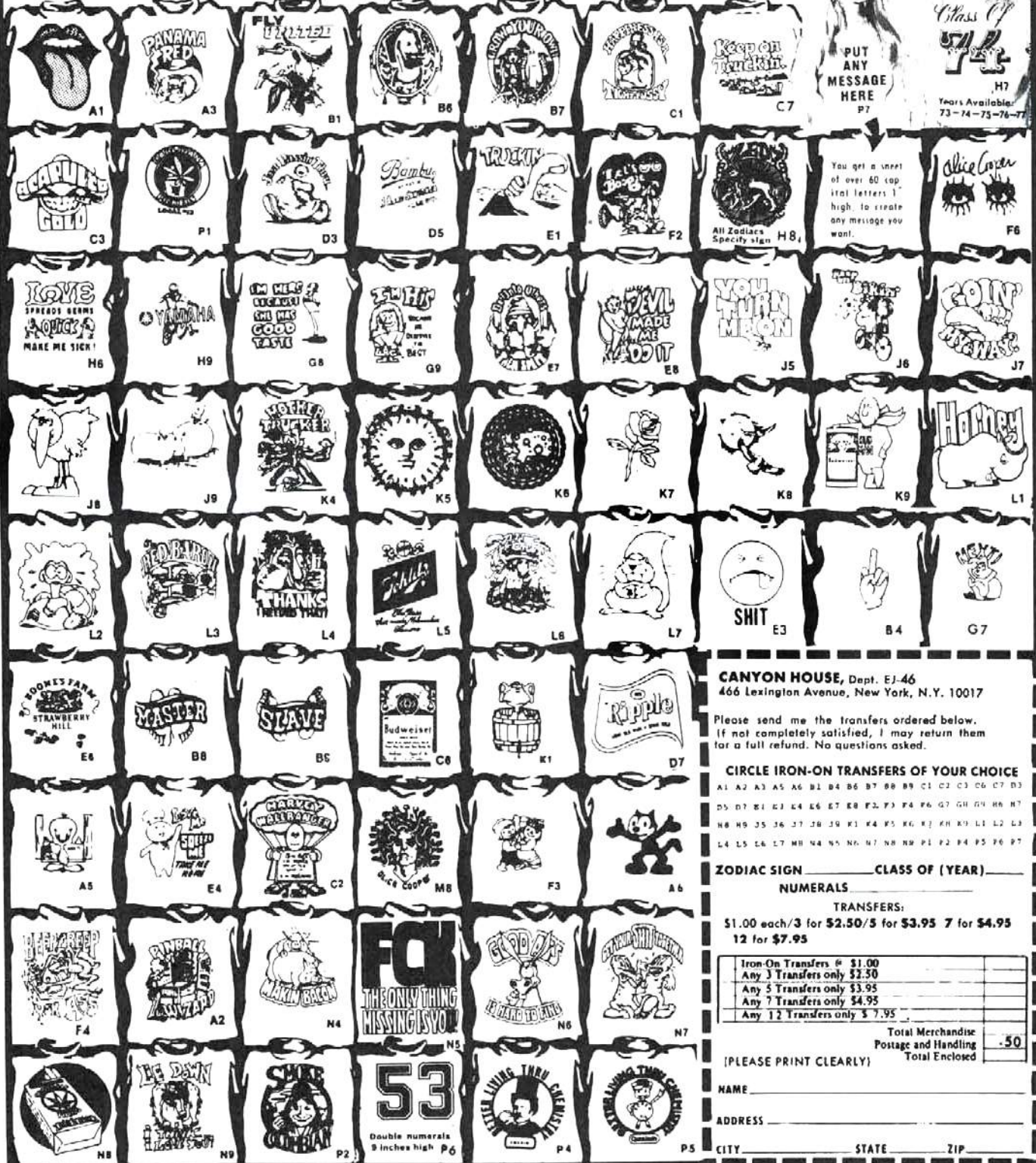
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She took a little time to think the matter over. Then she agreed to the proposal, on two conditions: First, that Gulfardo make absolutely certain that the affair would be kept secret, and second, that he give her two hundred gold florins in payment. He was at first flattered and pleased that she should consent, but the more he thought about her response, the more he became distressed over the mercenary sordidness with which she, a supposed lady of great worth, approached the matter.

He was about to tell her to go jump in the lake when he be-thought himself of a plan whereby he might chastise her for her venality and still enjoy her physical person most completely. He sent word to her that he agreed to the conditions, that he would see to it that nobody would know about the affair (except perhaps a boon companion whom he trusted fully), and that he was ready to come to her with the money whenever she gave the word.

Ambruogia was pleased to hear this and, after a time, sent word to Gulfardo that her husband would be going to Genoa on business within a few days and that he, Gulfardo, should hold himself in readiness until she let him know that the coast was clear. Upon receiving this message from her, Gulfardo went straight to her husband and said to him: "Old friend, I have present occasion, on account of a big deal coming up, for two hundred gold florins, the which I would have thee lend me at the usance whereat thou art wont to lend me other monies."

"Sure, Gulf," said the husband. "Be glad to let you have it." Then he straightway counted out the money to the man-about-town.

A few days thereafter, he, the husband, departed for Genoa, just as it had been predicted, and Ambruogia immediately sent for Gulfardo and the gold coins. Gulfardo went to her house accompanied by the so-called boon companion of whom he had spoken. When he got there, the first thing that he did—with the companion

present as a witness—was to place the money in her hands and say: "Madam, take these monies and give them to your husband, where-with he shall be repaid."

A little puzzled by that remark, but supposing immediately that her lover had made the remark as a cover-up to hide the fact that she, a lady, was being paid a price, Ambruogia took the money, saying that she would be glad to keep it for her husband. Then, with spurious dutifulness, she turned the coins out upon a table to count them, found them a full two hundred, and was much content within herself, as her beaming countenance could not fail to disclose. Then she took Gulfardo to bed with her and satisfied him of her person, not only on that night, but on several other nights before her husband returned from Genoa.

Soon after the husband had come back Gulfardo sought an occasion on which the husband and wife were together and then, accompanied by his boon companion, he confronted them and spoke to the husband thusly:

"Guasparruolo, I had no occasion for the monies, to wit, the two hundred gold florins thou lentest me the other day, since I could not compass the big deal for which I borrowed them. Accordingly, I brought them back to the lady here and gave them to her. Wherefore, look thou cancel my account."

Guasparruolo turned to his wife and asked her if she did indeed have the monies mentioned and she, seeing the witness present and realizing that there was no way to deny the fact, told her husband that she did indeed have the monies and had not remembered to turn them over to him. Whereupon, the husband told Gulfardo that the account was settled, without any usance being due. Gulfardo smilingly took his departure, happy in the knowledge that he had contrived an astoundingly profitable bargain and had given a much-too-mercenary lady a much-needed lesson.

## SCORING FOR HUSTLER'S SEXUALITY SURVEY

- Question #1—a. 5 b. 10 c. 20 d. 25  
2—a. 5 b. 10 c. 15 d. 25  
e. 50  
3—a. 5 b. 10 c. 10 d. 10  
e. 25  
4—a. 5 b. 5 c. 5 d. 5  
e. 5 f. 5  
5—a. 5 b. 10 c. 15 d. 20  
e. 25  
6—a. 10 b. 10 c. 10 d. 10  
e. 10  
7—a. 10 b. 10 c. 10 d. 10  
e. 10  
8—a. 5 b. 10 c. 20 d. 30  
e. 50  
9—a. 5 b. 10 c. 15 d. 20  
e. 25  
10—a. 10 b. 10 c. 10 d. 10  
e. 10  
11—any answer—10 pts.  
if none appealed to you  
15 pts.  
12—every act you know—  
50 pts. every act you've  
participated in—  
100 pts.  
13-25—any answer—5 pts.

## HOW YOU SCORED

- less than 100 \_\_\_\_\_ This magazine  
ain't for you,  
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100 to 250 \_\_\_\_\_ Fine for the  
sexual journey-  
man.  
250 to 400 \_\_\_\_\_ Sounds like the  
good life.  
400 to 600 \_\_\_\_\_ Don Juan of the  
Year.  
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- A bar chock full of rich divorcees who park their yachts at a special dock in back of the bar, then come inside to get picked up!

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Cincinnati	Miami	San Francisco
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## IT ISN'T EASY TO STAY FAMOUS.

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"But what would be a more meaningful relationship than marriage?"

## IT'S NOT MY RAIN

CONTINUED FROM PAGE 96

ing him. "About my breasts, that's what!" She turned toward him. "You can't take your eyes from them . . . can you?"

"No, I can't. They're unbelievable." "I know," she said quietly.

"Are they real?" he asked.

"Are they real!" she repeated, her voice loud and angry. "Of course they're real. Touch them!" she demanded thrusting them at him. He couldn't raise his hands. He felt paralyzed. "No," he stammered. "I mean shots. Some women have shots."

"Shots!" She was almost screaming now. There was the rumble of thunder and the rain came harder than ever. "Do you think you can get these with shots? Do you think anything is that simple? I gave everything for these. Everything!" She was almost crying.

He wanted to reach out and comfort her. "Tell me about it," he said.

She leaned toward him. She was sobbing quietly. "I was always plain. I had nothing. I used to dream about having breasts. I was absolutely flat-chested. Cruelly so. I just had to have breasts. I saw them as a cure for all of my problems. I thought about shots, about silicone, but I was afraid, and besides I didn't have the money. Then I met Ralph."

"Ralph? Ralph who?"

"You know! He doesn't have a last name. We all call him Ralph. He can give you just about anything you want . . . for a price, of course. He came to me one night; he knew how unhappy I was. He offered me perfect breasts. He let me pick them out myself. Do you think they're too large?"

"They're perfect," he said.

She sighed and continued. "I had nothing anyway. Life was so empty for me. It wasn't worth living. I had had three dates in two years. I couldn't stand to take my clothes off in front of a man. My chest was so bony. I couldn't stand to look at myself. Hell, when Ralph made his offer, I hardly hesitated. I never believed in most of that crap anyway. Of course, when my breasts began to grow, I knew everything was for real. It didn't happen overnight. It took about two months. I had to get all new clothes. I loved every minute of it. Can you imagine what it was like for me shopping for new clothes and all those poor little salesgirls green with envy?"

And brassieres! I bought a brassiere every day for two weeks just to try them on in front of someone. Just to torment some flat-chested shopgirl. And you know what? I don't even need them. I can't stand to have them bound. But there's no sag. See, there's no sag at all." She stood up in front of him. "I was so happy. You can't imagine what a difference it made. I had all the dates I could want. I averaged three or four proposals of marriage a month. You can't imagine what breasts like these will do to men. Men are such fools. They would just about go crazy. They would plead to see them. Beg to touch them. Of course, I had to tease them awhile, but eventually I would give in. After all, what was the sense of having them." She had a faraway look in her eyes, as though she were reliving everything that had happened.

George sipped at his drink. "Well, what happened then? What went wrong? Why are you so unhappy?"

She sat down again. "Because I'm stupid. And Ralph didn't explain everything to me. Naturally, he wouldn't. It's not his nature to be fair. I assumed that I had years to enjoy myself. After all, I was giving up quite a lot. He said there would be no sickness and that I would look young for a long time. But a month ago, I was walking down the street with a light sweater on, my baby-blue one. I knew everyone was looking at me. I loved it. That's why I was out walking. I stepped off the curb, someone whistled in admiration, I turned to smile and walked right in front of a car. I didn't feel a thing at first; then there was this terrible heat and Ralph was there. It only took me a moment to realize that I was at Ralph's place. He was dressed in that idiot outfit he wears when he's at home and he was laughing at me. He said he hadn't expected to see me so soon but he was killing himself with laughter. I pleaded, I begged. But it didn't do any good. It couldn't. Not even Ralph can give life back. But it just didn't seem fair to me. I hadn't really had enough time to enjoy what he had given me. After I cried hysterically for a long time, he offered me an alternative. He said that I could help him. He had never used a woman before and he had been getting pressure from certain groups who accused him of male chauvinism. He said that

he would try me and if I worked out he would be willing to use me on a permanent basis. So he gave me your name, or rather Harry Mitchell's name, and told me how to contact you through your dreams. I hope I haven't messed the whole thing up. If I have, it's back there for me forever. Of course, you never really leave. Not ever, but this sort of job is a distraction. The pain is always still there. That's why I have these headaches. You can't imagine what they're like." She took a drink of ice water. "But anything is better than being there. I can't afford to mess this up. If I do, I don't know what Ralph will say. I hear his temper is frightening. Hell, I might set woman's liberation back three or four centuries," she said, almost chuckling.

George sipped at his whiskey. He emptied his glass. She took it from him. "Here, let me get you another," she said going into the kitchen. When she returned with a fresh drink she had removed the rest of her clothes. "I hope you don't mind," she said. "But I've come to enjoy nudity. I'm afraid I have weak legs. Don't I?"

"No, they're fine," he said.

She stood in front of him. "Let's go into the bedroom. I don't stand on formality anymore. It would be silly, wouldn't it? You want to go to bed with me, don't you?" She didn't wait for his answer. She turned and walked into the bedroom. He finished his drink and followed her. She was lying on the bed. He removed his clothes and lay down beside her. She looked into his eyes. "It doesn't really matter what I do anymore. Nothing can get any worse. There's nothing left to happen." She kissed him on the neck. Her lips were warm and dry. He could feel a desert heat. "Do you want to make love to me?" she said. "I know that you do. I can feel that it's supposed to happen."

He took her in his arms. He began to caress her. "You don't have to do that," she said. She was breathing deeply. "Hurry," she pleaded.

In a moment, they were together. He had the feeling that he was still locked in the dream that he had been having all week. "Hurry, hurry," she said again. He had always practiced self-control but now was unable to. He lost himself. He was embarrassed. "I'm sorry," he apologized. He felt

terrible.

"No, don't be," she said looking into his eyes. Behind her large blue eyes, he had the feeling he could see wheat fields burning, the terror of small animals, the panic of children, and a great deal of unendurable pain. "Don't be sorry," she said. "It has to be quick. For me it is painful. That's all part of it. If I had only known! But it's impossible for me to know real pleasure. Even if I could stand the pain, I can't have an orgasm. Of course, Ralph didn't tell me about that. Ralph has a tendency to omit a great many things. Ralph is a specialist at omission."

"What are you omitting? Would you please tell me what is going on? I think I'm losing my mind."

"I'll tell you one thing: You could probably say that almost everyone to one degree or another is losing his mind. Minds are the easiest things to lose." She raised herself on one elbow and continued, "You must have some idea of what is happening. You aren't stupid. You are unhappy. Terribly unhappy. That is the most important criterion. Ralph keeps track of that sort of thing. That's his business. You want things to change. You are tired of Leslie. She's beautiful but you don't love her. You don't like your job. You can't even find anyone interesting to have an affair with. Ralph is able to change all that for you. With certain conditions, of course."

"What conditions?"

She leaned closer to him. He could feel the heat from her body. He couldn't help but still admire her breasts. He wanted to reach out and touch them. But even though he had just had sex with her, he was unable to. "Jesus Christ," she said, "you're not stupid. You just don't want to face reality. Look, Ralph will change your life. You can have almost anything. Ralph will give you whatever you want. But you must belong to him." She was whispering now, "You might belong to him anyway, you know. What do you want?"

"What do I want? It's true, I am unhappy. But I don't know what would really make me happy." He closed his eyes. He was on his back. He was naked and he felt very vulnerable. Slowly, he opened his eyes. Lucia was staring into them. She was very beautiful but he could feel everything that

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## IT'S NOT MY RAIN

CONTINUED FROM PAGE 101

was trapped behind her blue eyes. He wanted to comfort her. "I think I'm happy now," he said slowly. "Right at this moment, I think I'm happy." He kissed her. Her dry lips seemed slightly cooler. Her blue eyes were clearer. She returned his kiss. "I don't think I've ever had this feeling before," he said. "Really, I don't." He took her in his arms.

They began to make love again. He was hurrying. "Don't hurry," she whispered closing her blue eyes so that he couldn't see the pain. "Don't hurry. Take your time. Love me," she

pleaded.

When they had finished, he continued to hold her. "I think this is what I want," he said.

"What?" she asked opening her eyes.

"I want you, to be with you," he said.

"Jesus Christ," she said kissing him. "You can't mean it. You want to be with me?"

"That's the way I feel. What will happen to Leslie?"

"Nothing will happen to Leslie. She will forget that you ever existed. You

will cease to exist to the world. Ralph will take care of that. But if you want to do it, we have to do it now. I don't have much more time."

"Yes, I want to do it," he said, afraid to hesitate.

"All right! Why not! Hell, Columbus took a chance." She held him tightly. The room began to spin. He could hear the thunder and the rain. Everything began to go dark. "I wonder what Ralph will say?" he heard her whisper as he felt them falling, falling into the approaching din.



*"Oh, just sitting here watching faces in the fire.*

*What are you doing?"*

CONTINUED FROM PAGE 59

**HUSTLER:** How many hotels do you own and what is their approximate worth?

**FRIEDMAN:** Nine. There's the Oxford House, Ambassador East and West, the Blackstone, four Sheraton Inns, and I lease to Playboy the hotel that is now the Playboy Towers. The approximate worth of these properties is in the millions.

**HUSTLER:** Do you think that real estate is still strong today, a secure investment?

**FRIEDMAN:** No. I think real estate reached its zenith two years ago. There is no appreciation in real estate today. I think it will have a surge, maybe in a year or two from today, but I don't think, at the present time, it is a good investment.

**HUSTLER:** Would you go into real estate today as a first venture?

**FRIEDMAN:** No, I don't think I would. I think I would like to learn real estate, but I'd be a little concerned and worried about new people venturing into the market. It's a very professional business today, and a very tough business. It's fun and I love it, but with the present economic situation it's not advisable to build things you could have built, say, three years ago. Apartment buildings show no yield. That's why the condominium is so popular

around the country today. It's the only thing they build that they can sell.

**HUSTLER:** What do you see yourself doing in the next five years?

**FRIEDMAN:** Hopefully, the same thing. I love real estate. I think it's exciting and fun. I think once this current dilemma we're in is turned around I'll go back to enjoying it more, but right now it's a struggle to make sensible dollars. It's a tough, tough business.

What do you like to do when you relax?

**FRIEDMAN:** I enjoy tennis. I have a hobby, too. I like to buy homes. I live in them for a while, renovate them, and then sell. Funny hobby, but it helps. It's a frustrated builder's hobby. I've done quite a bit of that the past few years.

**HUSTLER:** You say you like tennis. What are some of the other things you like for relaxation?

**FRIEDMAN:** Before I was married it used to be girls, but that's taboo now.

**HUSTLER:** Have you recently been married?

**FRIEDMAN:** I got married last year and I'm very happy. It's nice when you have a partner, someone you know and trust. What I was doing before was just great for that period of my life.

**HUSTLER:** Have you made any major decisions that were based on what you felt? Not experience, just a gut feeling.

**FRIEDMAN:** Oh yes, we go by gut instinct many times. You just have to make those decisions at times.

**HUSTLER:** Do you foresee gambling becoming more popular in hotels, outside of Vegas?

**FRIEDMAN:** Yes, they tell me it's coming into Atlantic City in the next three or four months. I see it coming in Miami Beach. Gambling, controlled, is fine. There's nothing wrong with it.

**HUSTLER:** Is there any problem with prostitution in hotels?

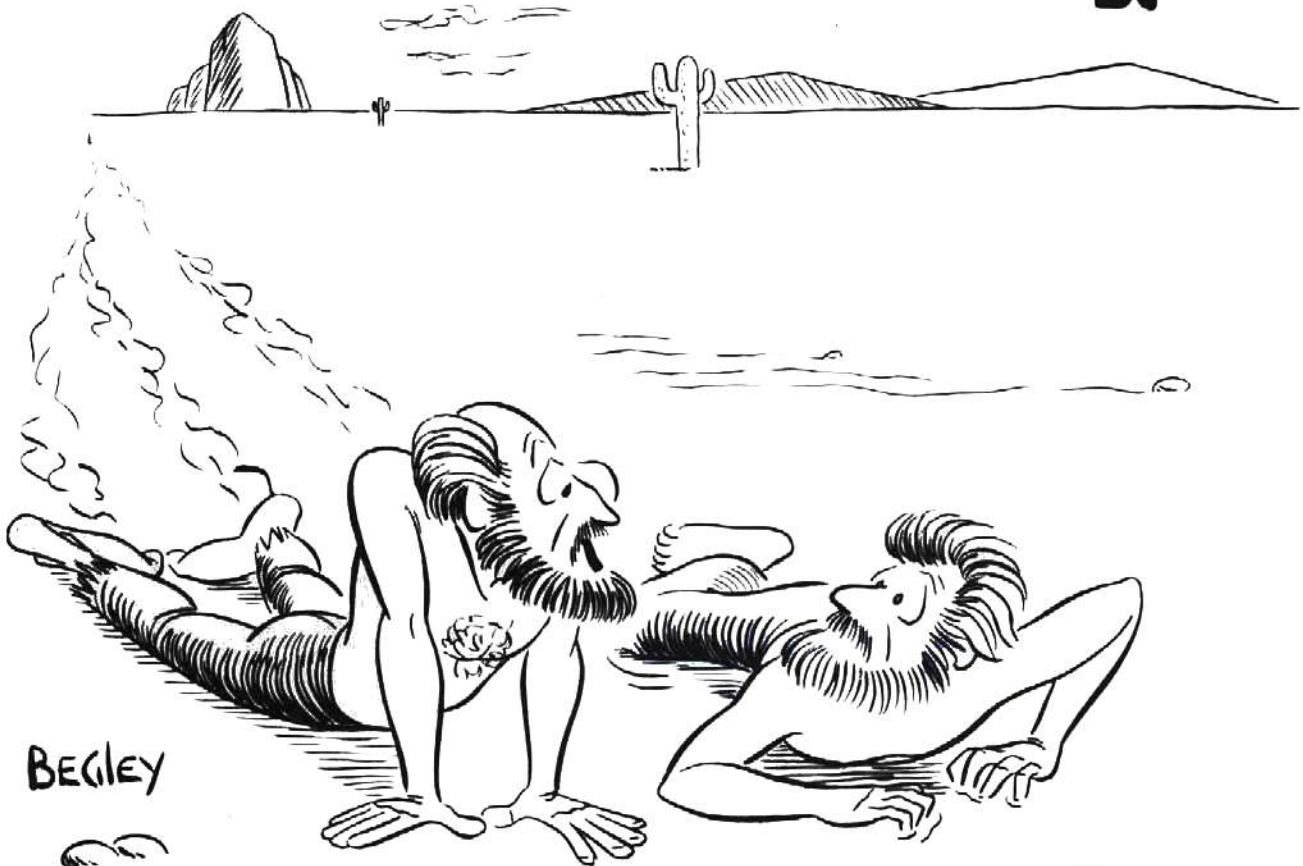
**FRIEDMAN:** You bet your life.

**HUSTLER:** What is the problem?

**FRIEDMAN:** There are just too many prostitutes. They seem to know when the town is full, and that's when they are really out.

**HUSTLER:** Everybody has status symbols. What are your status symbols?

**FRIEDMAN:** I think it's just peace of mind. I was financially secure many years ago, and I think that gives me peace of mind. I envy no one, really. I'm happy with what I've done. I just want to keep my health, keep moving, and keep active.



"Ever notice when you want a cab there's never one around?"

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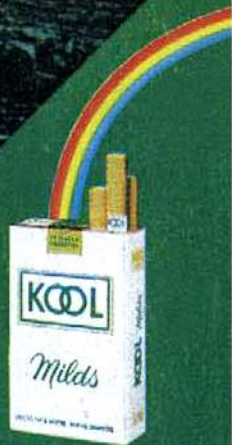
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