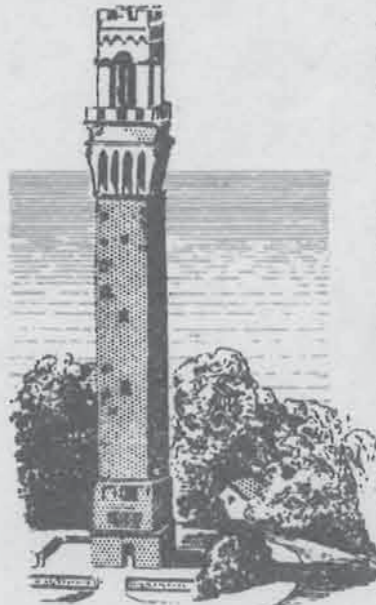


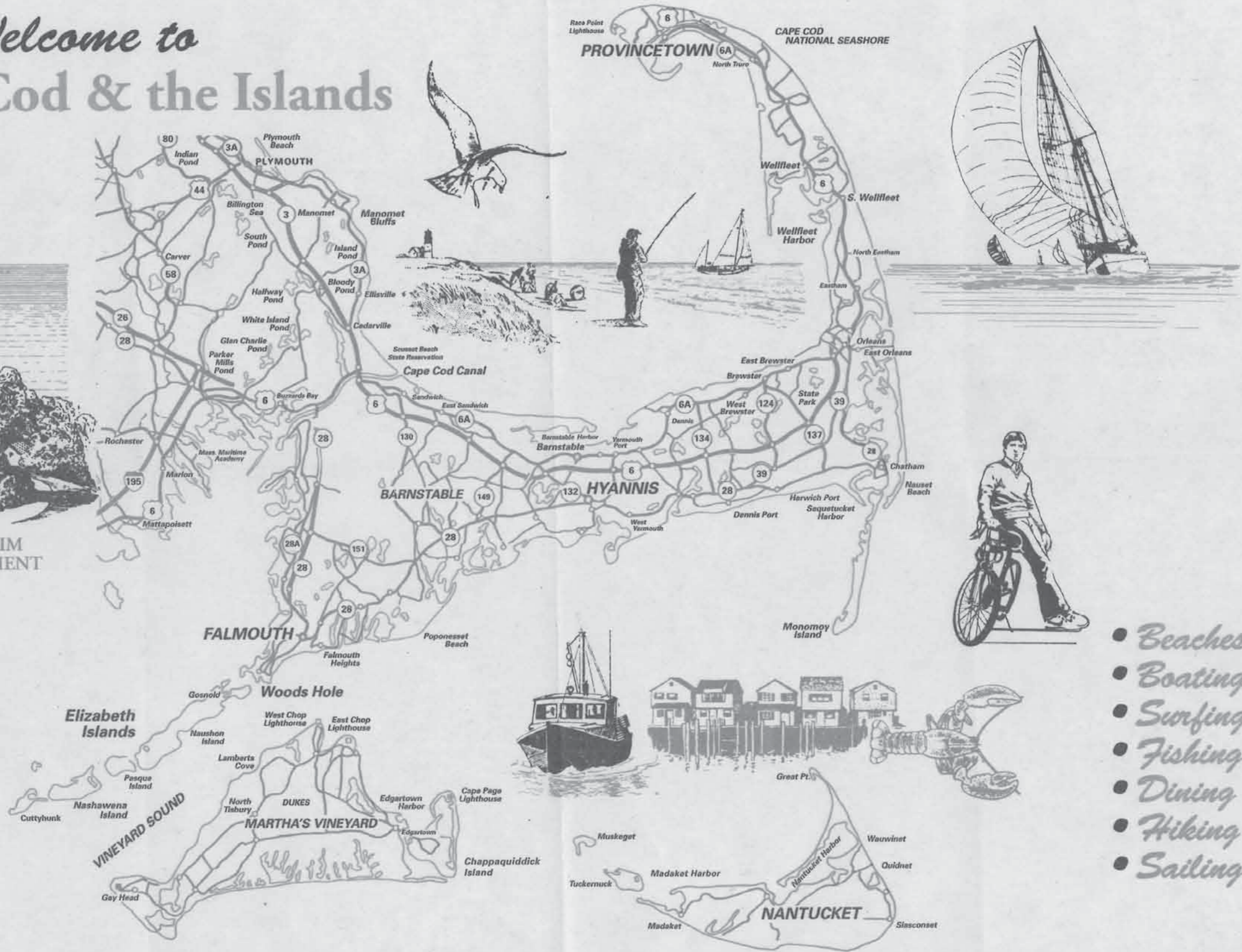
P-TOWN



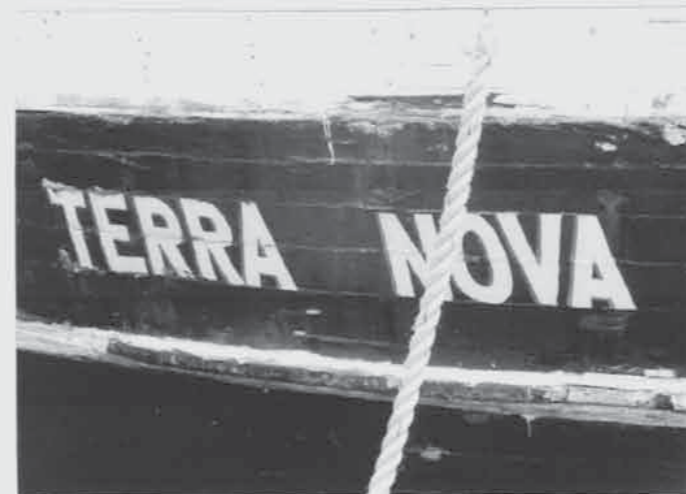
Welcome to Cape Cod & the Islands



PILGRIM
MONUMENT

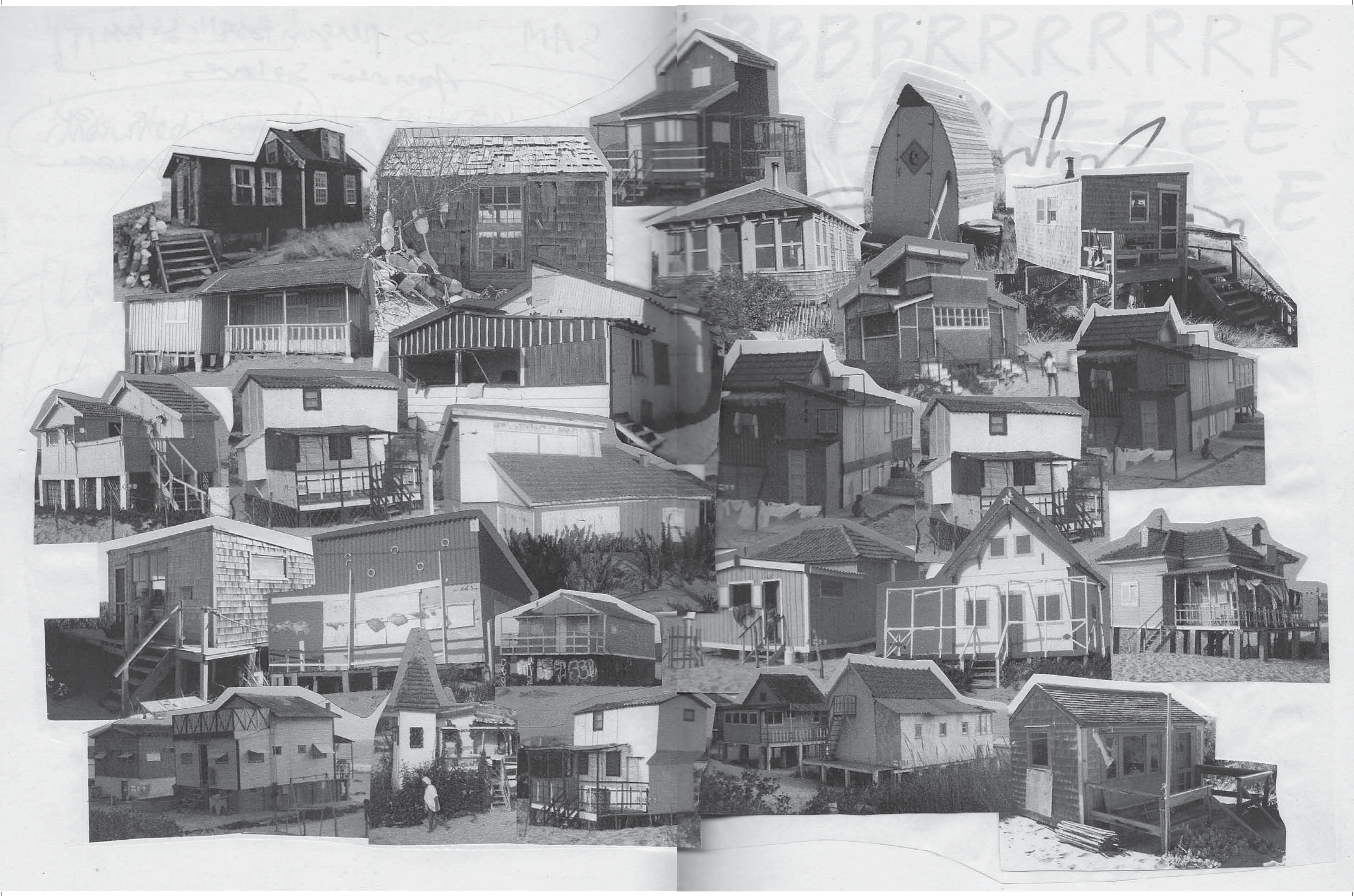


- Beaches
- Boating
- Surfing
- Fishing
- Dining
- Hiking
- Sailing





THE MUD HEADS



MAZ
MAZ

BBBRRRRRRR
WHHEEE

BOUNDARY



THE SHACK

Flat

TRAIL

TRAIL

INDEFINITE

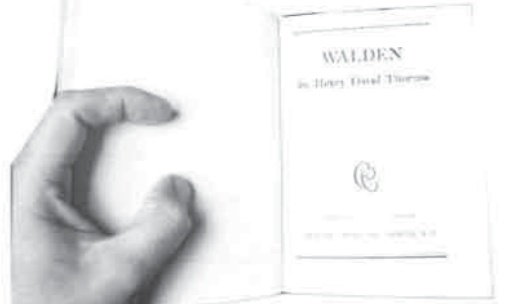
E

P

A

C

Lands enter



PROVINCETOWN
 COMPACT
 NOV. 11 1620
 BIRTHPLACE OF
 AMERICAN LIBERTY
 PRECINCT OF CAPE GOD 1714
 INCORPORATED 1727



TORRE DEL MANGLA IN SIENA
 TUSCANY - ITALY.

I MADE IT
 TO THE TOP



PILGRIM MONUMENT
 AND PROVINCETOWN MUSEUM

PILGRIM MONUMENT. PROVINCETOWN





SLU

Then I took hold of his heavy balls through the device of his jeans as he continued to fuck my mouth. I could feel his thrusts increasing in urgency. His legs began to shake and with one thrust he shoved his cock hard and deep into my throat.

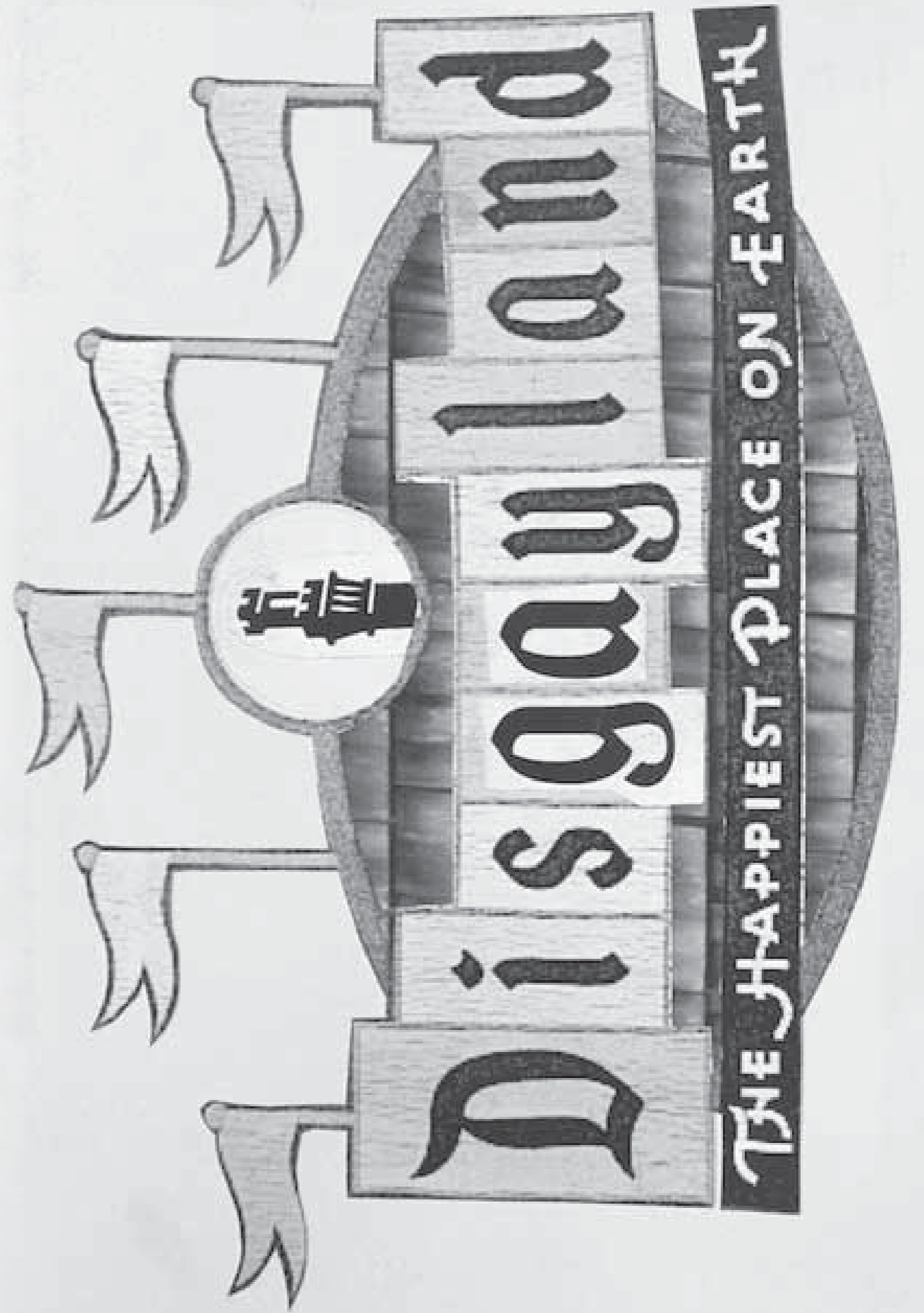
We were out of our shorts in an instant. My mouth filled with saliva.

McDonnell, a Democrat, took part in a scandalous affair.

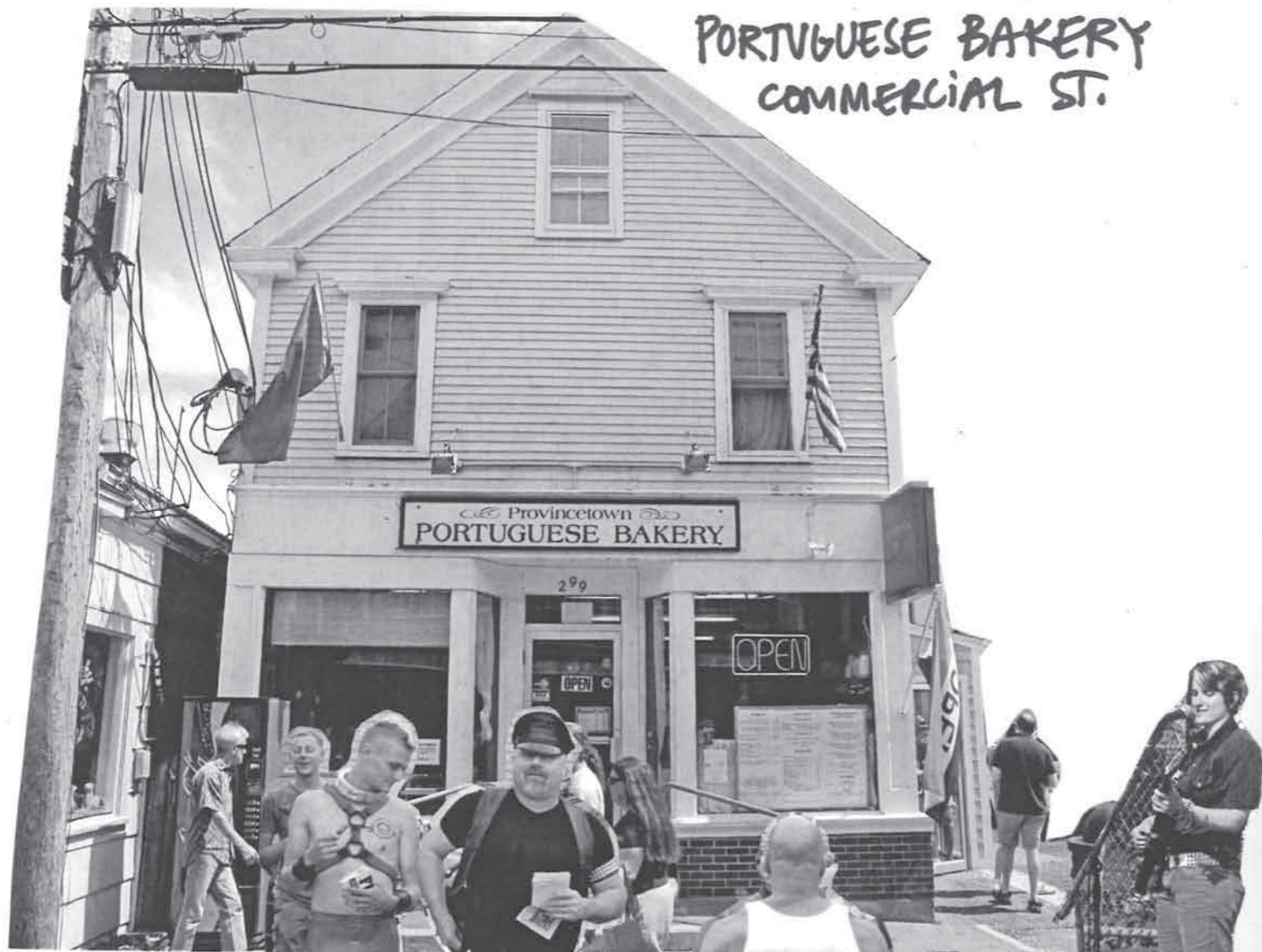
The expression of this dick was so hot that I had to stop. Standing in the shower I could feel the whole body of my partner vibrating. The whole body of my partner.

I could feel the urethra vibrating on the long shaft. He moaned, wiggled, arched his hips and exploded in my throat.

HURRY I'M RE



PORTUGUESE BAKERY
COMMERCIAL ST.



235 MARINE SPECIALTIES INC. 235



FAVORITE
SHOP IN
COMMERCIAL
STREET.

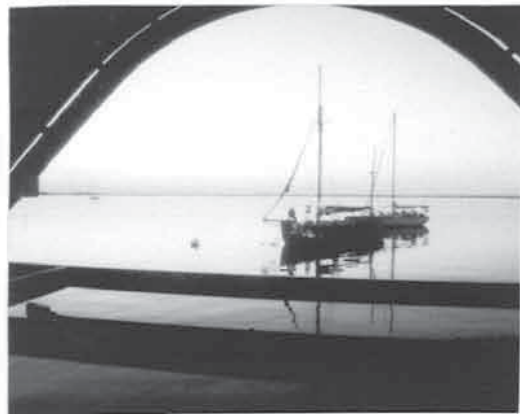
NO SHIRT
NO SHOES



NO SERVICE



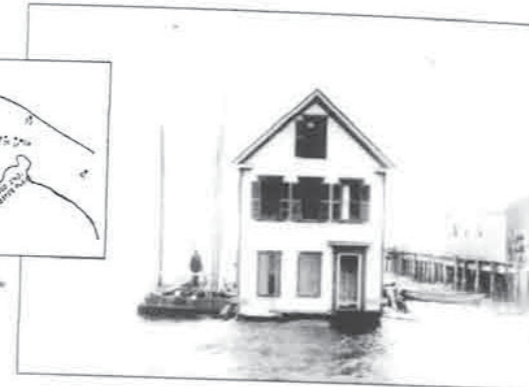
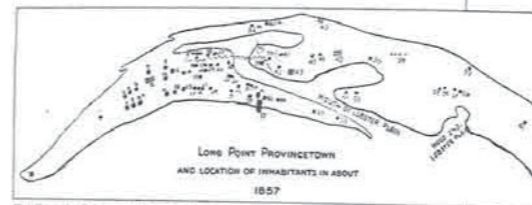
DINA MARTINA
OUR FAVORITE
DRAG QUEEN



Map of locations of houses moved from Long Point to Provincetown

Long Point is the narrow strip of sand that forms the very tip end of Provincetown, Cape Cod. A small village once thrived on Long Point, built by fishermen who wanted to be closer to the fishing grounds. The first house was built on Long Point in 1818. Around 1850 the fish migrated to other regions so that fishermen had to travel greater distances to find fish. These homes on Long Point now offered little advantage. One by one, the houses were put on rafts and floated across the harbor to Provincetown. The last house was moved in 1867 making the life span of the settlement about 50 years.

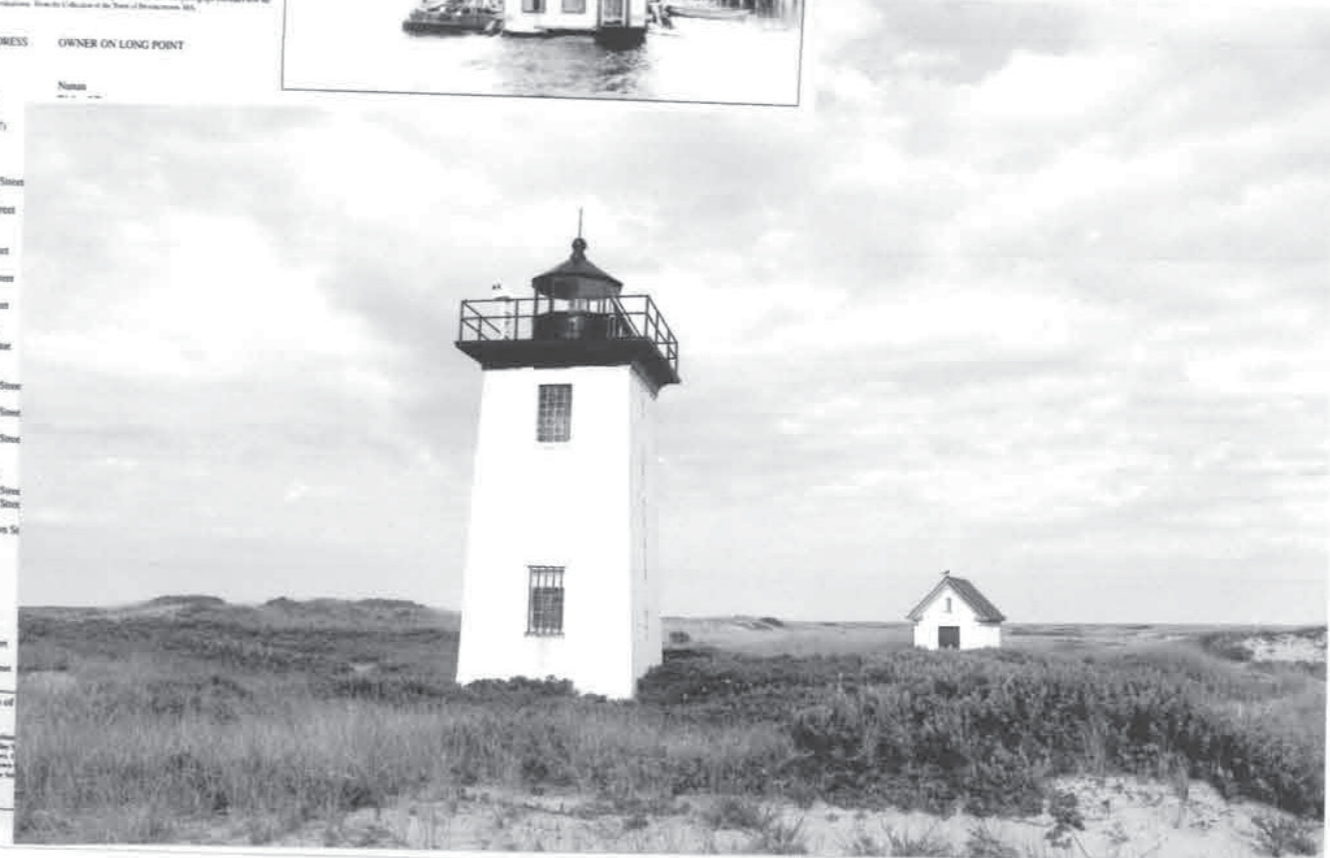
This map shows the location of the houses and storage buildings known to have been on Long Point. The source for the locations of buildings on Long Point was *The Provincetown Book* (now out of print) written by Nancy Paine Smith in 1922. She drew the map of Long Point shown below noting the location of the houses and storage buildings in 1857. She also listed the owner of each building in the Long Point Settlement in 1857.



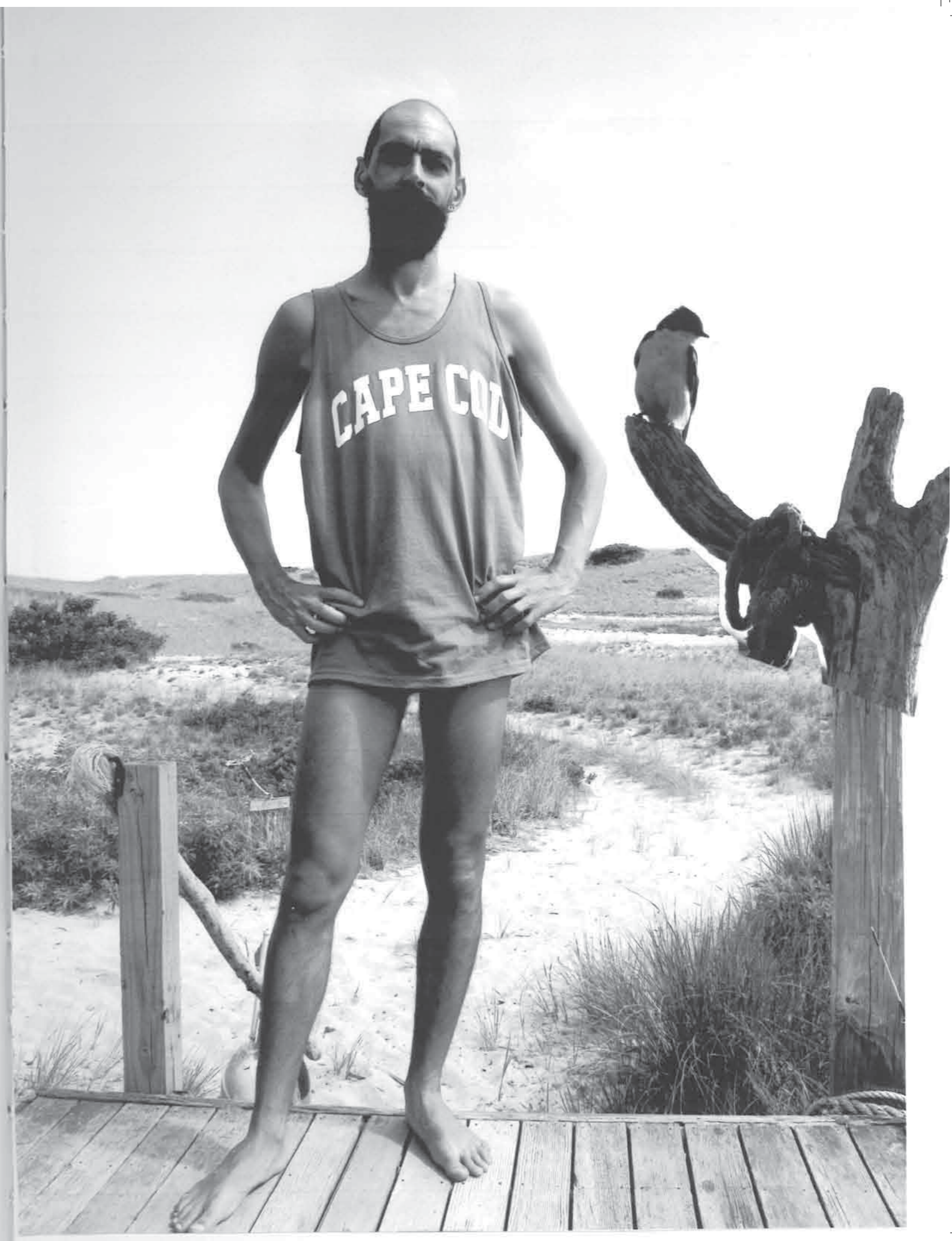
Map reprinted from *The Provincetown Book* by Nancy Paine Smith. Photograph in the right. This is a reproduction photograph showing an unaltered house being moved on a raft. The photograph shows the location of Long Point and the harbor in Provincetown. Source: *The Provincetown Book*.

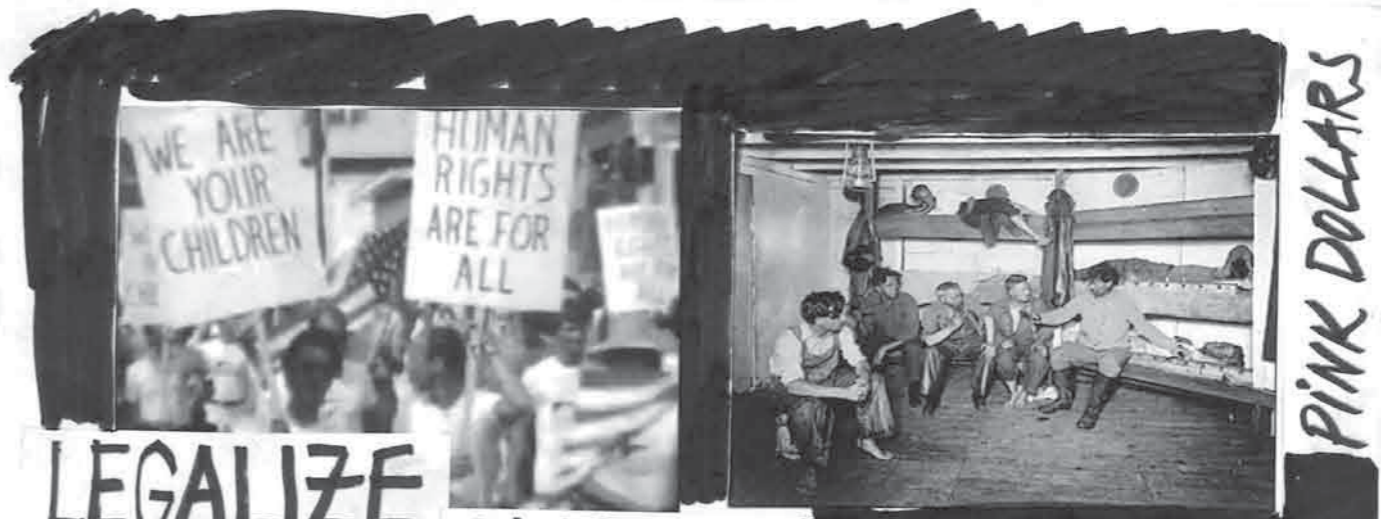
NUMBER ON LONG POINT	PRESENT ADDRESS	OWNER ON LONG POINT
1		Nolan
2	40 Commercial	
3		
4	1 Super Street (7)	
5		
6	3 Super Street	
6a		
7	37 Commercial Street	
8		
9	301 Bradford Street	
10	47 Pleasant St.	
11		
12	8 Nickerson Street	
13		
14	301 Bradford Street	
15		
16	3 Nickerson Street	
17		
18	47 Commercial	
19	10 Atwood Avenue	
20		
21	9 Point Street	
22	43 Commercial Street	
23		
24	31 Commercial Street	
25		
26	34 Commercial Street	
27		
28	59 Commercial	
29	40 Commercial Street	
30	43 Commercial Street	
31		
32	Based on Brown St.	
32a		
33		
34		
35		
36		
37		
38	4 Whiting Street	
39	3 Nickerson Street	

SOURCES for owners and locations of on Long Point:
 Smith, Nancy W. Paine. *The Provincetown Book*. Boston, Massachusetts, 1922. In 1938 Captain Ed Walker compiled a list of Long Point houses and their owners. In 1942 (1943?) - 1945 was the last year of Provincetown's boom before Long Point. He was also Nancy Paine's son.









PINK DOLLARS

LEGALIZE BUTT FUCKING CLIT LICKING



DO YOU THINK I CAN FIT UNDER DICK DOCK

Trouble in Paradise



BLACK PORTYGEES

GAYS ARE
SO RICH
MAYBE I'M
NOT GAY
ANYMORE

GAY
SHAME

BUY
GAY

GAY
IS
GOOD



GLAD
to be
GAY



WE ARE
GETTING
TOO RICH
WE ARE
GETTING
TOO BORED

POVO
IGNORANTE
POVO
FELIZ

BLACK
FORTY
GEEES

GAY
T
'76
REVOLUTION

Gay Love
it's the real thing

GAY
POWER

GAY
AND
PROUD

SOME OF
MY BEST
FRIENDS ARE
STRAIGHT



SILENCE=DEATH

Legalize
BUTT
FUCKING

AIDS IS
KILLING ARTISTS
NOW HOMOPHOBIA
IS KILLING ART

GAY
IS WHAT
WE MAKE IT



HOW DARE
YOU PRESUME
I'M
HETEROSEXUAL!

GAY
and
PROUD

KAREN KRATULICK - PROVINCETOWN
from PUGMUND LANDING TO GAY RESORT - Pg 206

monogamous partnerships, gay and straight townspeople approved. But as soon as gays, queers, and lesbians moved from the "charmed circle" toward the "outer limits" of sexual behavior by engaging in casual public sex, townspeople of varying sexual orientations removed them at once from the local community of likeness. As Peter Hardaway put it in 1985, Provincetown is a place of tolerance, however, "public, sexually-intensive behavior is unacceptable."⁴⁹ Others concurred with language reminiscent of Provincetown's early-twentieth-century colonial revival: "Tolerance and total license are not the same thing . . . this is a hometown community with standards," one editorial argued in 1977, while another stated flatly, "Everything doesn't go in Provincetown."⁵⁰

In 1989 gay and straight residents in Provincetown jumped at the opportunity to reinforce these sentiments and to exclude the gay community's more radical fringe when ACT UP (AIDS Coalition to Unleash Power) marched in the local pride parade. At the front of the procession, an unidentified member of ACT UP carried out the organization's strategy of being confrontational by waving a sign to and fro that stated something to the effect of "Legalize Butt Fucking."

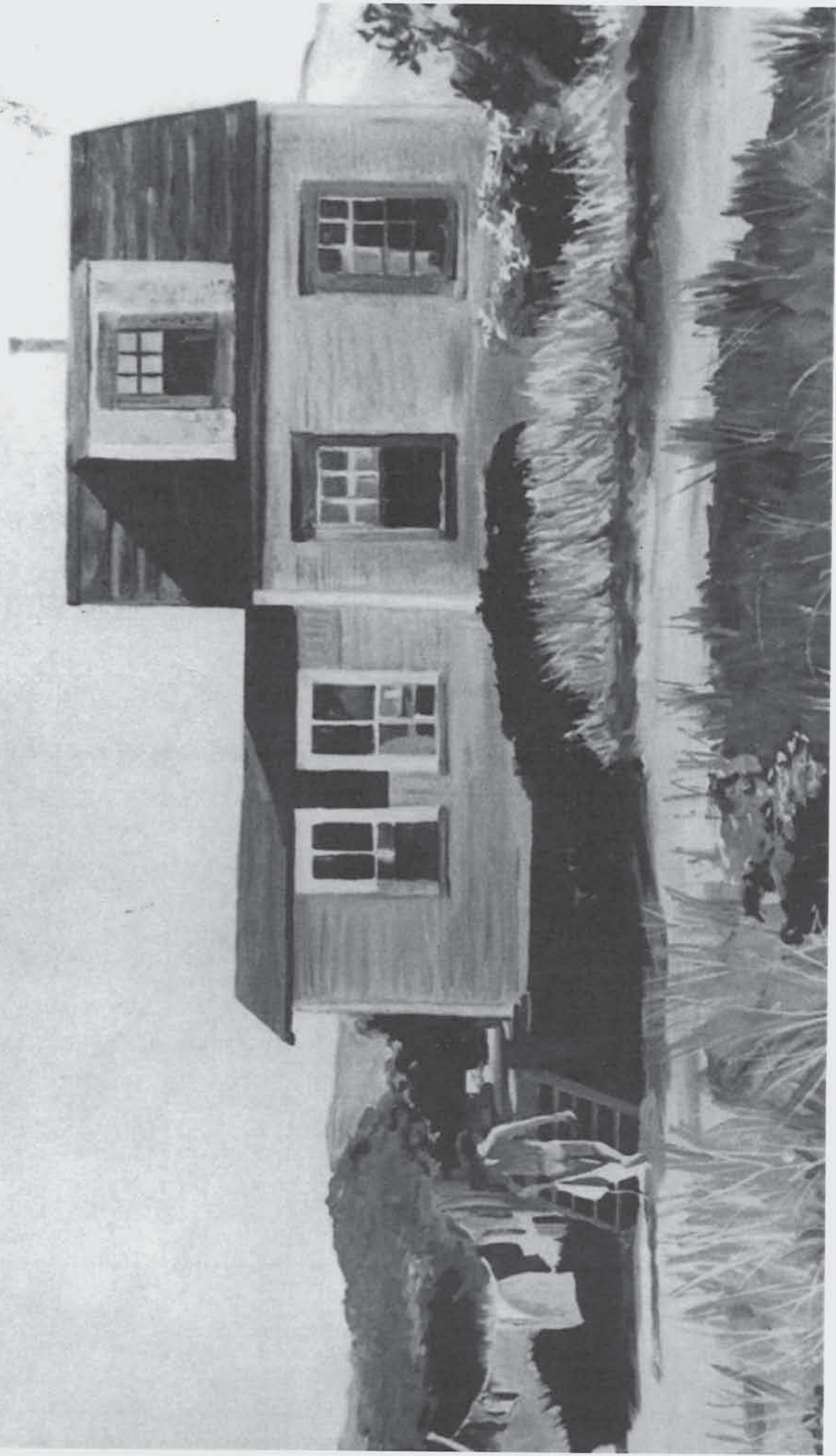
The "sign," as the incident came to be called, rocked the already shaky balance between Provincetown's gay and straight communities as few events had before or have since. Gay and straight townspeople alike vented what seemed to be years of rage toward the bearer of the sign and all that he represented: in-your-face, nonmonogamous, public homosexuality, on the one hand, and aggressive gay politics, on the other. The anger generated by the straight community, however, differed from that of the gay community. Straight residents and visitors expressed unfocused outrage toward gays and lesbians in general, whereas gay men and lesbians lashed out more specifically at the disruptive tactics of ACT UP because they felt that this strategy was unnecessary in the tolerant climate that had taken decades to cultivate at Land's End. In this way, gay men and lesbians in Provincetown narrowed their community of likeness and excluded the gay movement's more radical participants. Gay and lesbian residents expected their gay guests to conduct themselves with a certain amount of decorum.

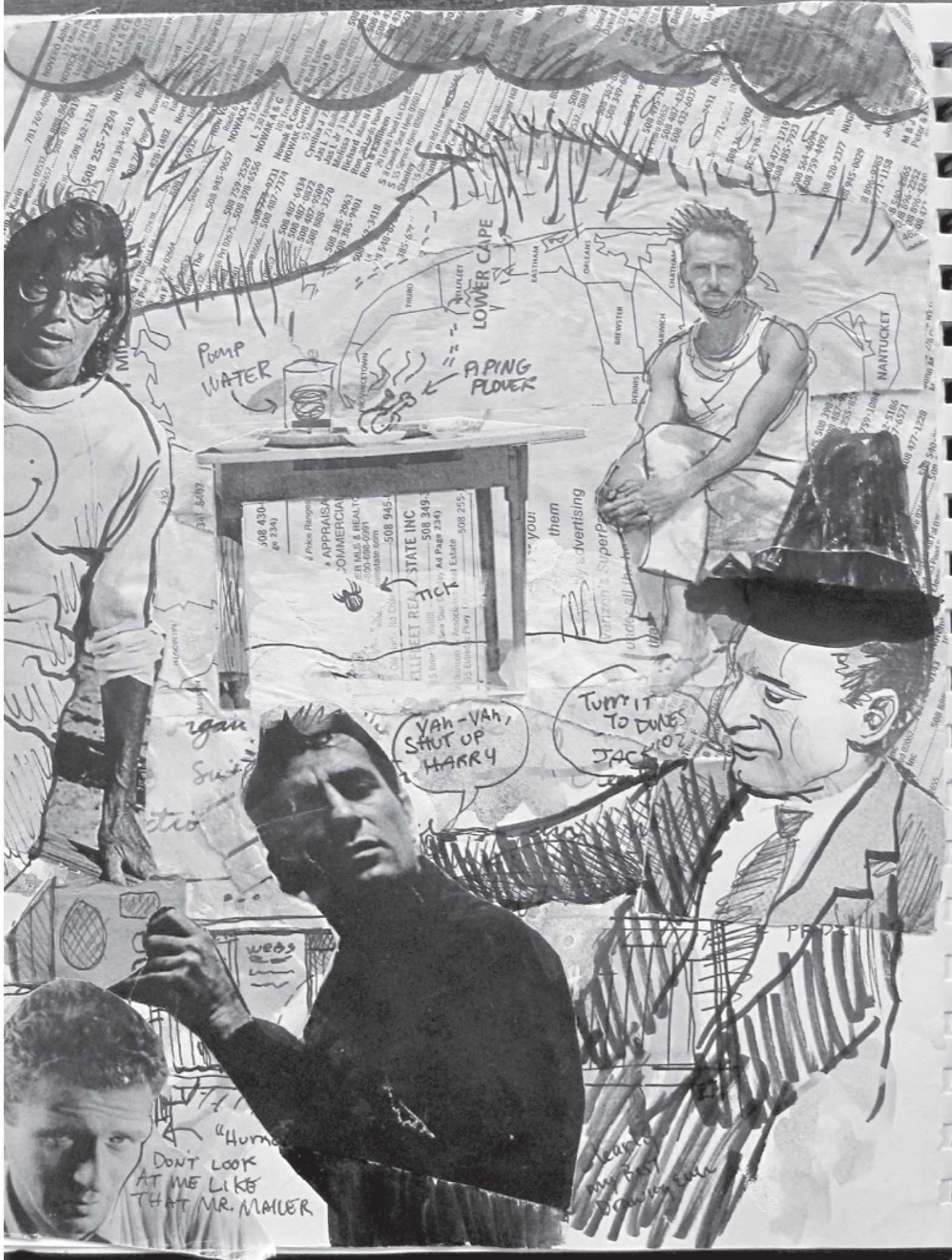
The message of Provincetown's gay population was clear: do not come here and ruin it for the rest of us. One lesbian remembered the exact moment she saw the sign: "I was shocked," she wrote in a letter to the *Provincetown Advocate*, "What about all these kids? What about community rapport? . . . Then I was livid! . . . The past two days," she





ON THE WAY TO THE SHACK
A PAINTING OF C-SCAPE
BY DAVID FOREST THOMPSON





Drilled a well before. Bill Fitz had given
 (of Beach Hill Trust) me instructions over the phone a
 year earlier + Mr. Nees described how critical ~~the~~ those
 connections were + explained how to use his driving
 tool but we were totally new at this. We were
 also totally nude at this too! All of course

except my
 Atkinson son
 of the driving
 brother John
 on the other
 with hands on
 and the second
 us all morning
 afternoon before

What a great
 water started
 the new pump.
 like young kids
 50° water over
 nearly shocked by the change in temperature from the 80°
 seen we had worked in for hours.



After our success we all walked to the ocean to clean
 off the sand + sweat and to cool off. Allan + I were lounging
 in the sand naked while Jim John + J.D. took a walk on

nephew J.D.
 here on the end
 tool with me
 (J.D.'s dad)
 Allen (all out
 hips) + Jim (to
 shift. It took
 and part of the
 we struck it
 feeling under the
 gusting out of
 we were all
 splashing the
 us and being
 from the 80°



Wreck on Cape Cod Shore.

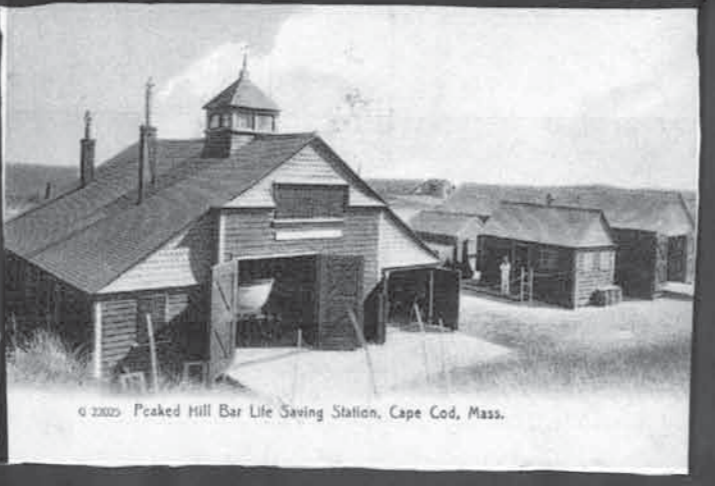
Made in America for August M. Kay, Publisher, Provincetown, Mass.



U.S. Life Saving Station, Race Point, Provincetown, Mass. June 20, 1907.



Seen all that the storm... The Start of the Life-boat, Cape Cod



© 2005 Peaked Hill Bar Life Saving Station, Cape Cod, Mass.



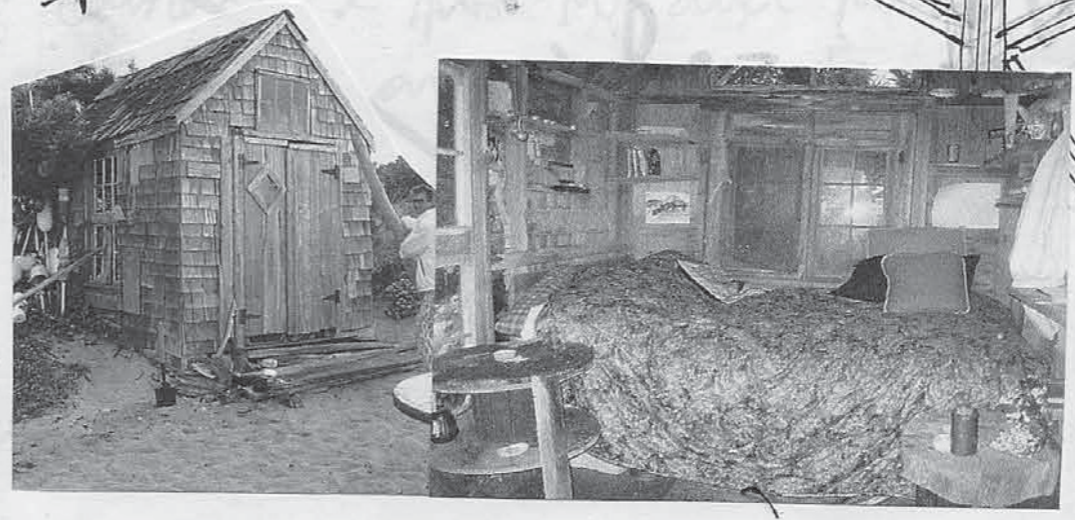
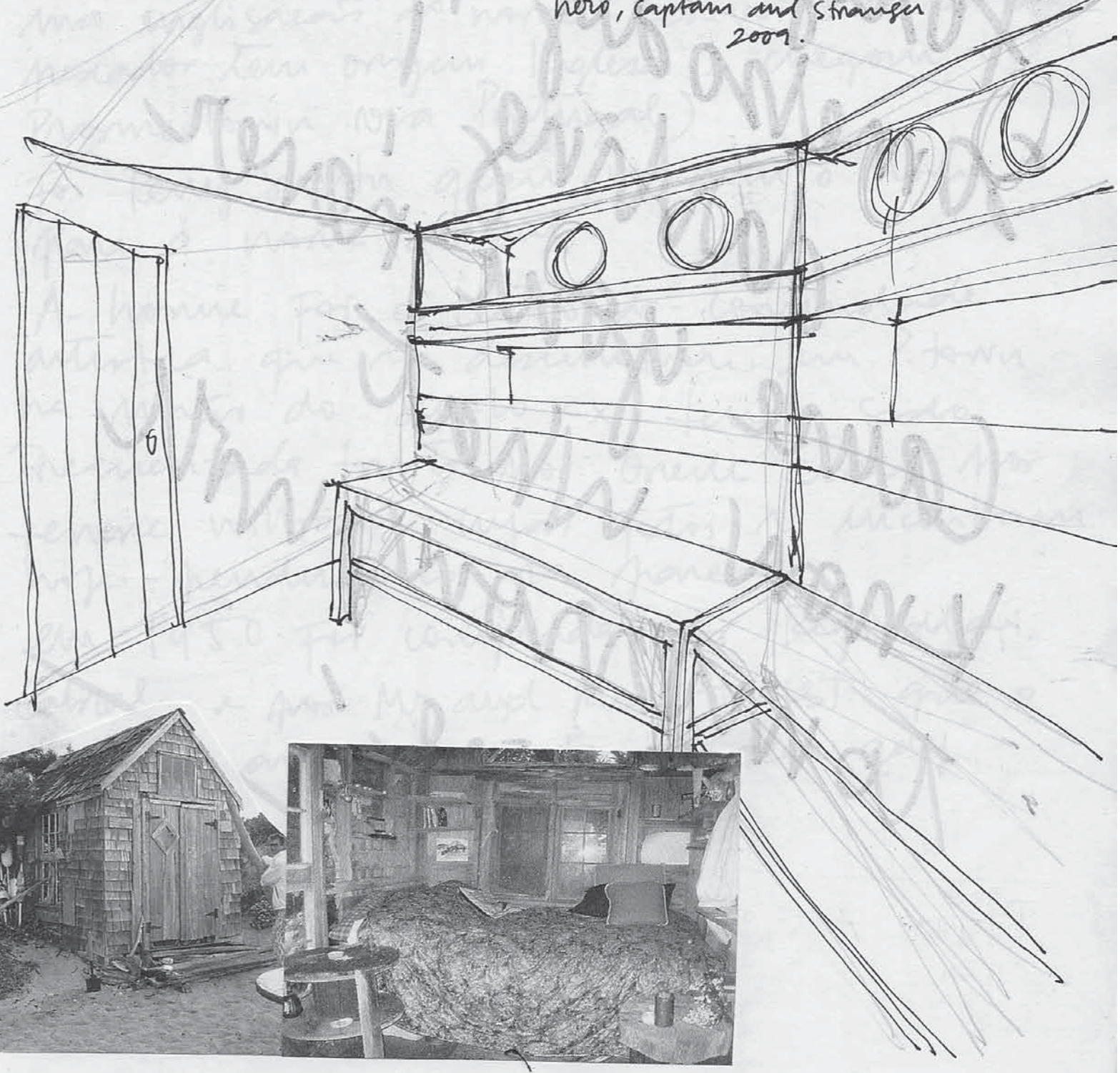
Peaked Hill Coast Guard Station, Provincetown, Mass.



Provincetown Players Bound East to Cardiff/O'Neil



Hero, Captain and Stranger 2009.





Eugene O'Neill meets a seal while swimming off the backshore by the Peaked Hill rescue station.



John Waters makes another hopeless movie.



Tennessee Williams boards the handlebars of a peeping tom.



Jackson Pollock hurls an easel at Hans Hofmann and screams "I am nature!", or maybe not.



Marinated Catfish

Gato em Vinho d'Alhos

Catfish is one of the ugliest looking fish in the ocean. However, it is also one of the cleanest fish as it eats only shellfish. When skinned and cleaned, the flesh is pure white.

Marinade:

- 2 cups vinegar
- 2 cups water
- ½ cup sugar
- 1 teaspoon saffron
- 1 teaspoon red pepper
- 1 teaspoon black pepper, ground
- 2 cloves garlic, or 2 teaspoons garlic powder
- 2 or 3 bay leaves
- 1 tablespoon salt

Seasoned corn meal and flour

- Olive oil for frying
- 1 tablespoon flour

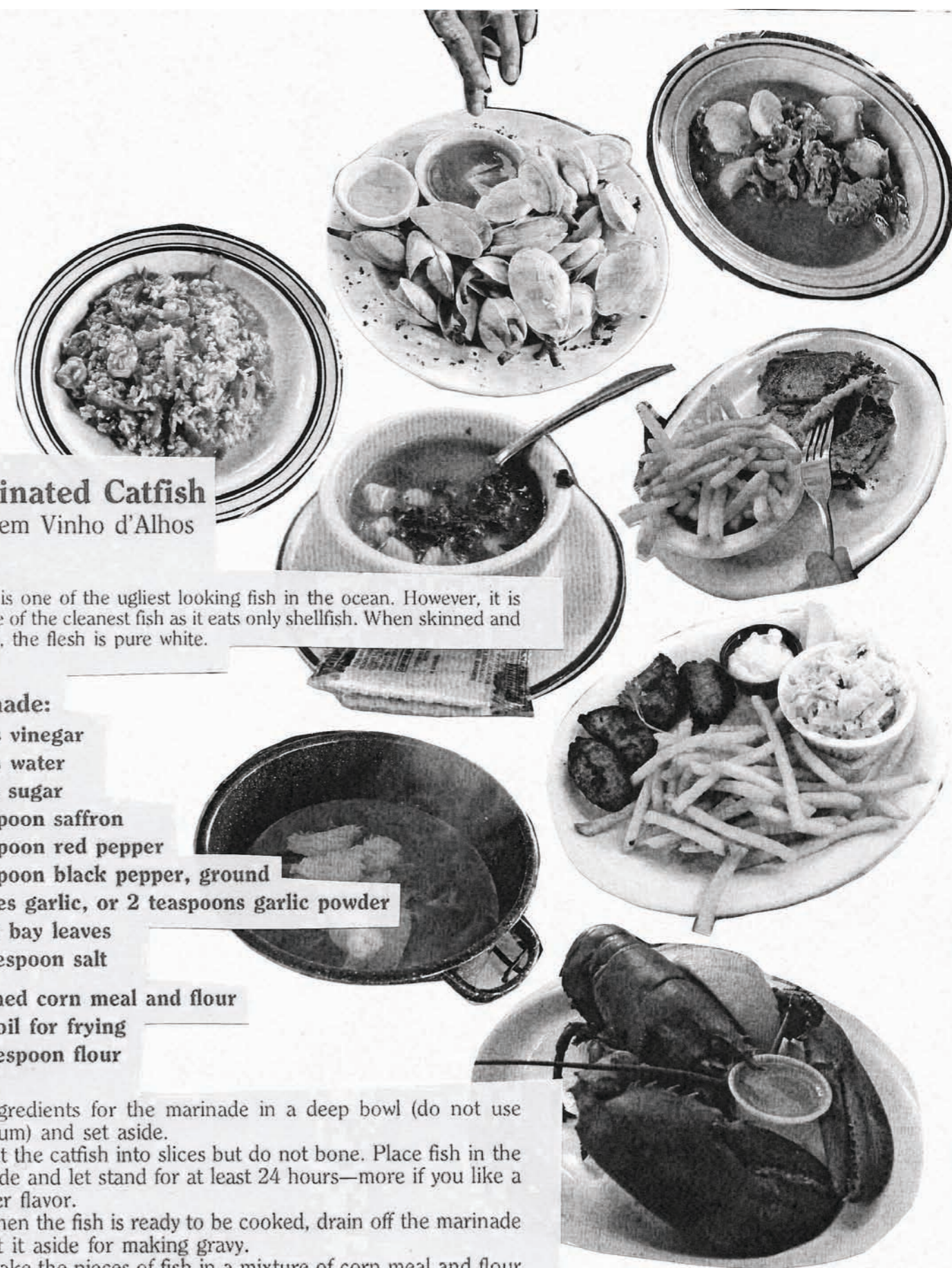
Mix ingredients for the marinade in a deep bowl (do not use aluminum) and set aside.

Cut the catfish into slices but do not bone. Place fish in the marinade and let stand for at least 24 hours—more if you like a stronger flavor.

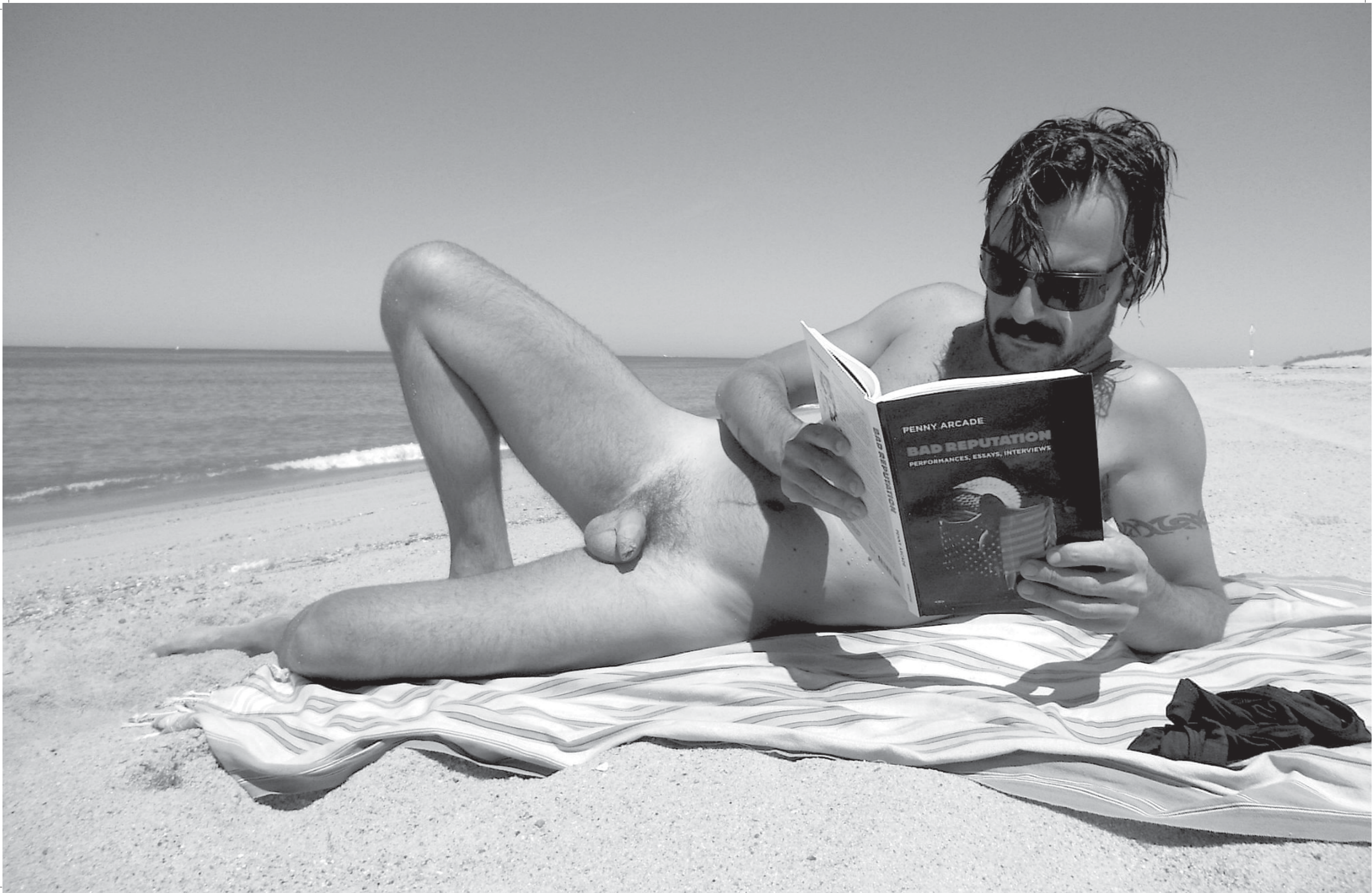
When the fish is ready to be cooked, drain off the marinade and set it aside for making gravy.

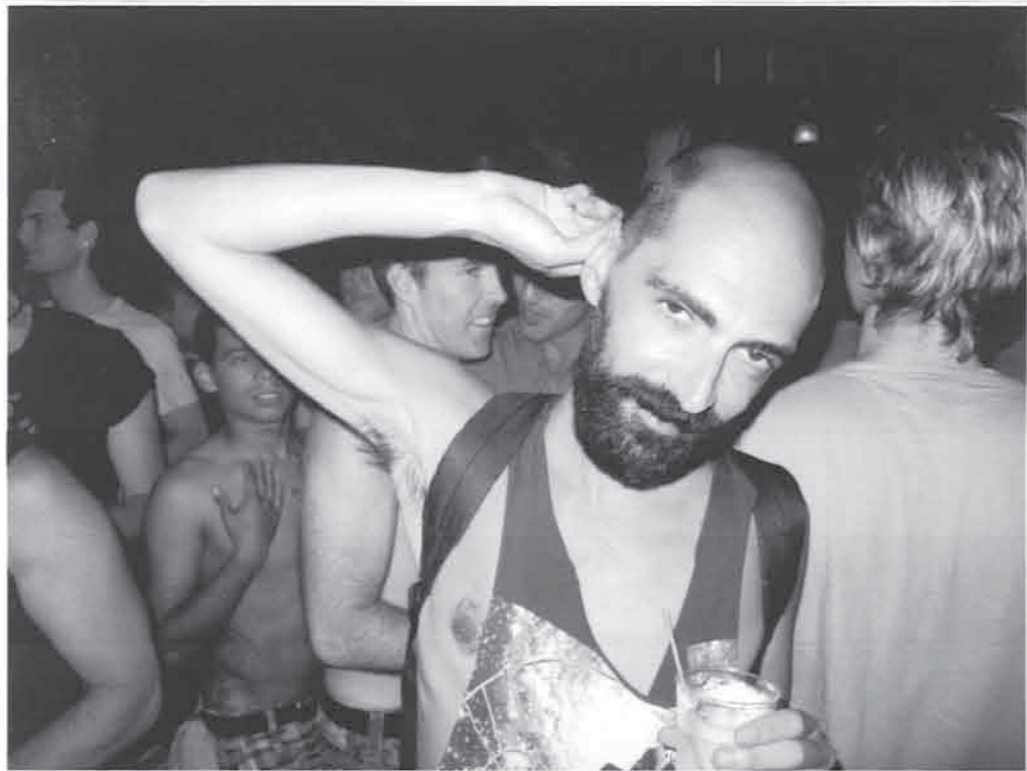
Shake the pieces of fish in a mixture of corn meal and flour in a paper bag. Fry quickly in hot olive oil. Place the fried fish in a deep casserole and keep warm, covering well to preserve the aroma until ready to serve.

Pour the marinade into a saucepan and add a little flour. Stir well and boil for a few minutes. Pour over the fried fish and serve immediately.









8213251
ADMIT ONE
 8213251
 8213252
ADMIT ONE
 8213252

4th of July Week

Little Bar Open Daily at Noon
 Macho Bar Open Nights at 10pm
 Dance Club Open Nightly at 10pm
 Featuring Billboard Reports and Resident DJ David LaSalle

A-HOUSE
 4-6 masonic place / www.ahouse.com

MUSCLES
 Friday
 July 1 2011

Hosted by David Wang, Photo by William Magazine Reporter and Resident DJ David LaSalle

A-HOUSE
 4-6 masonic place / www.ahouse.com

MACHO BAR

upstairs
 at the **A-HOUSE**

The Atlantic House Welcomes You To
BEAR WEEK

Admission
 FREE All Week
 With Four
 Bear Week Pass
 Tickets
 Wherever Sold

BEAR'S CLASSIC DISCO - Sunday July 10
 BEAR'S NIGHT OUT - Monday July 11
 CUB NIGHT - Wednesday July 13
 UNIFORM BALL - Friday July 15

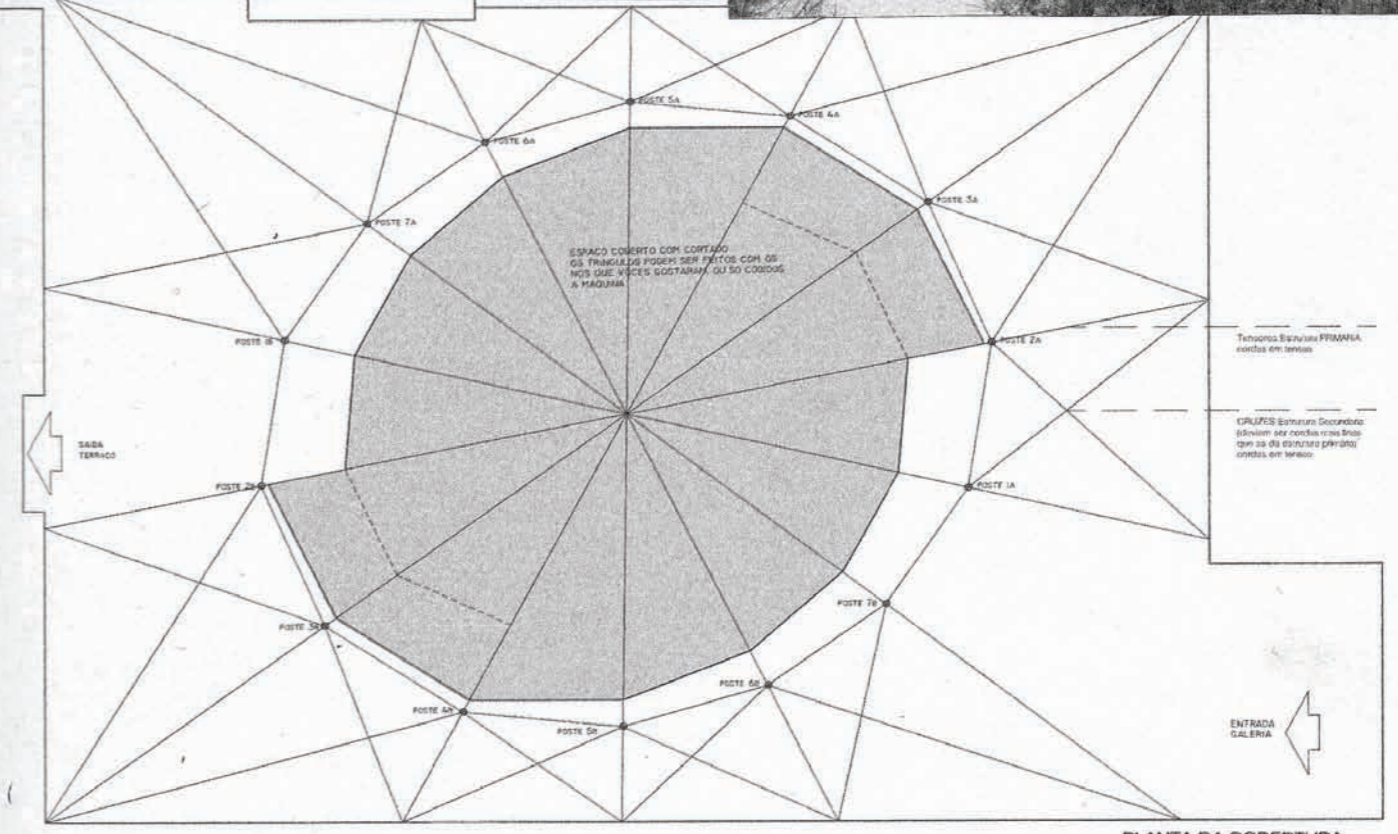
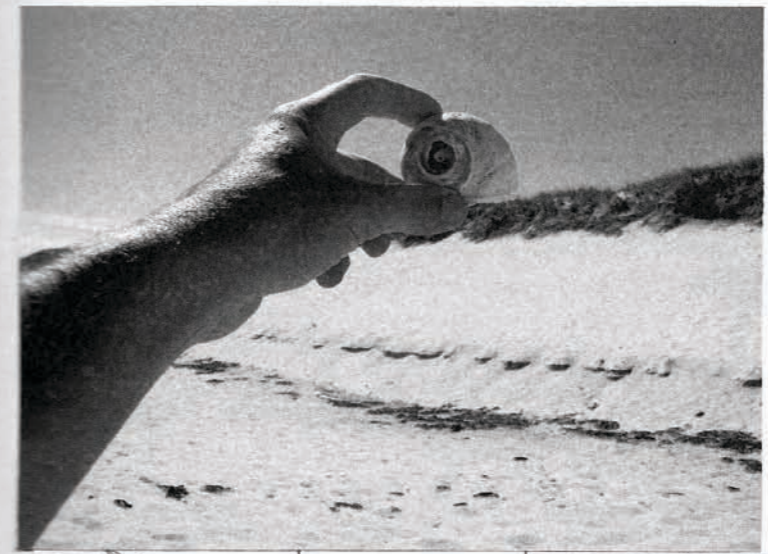
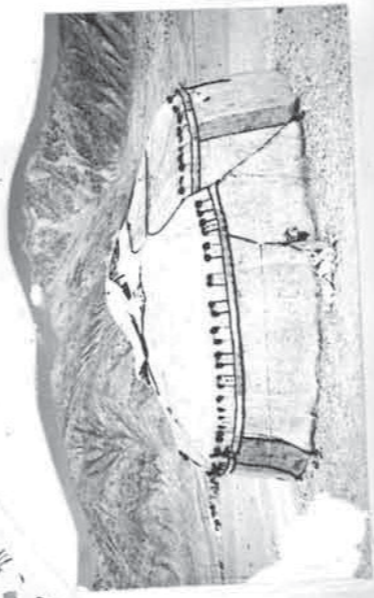
Hosted by William Magazine Reporter and Resident DJ David LaSalle

A-HOUSE
 4-6 masonic place / www.ahouse.com



BBBBBRRR
RRREEEE
EEEEEE
EEEEEE
DDDEER
RRRSSSS





PLANTA DA COBERTURA

THE TENT - T. DANCE

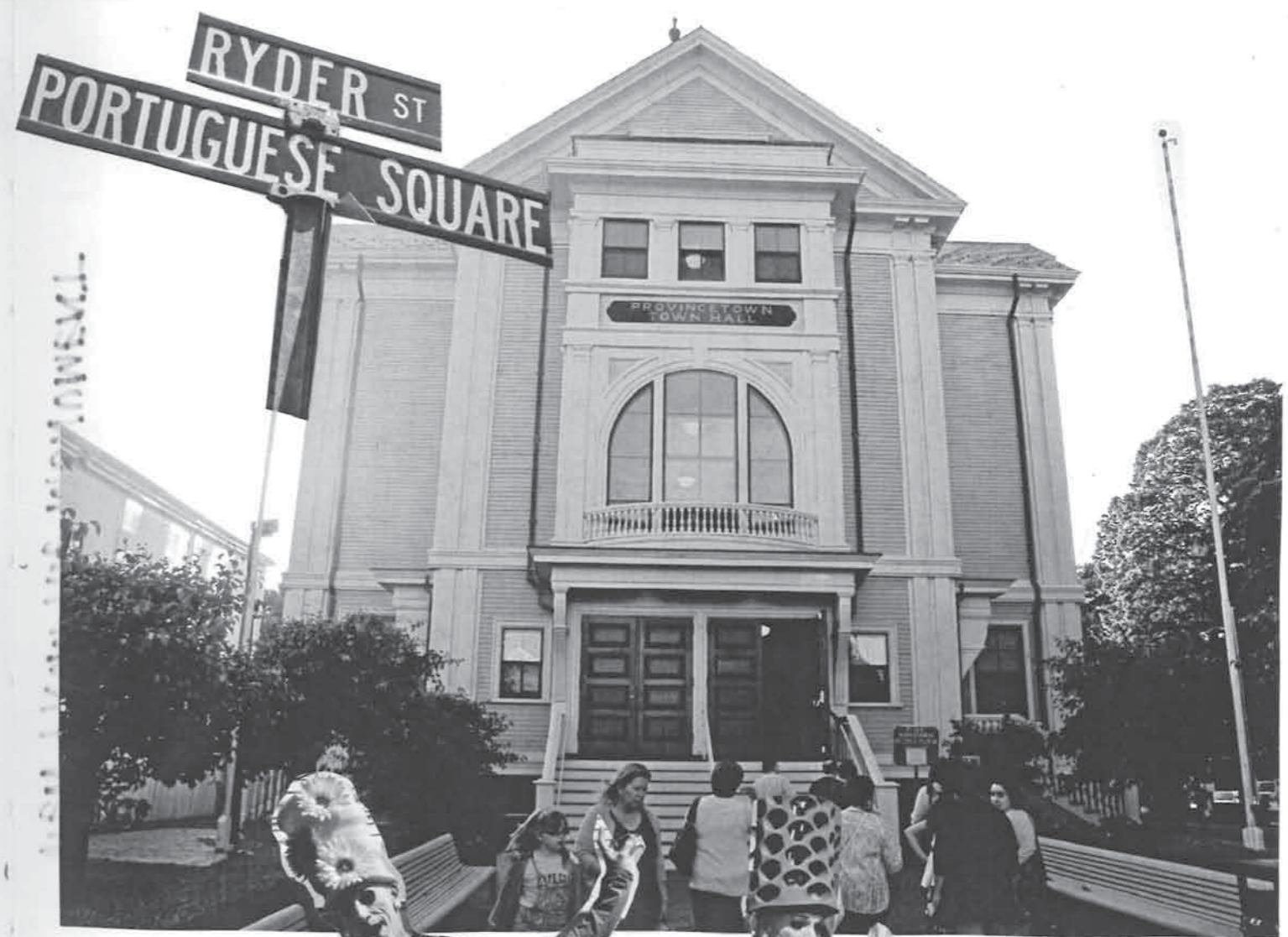
P-TOWN

TEXT BY MIGUEL AMADO

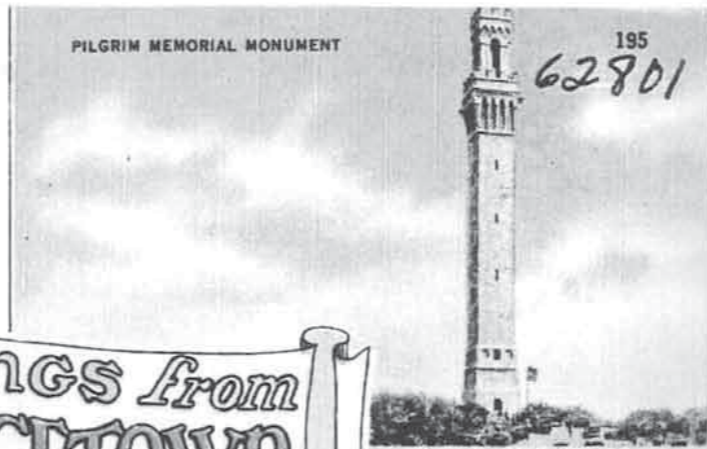
Identity politics established itself as a critical apparatus as a reaction to the dominant habits, values and customs of the capitalist system. This development echoed the revolutionary ideology of the civil rights movement or the activist action of feminists, to name just two examples of emancipatory enterprises. Born in 1976, Portuguese artist João Pedro Vale's encounter with identity politics was not informed by lived experience but mediated by theoretical discourse, the media and other forms of mass communication, such as film and advertising. Hence his revisiting of the social struggle that marked the previous decades through the lenses of camp imagery in general and queer aesthetics in particular in an uncanny combination of tradition and modernity. He not only addresses gender issues—among other topics, gay representation—but also ethnicity, including the nationalist mythologies of his native country.

Vale's practice encompasses sculpture, video, and photography, and is driven by a postmodernist approach in which appropriation of popular culture's references plays a leading role—for example, a folk tale or an urban legend, but also the title of a song, sayings or literary expressions. His works replicate images and objects from various sources—including fishing boats, jewelry, and sports equipment—and are made of materials with a symbolic dimension—from cigarette packs to salt to soap. However, he isn't a narrator of everyday life but a commentator, and an ironical one, employing a derisory attitude to examine the behavioral predispositions of both individuals and groups. As he once said, "I always keep in mind that the public has preconceived notions, and it's around such preconceptions that I'm interested in working." He thus plays with the creation of meaning in consumer society, remixing the iconographies of the western world through the blurring of personal systems of beliefs with the collective unconscious.

Vale has been exploring the relationship between homoeroticism, history, community, and imagination in recent projects devised with Nuno Alexandre Ferreira. PTOWN is a work in progress inscribed in such approach, and as previously he analyses this subject matter by means of recontextualization of a theme. In this case he deals with the status of Provincetown in Massachusetts as a gay village, and its connection to Portugal via the immigration of sailors from the Archipelago of the Azores in the nineteenth century. Vale's starting point was the local architecture, particularly the dune shacks that grace the seaside of Provincetown, and the formal association that these have to illegal housing on the Portuguese coast, now an integral part of the region's vernacular architectural style. With the collaboration of architects, he designed a mobile living unit to be installed in Provincetown (or any other beach resort), and to which the tent that was produced to a gallery setting alludes. A fanzine reproducing photographs, notes, statements, and other ephemera summarizes his research. Between a diary, a report and a novel, this publication encapsulates the spirit of the project, as it reveals PTOWN as an ode to memory and an allegory to forward thinking, all in all an experience of spiritual quest.



THE MEATRACK



GREETINGS from
PROVINCETOWN
CAPE COD MASS.



don't
forget to kiss
somebody today,
darling!
Cause you never
know what
tomorrow will
bring!

P-TOWN É UM PROJECTO DE JOÃO PEDRO VALE E NUNO ALEXANDRE FERREIRA EM COLABORAÇÃO COM SERGIO REBELO, SYLVIA GRUBER E CRISTINA HORA.

ESTA PUBLICAÇÃO ACOMPANHA A EXPOSIÇÃO P-TOWN NA GALERIA BOAVISTA EM LISBOA, DE 8 DE NOVEMBRO DE 2011 A 8 DE JANEIRO DE 2012.

FORAM IMPRESSOS 200 EXEMPLARES COM O APOIO DA CAMARA MUNICIPAL DE LISBOA.

AGRADECIMENTOS: CAMARA MUNICIPAL DE LISBOA, JOÃO MOURÃO, SAM BARGETZ (LOADING DOCK 5, NYC), THE COMPACT (C-SCAPE, PROVINCETOWN), DWIGHT HUFFMAN + KELLY LARKIN, MIGUEL AMADO, MARCO ANTONINI (NURTUREART) GALERIA FILOMENA SOARES, PEDRO DINIS REIS, TIAGO PEREIRA ALEXANDRE E A TODOS OS QUE NOS APOIARAM AO LONGO DO PROJECTO.