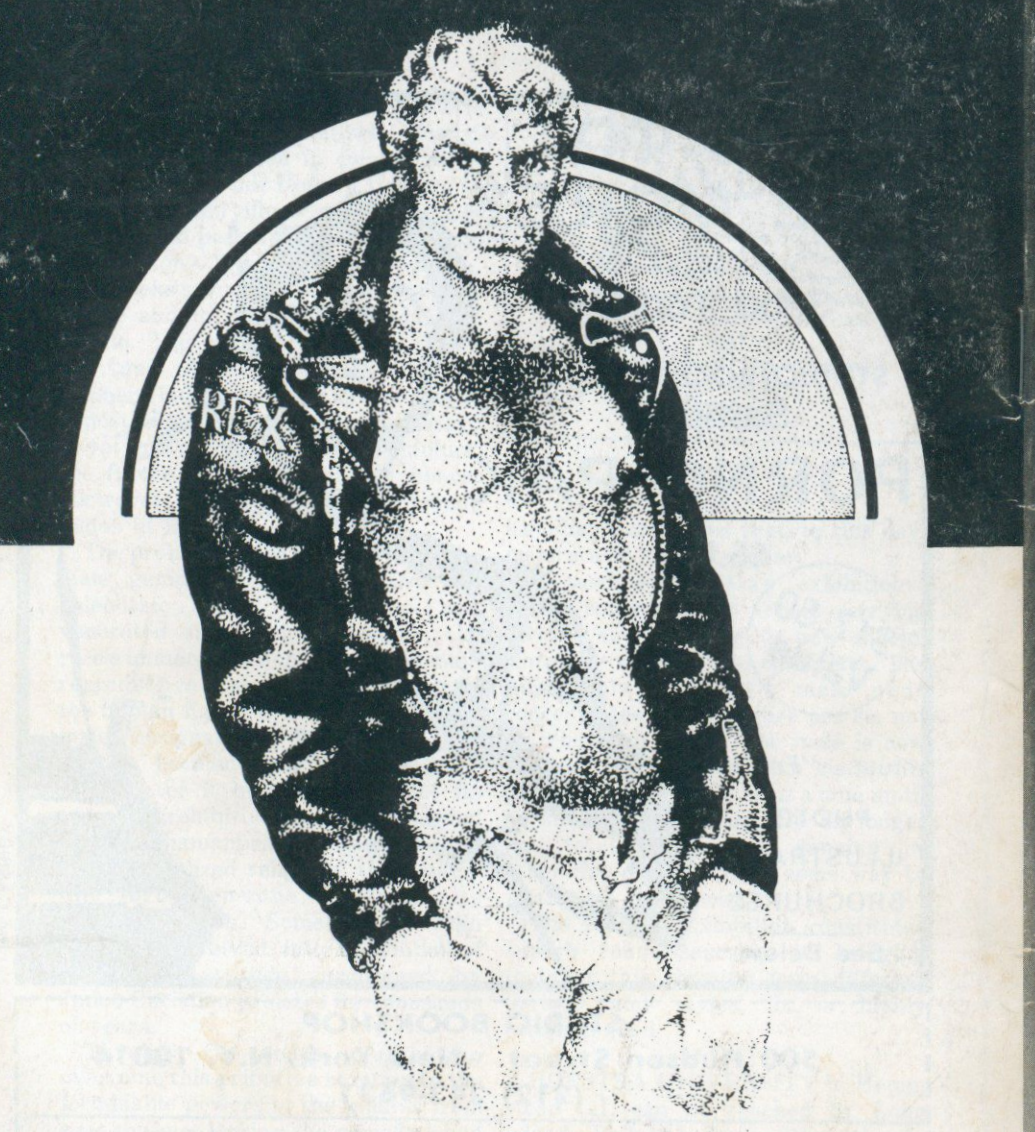


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WHERE IT'S AT

WEEK OF NOVEMBER 12, 1973

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WHERE IT'S AT

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American Film Theatre

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hair and penile veins included. It is significant that such a nude show is now considered fine arts, sharing space in a government sponsored show with Metropolitan loans in a university exhibition.

Then there is a large oil completed only this year by the young American Artist, Jillian Denby, of a seated male, front view with open crotch, in a style vibrant of the subtle tones of an earlier time when artists didn't consider the camera as competition to representational draftsmanship. It is earning much favorable comment.

Hofstra University's Robert R. Littman, Director of the Emily Lowe Gallery, deserves a great deal of credit for the imaginative choice of such works as Eric Robinson's pencil



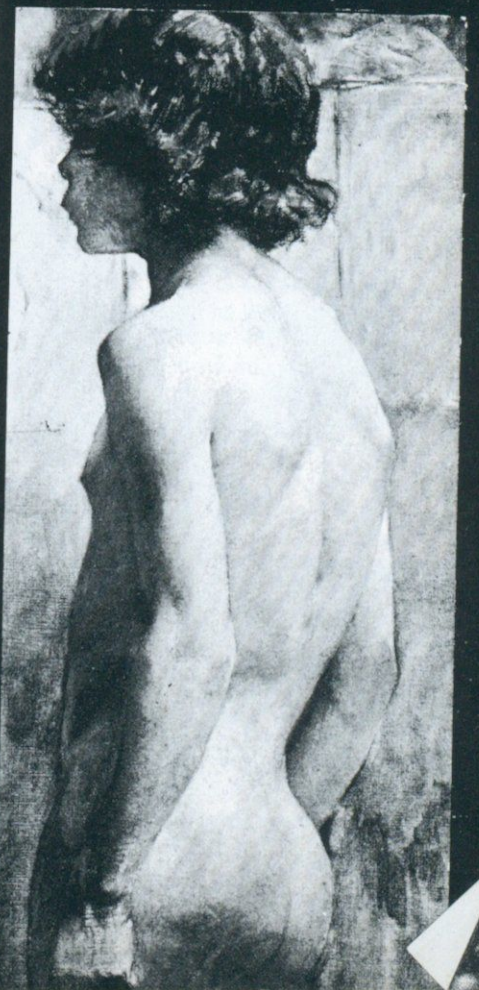
drawing of the Artist And His Model, dated 1911. This is a beautiful example of homoerotica in the flat, two-dimensional illustrative style that later became art-deco.

There is a brand new Reubens of two male nudes, one dark tanned, the other shining white, a masterpiece shown in public for the first time this exhibition. Until now, it has been hidden away in a private collection.

A magnificent 19th century oil from the French School is on display, posing in the manner reminiscent of Rodin's "Thinker." The figure permits of viewer identity with its mood and establishes an immediate rapport. Like much of the selection in this show, the oil is unsigned, labeled as the contribution of an Anonymous artist.

A striking note is hit with the painting by Herbert Ropp of "A Black Musician," a nude figure with a hat on, holding a cane or a baton from which a swirl of paint sweeps across the genitalia to hide the taboo from view.

Continued on page 60





Dried-up dreams, the withered debris of hopes unrealized, lives lived meaninglessly, squandered time, shammed bravado disguising terrible failure — out of these bits and pieces of human reality Eugene O'Neill constructed a drama of despair, The Iceman Cometh (1946), a four-hour talkathon about terror. The terror that, acid-like, corrodes a man from the inside, as his grim realities overtake his dreams.

For its premiere presentation, Ely Landau's American Film Theatre chose the O'Neill play, cast it with a bright array of superstars (Fredric March, Robert Ryan, Lee Marvin, Jeff Bridges) and put it onscreen, all over America.

Dusting off a sacrosanct masterwork by a major writer is always an admirable endeavor, especially when major talents collaborate to make the work accessible. In three days of American Film Theatre screenings, more people probably saw The Iceman Cometh than had ever seen or read it in its 27 year history. What they saw was a mixed blessing.

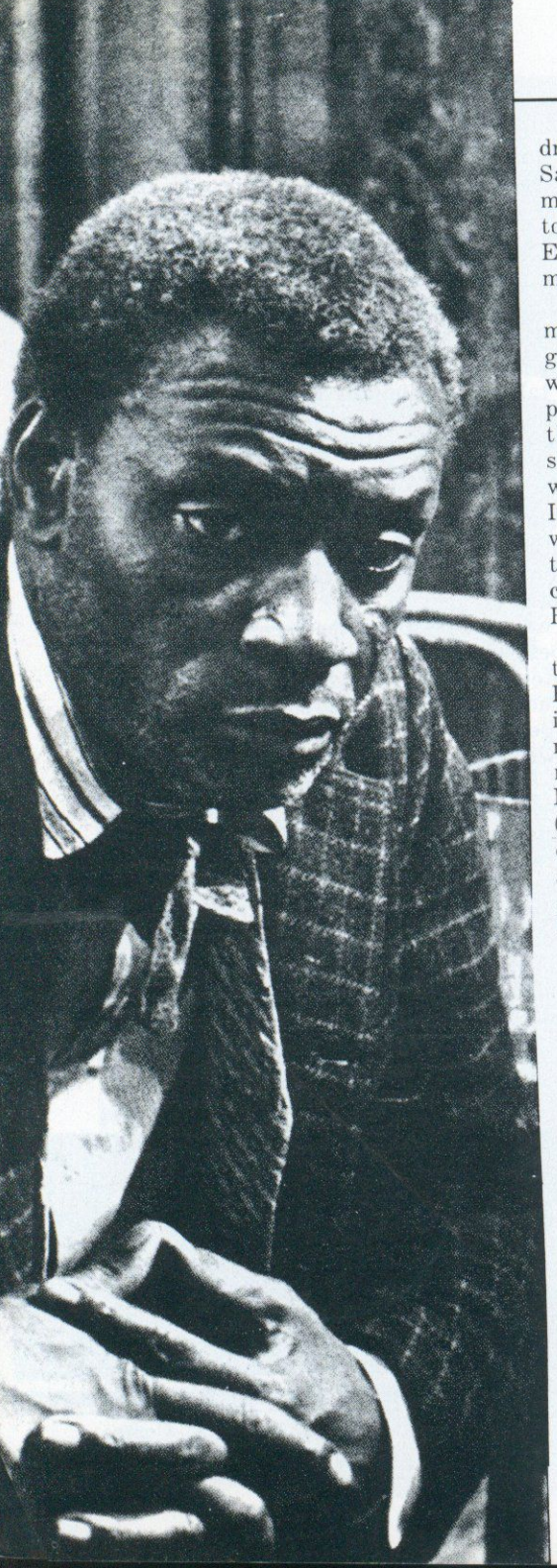
Curiously, whatever flaws the John Frankenheimer film — the director is pictured at left with actor Lee Marvin — may have stem from O'Neill's play itself, a talky marathon entirely without dramatic momentum, a redundant message-play whose message is hammered home endlessly, then hammered home again. Language as sledge-hammer.

"Iceman," director Frankenheimer has said, "is about the necessity of having illusions in life. Period. It is the best play ever written in the American language." His first sentence is absolutely accurate. Period. The message is that simple, and stringing it out over four hours is entirely, tiresomely unnecessary. The director's second statement is hyperbolic. Iceman is not even O'Neill's best play, much less the best play ever written in the American language.

Set in New York City, circa 1912, at Harry Hope's Last Chance Saloon (how's that for symbolism?), The Iceman Cometh shows a collection of burnt-out cases, men with left-over lives feeding on dreams. Their alcoholism is itself the central symbol of the play, the drink as gateway to an artificial paradise where reality principles do not apply. As each in turn reveals the lie by which he lives, stimulated into self-discovery by a double-edged catalyst in the person of Hickey, the truth-teller, O'Neill catalogues his characters' failures. But since no two lives in the play are really linked, the collection of characters never interacts. They act without interacting. The drama thus has no accumulating momentum, no forward thrust. A static form utilized to display static lives, one can argue.



O'Neill's "Iceman" Comes
By John Devere



But static onstage is a difficult dramatic dilemma to depict. Even Samuel Beckett's Waiting for Godot moves forward, though it moves toward recommencement of a cycle. Eternal return, pessimistically. But movement nontheless.

The Iceman Cometh has false movement, histrionics calculated to give an impression of activity, acting without interacting, a whole panoply of performances and versatile vignettes that are not really artistically structured into a dramatic whole. The whole is coherent, but it goes nowhere. It goes nowhere because, for these men with dried-up dreams, there is nowhere to go. "Nothing happens, nobody comes, nobody goes, it's awful!" says Beckett's ongoing Godot-waiter Gogo.

If O'Neill's drama thus anticipates the Beckett world of Godot and Endgame and is precisely historically in step with the existential despair-o-rama of the 1940's, it nevertheless says nothing new. The major theme of an Ibsen masterwork, the Wild Duck (1884), is stated by one of Ibsen's characters, Relling: "Take the life-lie away from the average man and straightaway you take away his happiness." Period.

Sixty years later, O'Neill constructed the character Hickey, analogous to Ibsen's Gregers Werle, whose mission is to strip away men's viable illusions, to tell them truths of ambiguous efficacy. Yet his interior acids are eating away at his glib exterior, for he too lives a lie.

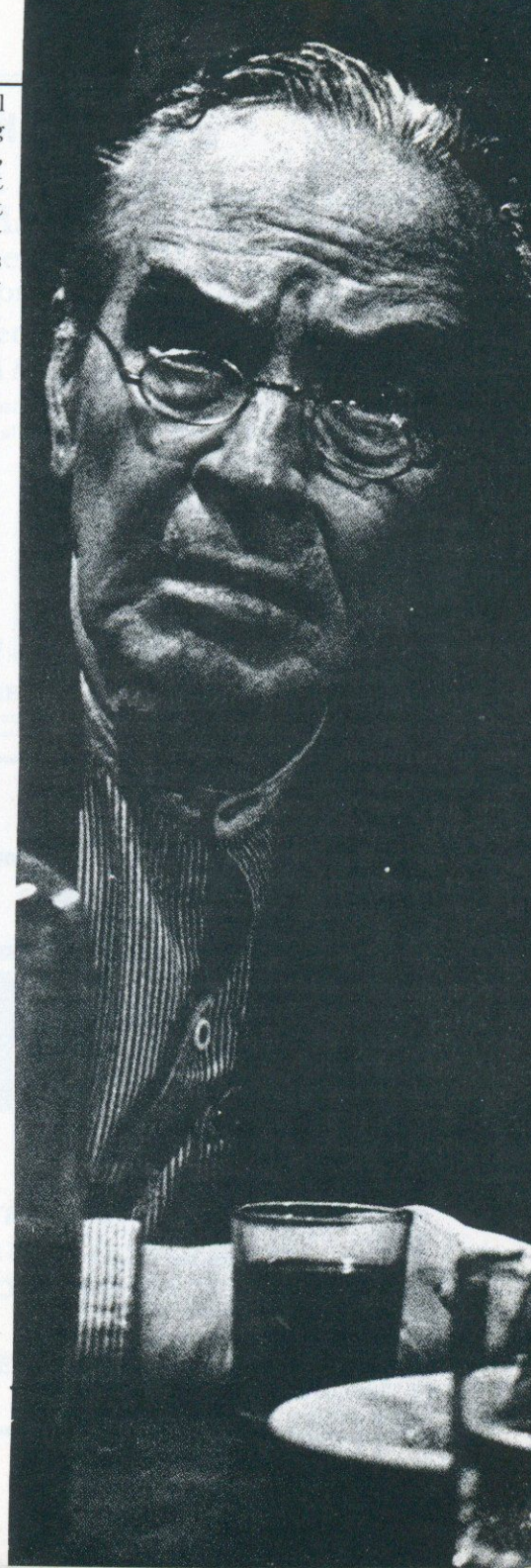
In the American Film Theatre version, director Frankeheimer has elicited from persuasive performers tour de force subtleties and nuances.

As Harry Hope, senile sexagenarian and proprietor of the Last Chance Saloon, Frederic March grunts, snarls, mumbles, bellows, scowls, totters, all of it magnificently. It is the crowning performance of a virtuoso actor, recalling his excellent work in Inherit the Wind. His own sacrosanct memories of a wife dead for twenty years are undercut by Hickey's memory-meddling, and when he finally admits he hated "that bitch Bessie," old age crashes down upon him because even his memories of a mismatched youth have been destroyed. He has nothing now and Hickey has destroyed what he had THEN. It is a moving moment.

As Larry Slade, contemptuous of "lying tomorrow dreams" while waiting for the death that will deliver him from life and lies, Robert Ryan brings to his role a grim intelligence, a wily wit belied by words but shining in his eyes, a crushing certainty that only death can bring serenity. He seems a living demonstration of Mrs. Venable's line in Tennessee Williams' Suddenly Last Summer: "What are most people's lives but debris. Debris, long, long trails of debris with nothing to clean it all up but, finally, death." As Ryan's penultimate performance (he died this last summer), The Iceman Cometh gives the actor his finest screen hour, for he was endlessly wasted in B- pictures of almost inexpressible banality. But in O'Neill he found a playwright whose weary pessimism he could incarnate. His appearance several years ago, off-Broadway, in Long Day's Journ into Night and his tired sooth-saying in The Iceman Cometh demonstrate a depth one never suspected in him. His 79 other films were perhaps his own life-lie; with the despairing dignity he brings to The Iceman Cometh, Ryan recuperates a whole career. He is brilliant.

As Don Parritt, the only youth in

ONSCREEN SPLEEN: Hands folded in weary resignation, Moses Gunn sits in The Last Chance saloon, remembering a wasted life.



Fredric March, the proprietor of Harry Hope's Last Chance Saloon, watches everybody's dreams die in Eugene O'Neill's "The Iceman Cometh."

O'Neill continued on page 46

THE GAY SUNSET BOULEVARD

By John Devere

Not just one terribly stereotyped token homosexual, but a whole television screenful of widely varying types, is what the premiere segment, "Murder in Movieland," of a new series, HAWKINS, offered to nationwide viewers. Along with THAT CERTAIN SUMMER, the made-for-tv drama about a divorced man revealing his homosexuality to his teenage son, HAWKINS is indeed a significant breakthrough, since until now television has skirted, simplified, skimmed over and stereotyped the homosexual. After years of beating about the controversial bush, tv has finally decided to beat the bush itself.

A few supposedly ballsy, self-styled liberal shows as MAUDE and ALL IN THE FAMILY occasionally flirt with the issue, but always superficially and without really coming to terms with it in any significant way.

Representative of this superficially liberal but actually side-stepping mentality was a segment of OWEN MARSHALL, screened last season, supposedly dealing with lesbianism. In it a distraught mother discovered her teenage daughter's crush on an older girl, an athlete, and accused the older girl of corrupting her innocent child.

The show can be most succinctly summarized by a description of its last few terribly telling moments Lawyer Owen Marshall (Arthur Hill), with his characteristically low-keyed manner that always suggests unflappable stability, said to the mother: "It was all an innocent school-girl crush, entirely normal, on an older girl whom she admired." The mother sighed and smiled, relieved. Not articulated was the real message of the show: "We can all relax. Your daughter's not a freaky pervert, after all."

This OWEN MARSHALL sequence, misleadingly billed as some sort of treatment of lesbianism, was not actually about lesbianism at all. And its supposedly daring treatment of a controversial (for tv) issue shielded subtly a really conservative message: Tonight we can all sleep soundly in our heterosexual beds, since your daughter's not a lesbian after all. If that is liberalism, shudder for the world.

The split-second between-shows advertising blurb for another supposedly liberal series, SANFORD AND SON, currently shows Sanford, Jr., and black friend leaving a nightclub with a prominently displayed name: The Gay Blade. Says the exciting Sanford: "In there, the brothers are all sisters." He thus combines rather adroitly a sexual and racial joke. Since this quick one-liner is actually being used by the network to advertise the show, it's obviously an attempt to demonstrate the show's supposed liberalism. But the scene has a subtle put-down quality. Sanford friend are of course fleeing the premises, presumably for the sake of their sexual stability, after glimpsing their "soul sisters." They evidently didn't stay around for a drink.

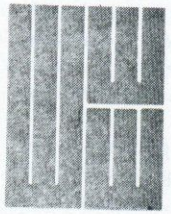
The HAWKINS homosexual segment initially seemed like one more side-stepping exploitation, yet by film's end, it revealed a genuinely nuanced attitude toward a wide range of homosexual types, with no disguised conservatism hiding just beneath its slick veneer.

HAWKINS is the latest lawyer-oriented series, starring James Stewart as a drawling, canny, countrified criminal attorney of national renown. His character seems a coupling of strange bedfellows: Perry Mason and Sen. Sam J. Ervin, Jr. He has all the convoluted mental trickery of the first, wtih all the homespun homilies and nitty-gritty values of the second. Accompanied in his investigations by a hick cousin, played with bumpkin brio by Strother Martin, he uses common sense to unravel uncommon mysteries.

Gay Sunset Blvd. continued on page 52

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DINING OUT

THE PELICAN

By D.G. Durham

The Pelican is the only sea-food house in the city that caters to a gay clientele. Since its opening less than a year ago, it has gained a justifiable popularity for its pleasant atmosphere, friendly service and good food.

The decor, of course, is nautical with an array of marine artifacts from New Bedford, such as cargo netting, lobster traps and divers' helmets, decorating the walls.

The Pelican is a ground-level restaurant with a seating capacity for over a hundred. Besides the luncheon and dinner menus, an offering of light-snack meals is provided throughout the afternoon.

Appetizers on a typical dinner menu reasonable range from .50 to $1.35 and include such offerings as Fresh Shucked Clams, New England Clam Chowder and Shrimp Cocktail.

The list of entrees is appetizing and diverse, ranging from $2.50 to $6.20, with over half of many selections priced below four dollars. Steamers are available (half bucket — $2.50, full bucket — $4.50), as well as such seafood staples as Shrimp Creole ($3.90), Soft Shell Crabs ($3.50) and Baked Clams ($2.50).

The menu varies, of course, with the fish in season. The owner of the restaurant, Roy, goes shopping daily at the Fulton Fish Market in order to provide the best of fresh seafood specialties for his customers. Fresh Boston Scrod ($3.75) and Fresh Trout ($3.90) were featured on the menu the night we were there.

Some of the other entree selections include such offerings as Shell Steak ($6.20), Turbot ($3.75), Scampi ($4.50) and Lobster Tails ($6.20). The specialty of the house is Prawns Florentine ($4.00). All desserts, such as bread pudding, cheese cake, apple and pecan pies, are priced below a dollar.

Contributing to the wharf-like atmosphere of the Pelican are the friendly, good-looking waiters who look like seamen. Coming to your table with blackboard slate menus, they are at pains to provide you with a delicious dinner made to order. A huge salad bowl is kept fresh and full to complement your meal.

Dinner hours are from 5:30 to 1 a.m. And the bar at the Pelican is kept busy 'til four in the morning. Patrons are free to use the piano at the Pelican. Fred Silver from the Rainbow Room, can often be found there, making rhythm out of the keys.

The clientel at the restaurant is on the younger side and mixed. Bill Moses, who helped to make the old Finale such a popular dining spot, is the chef. Located at 200 West 70th Street, between Amsterdam and West End Avenue, the Pelican is in a convenient location, close to Lincoln Center and several gay bars in the Sherman Square area.

The good location, great sea-food, prompt service and friendly attention have helped the Pelican establish its popular reputation by providing an enjoyable dinner for its patrons in a relaxed and cozy atmosphere.

So next time you're dining out, try The Pelican. □

BAR GUIDE

THE FOLLOWING LIST IS A COMPILATION OF GAY BARS AND RESTAURANTS IN NEW YORK CITY AREA. ALL DETAILS—TYPE OF CLIENTELE, DRINKS AND/OR FOOD, DANCING, ETC. HAVE BEEN SUPPLIED BY ESTABLISHMENTS CONCERNED. BELOW IS A LIST OF CODES WE HAVE USED FOR YOUR CONVENIENCE.

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C-CRUISE	M-MEN
W-WOMEN	M&W-MIXED
D-DANCING	R-RESTAURANT
F-FOOD	Y-YOUNG
P-PIANO	E-ENTERTAINMENT
SO-SHORT ORDER	T-TRADE

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THE BARN
19th St. & Park Ave. So. 473-9080. 7 Days, 4 pm — closing. Drinks $1.25. Y, L, C.

BEAT GOES EAST
601 Morris Park Ave., & White Plains Road, Bronx. 931-8666. 7 Days, 8 pm—closing. Drinks $1.25, Sun. buffet & Shows. D, M&W.

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239 3rd Ave. at 20th St. 475-9724. 7 days. 11 am—4 am. Drinks $1.25. Cont. cuisine from $3.95—6.95. M.

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BETSY ROSS
73-13 37th Rd., Jackson Heights, Queens. 429-8605. 7 days. 2:30 pm—closing. Drinks $1.25. Y, C.

BIG DISH
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315 W. 48th St. 586-9880. 7 days. ¼—4am. Drinks $1.10. Hamburgers $1.20. M, F.

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230 W. 75th St. 874-9014. 7 days. 12 pm—4 am. Drinks $1.00. Sun. Brunch $1.95. M, C.

BLEECKER STREET
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BONNIE & CLYDE
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BOOT HILL
317 Amsterdam Ave. & 75th St. 787-9412. 7 days. 12—4am. Beer .75. Drinks $1.00. L, Y,C.

BON SOIR
40 W. 8th St. 473-9859. 7 days. 7:30—4 am. Min. Beer 75 drinks $1.25 D, M&W, Y.

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42 W. 28th St. 686-9390. No information available as yet.

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KELLERS
242 West St. CH 3-1907. 7 days. 10am—4am. Drinks $1.25. M.L.C.

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46 Bedford St. off 7th Ave. South. 929-9322. Open 7 days, 11:30 a.m.—4 a.m. Sun. buffet. E-weekends. M&W. See our ad

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149 W. 14th St. & 7th Ave. 242-9226. Open Wed.-Sun. 7 pm-closing. Drinks $1.00. Sunday buffet. E-weekends. W-D.

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305 E 45th St. bet 1st & 2nd. 532-0290. W. D. F. E.

LODGE EAST
1683 1st Ave. & 87th St. 289-9856. 7 days. 4pm—4am. Beer .75. drinks $1.00. F-S.O. M. C.

MARIE'S CRISIS
59 Grove St. 243-9323. 7 days. 12—4am. Beer $1.00. drinks $1.10-$1.25. S-Mon. M. C.

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Stillwell Ave., Coney Island, Bklyn 996-2250. E, M&W, D.

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85 Washington Pl. & 6th Ave. 477-9401. 7 days. 4pm—4am. $3.00 Min. Drinks $1.25. M&W. Y. D. S- Wed. & Sun.

ONE POTATO
518 Hudson St. 691-6260. 7 days. 11:30—4am. Beer .50. drinks $1.00. F-$1.50—$5.95. M. C. See our ad

PAINTED PONY
1485 3rd Ave. 744-9580. 7 days. 1pm—4am. Beer $1.00. drinks $1.25. P. M.

PAULA'S
Greenwich Ave. off 7th Ave. 691-3660. 7 days. 2pm—closing. Beer .85. drinks $1.00. M&W. C.

PELICAN
200 W. 70th St. 7 days. 12pm—4am. Dinner to 1a.m. Seafood - $3.95—$6.00. M&W. R.

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103 Montague St., Bklyn Heights. 624-9722. 7 days. 12—4am. Beer .75. drinks $1.00. P-Fri & Sat. M. C.

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394 West St. 929-9718. 7 days. 12—4am. Beer .50. drinks $1.00. Sun. brunch $2.00 F-S.O. $1.00—$2.50. L. C. Y.

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570 Hudson St. CH 3-4242. Beer .50. drinks $1.00. Free buffet Sat & Sun. M. C.

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151 E. 50th St. 758-0310. 7 days. &-3am Min. $2.00 weekdays. $3.50 weekends. Drag shows. M. D. C.

RUBY FOO
240 W. 52nd Street. D. No information available at this time.

SEBASTIANS
1068 1st Ave. 846-9317. Beer $1.00, drinks $1.25. No info.

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951 1st Ave. & 52nd St. 486-9832. 7 days. 10am - 4am. Sun-12 noon. Beer .80. drinks $1.00. F-cont. $3.75—5.95. P. Sun. buffet M&W.

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21 Greenwich Ave. 255-1337. 7 days. 10am—3am. Beer .65, drinks $1.25. F-S.O. to $1.50. M&W. C. R.

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1078 1st Ave. PL 5-1955. 7 days. 4pm-4am. F-Cont. $3.75—$5.95. D. M&W. P. C.

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UNCLE CHARLIES SOUTH
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VILLAGE GREEN
531 Hudson St. 929-9464. R. no other information available as yet.

WALTER'S APT
1068 2nd Ave. 371-3374. 7 days 5pm—4am. Min. $4.00 weekdays. $5.00 weekends. Beer .75. drinks $1.00. F-Cont. $4.75—$6.50. Fri & Sat. 8pm—2am. S. M&W.

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2160 Broadway. 874-8013. Open 7 days, 12 noon till closing. Sunday brunch. Beer .75, drinks $1.00. M.C.

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114 W. 45th St. 575-1814. Open 7 days, 12 to 4. Drinks $1.00. M.W.F. Country Western, Swingers.

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76-06 Roosevelt Ave., Queens. 429-8249. days. 5pm—4am. Sun. 1pm—4am. Bee .60-80. drinks. .90-$1.25. M. C.

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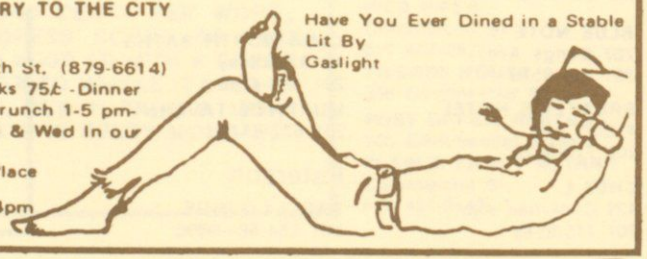
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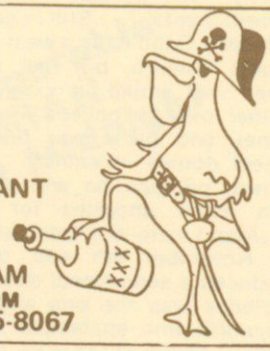
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Scoop

Dateline: New York City

Caught Leslie London's act at Hollywood! Sunday night and let me tell you it was dynamite. . .Leslie brought the house down. Without question this is one of the finest lip-sinc acts I have ever seen. . .Stardomeis certainly deserved there. . .Three cheers! When Leslie was compared with another drag act who also does Diana Ross, Leslie looked down her nose and said, "It is the difference between a fine race horse and a goat." Timmy Scott, back at the Gilded Grape was told by some people that one of his drag queen friends was terribly temperamental. "Yes" said Timmy, "ten percent temper and 90 percent mental.". . .Still in negotiations with Jerry Cohn to do a west side Times Square Column, but that man is sc cheap he would probably run his mother over to collect the insurance money and back over her again to collect double indemnity. . .But who knows, perhaps he will shake loose with some sheckles for this girl. . . .Alan Lozito and Company returned on November 6th and once again produced a sensational show. . .In the audience was the one and only Rita Hayworth who applauded louder than most. . .Quote of the week comes from Mario, Hollywood's manager, on trying to teach a waiter the business. . ."I've never bothered to teach a pig to sing, it only wastes my time and irritates the pig." . . .But don't get me wrong, I love Hollywood! Tah, Tah. . .

Kissy Kissy! from Lolly



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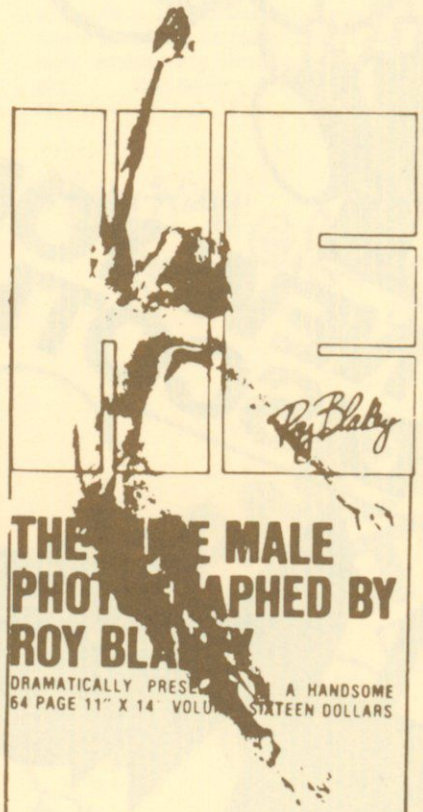
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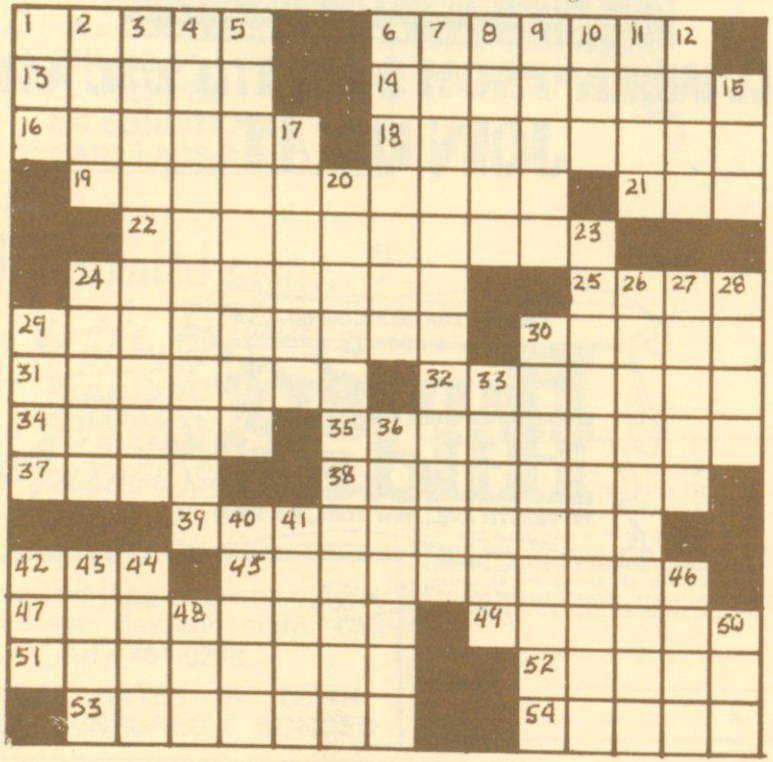
CROSSWORD PUNZLE
"A BASKET OF GOODIES"
By Gene Heil

ACROSS

1. One of a pressed meat variety
2. Used for a split
13. Lincoln campaign statement, perhaps
14. Conductors or twirlers
16. Me
18. Farming student
19. New Jersey towns
21. Prefix for new
22. Fruit cake trait
24. Place for a partridge family
25. Close by
29. Truckers eating place
30. Spread or lubricant
31. A mouse or Pearl
32. Kitchen appliance coatings
34. Horse or humpy one
35. Tower top or grated cheese, perhaps
37. Prefix with Ling or my
38. General's joint
39. What happened to Turner at Bernstein dinner
42. French water
45. Advantage of private dining room
47. He ate no fat
49. Tiffany shade piece
51. Indian residence
52. Large bay window
53. Flock tender (var.)
54. South Bend Univ. Stdts.

DOWN

1. Take a bead on
2. Struck (var.)
3. Higher ups in Turkey
4. Honeycomb production
5. Pickle substance
6. Bit of bitchery
7. Hungover mirror vision
8. "Dames ....."
9. Singular
10. Princess
11. German denial
12. Fish delicacy
15. Theater sign



17. Tutti .....
20. What Johnny Appleseed was
23. Flower patch
24. Fortune teller (abbr.)
26. Yale team
27. Path in Paris
28. Elderly Amtrak worker (abbr.)
29. Auto clubs
30. Actor with a twist
33. Meanies
36. What I did on stage
40. Arkansas town
41. Miss Wray alone
42. Australian bird
43. The seven lively
44. What Cockney's don't do
46. Suffix with young or old
48. Fifth part of an outline (abbr.)
50. Suffixes denoting alcohol

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LOVE STARS

By Mandrake

ARIES **MARCH 21—APRIL 20**

Present planetary arrangements indicate the likelihood of a refocillation of an emotional relationship, which in the recent past has been subjected to pejorative and adverse influences. This most likely will come about as a result of a situation in which the extent of your partner's true feelings are unwittingly expressed. Take advantage of this renascent condition by forging a deeper comunion between the two of you on both sensual and emotional levels. Possibilities for elevating the relationship to new plateaus will abound.

TAURUS **APRIL 21—MAY 21**

Your tendency to indulge in tergiversation will grow even stronger in the near future as a result of the influence of the quarter moon. Laxness on your part in restraining this habit should not be condoned. This particular propensity is understandable, when exhibited in moderation. The possibility that you have lost control of this peculiar proclivity should be considered, as well as the employment of draconian measures to countereffect what could turn out to be an alarmingly serious and increasingly harmful inclination.

GEMINI **MAY 22—JUNE 21**

An auspicious period for sensual gratification. Childhood vestiges of puritanical reservations could play an unkind role in the near future, hampering the attainment of complete sexual satisfaction. Advisable to exert yourself in exorcism of the influences of the past. You may have lulled yourself into believing that you have already effectively eradicated the pejorative influences of a puritanical upbringing. Look again.

CANCER **JUNE 22—JULY 23**

Present stellar arrangements indicate the likelihood of an incipient period of good fortune. Harbingers indicate that a particular personal desire in respect to permanent goals is likely to meet with satisfaction. This event should serve as encouragement for further exertion on your part in the attainment of goals and fulfillment of desires. In connection with this, your personality will be most characterized by a buoyant attitude which will have ameliorative effects on other areas of your life as well.

LEO **JULY 24—AUG. 23**

The turn of the quarter moon indicates the on-coming period of emotional confrontations, which will culminate in a crisis of alarming dimensions. A pusillanimous attitude on your part in acknowledging the shortcomings of the relationship can only lead to further frustration and increased discontent. A practical assessment of the pros and cons of the partnership is what is called for. Sensible to accentuate objective evaluative faculties.

VIRGO **AUG. 24—SEPT. 23**

The possibility of a pleasant chance encounter in the near future is quite good. A tendency on your part to overestimate the potentialities of incipient relationships should not be encouraged. The inclination to plan ahead, forfeiting complete enjoyment of the pleasures of the moment, is likely to lead to frustration. Accept the present and the future will take care of itself. The slighting of the present in favor of the future is an indication of insecurity.

LIBRA **SEPT. 24—OCT. 23**

An emotional fracas between you and your loved one is in the offing. Not sensible to allow attacks on your behavior, based on accusations of satyriasis, to affect you unduly. Possessive inclinations of your partner may be exhibited in the guise of unkind and wounding words. Unprofitable to engage in extended verbal batles on the question of sexual obsession. A demonstration of true feelings should counter-effect the animosities brought into play by the real and imagined discrepancies of the relationship.

SCORPIO **OCT. 24—NOV. 22**

Feelings of frustration are likely to affect you in the near future. Recent failures and shortcomings may cause you to take an excessively severe appraisal of your abilities. The possibilities for slipping into self-pity seem strong. The satisfaction of dipsomaniacal cravings will not provide a solution to your problems. Similar attempts to escape confrontation with reality are bound to sooner or later end in failure. Accept the challenge of present inadequacies with a positive attitude for improvement in the future.

SAGITTARIUS **NOV. 23—DEC. 21**

A tendency on your part to make a paladin and savant out of your partner may in part be responsible for mutual frustration. Hero-worship often carries very strong critical faculties that become repressed or inner-directed. The failure of your partner to come up to expectations may be more your fault than his. Unrealistic high ideals may signify masochistic behavior. Attempt to re-evaluate yourself and others on a more realistic level.

CAPRICORN **DEC. 22—JAN. 20**

Subjected in the recent past to many problems, you may presently consider yourself to be in a debilitated condition. Planetary configurations indicate that the possibilities are quite good for a period of unprecedented happiness. In respect to this, a relatively new acquaintance is likely to play an important part in the opening up of new horizons. In consequence of all this, your natural charm is likely to display itself in a more demonstrative manner, facilitating a magnetic effect over others.

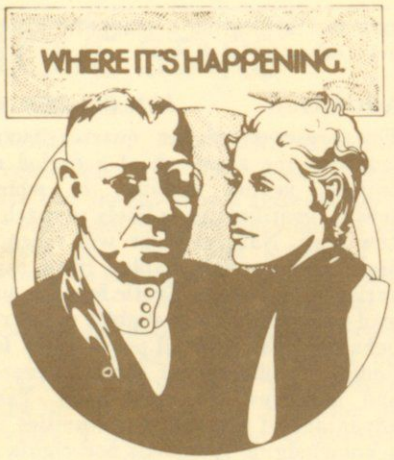
AQUARIUS **JAN. 21—FEB. 19**

The presence of the quarter moon indicates the approach of a period of unusual sexual activity, in which sensual gratification is likely to reach a new high. Natural vigor will reach a high quotient and display itself in a variety of manners. Erotic fervour will lead you to indulge in slightly eccentric behavior. The over-all possibilities for finding fulfillment of sexual dreams and fantasies are very good. Take advantage of present opportunities by acknowledging the needs and rights of your body. Go after the one you are seeking; it is mutual feeling.

PISCES **FEB. 20—MARCH 20**

Inured to both the advantages and disadvantages of your present lifestyle, you may have overlooked the possibility of rearranging your personal affairs to a more suitable mode. The appearance of a new person on the scene may precipitate this change. In correlation with this, you may be impelled to reassess long-term goals and achieve a more independent stance on the execution of personal affairs.

Ty's
114 CHRISTOPHER STREET
NEW YORK CITY



By D.G. Durham

Monday, November 12th:

"Three on Broadway," an anthology of American musical theatre with special gala tribute to George Gershwin, opening the Matinee Series at the Theater de Lys tonight at 7:30 pm. Afternoon performance tomorrow at 2:00 p.m.

The Afro/American Total Theater sponsoring lunch-time shows for shoppers and workers, beginning today, at the Martinique Theater, 49 West 32nd Street. Shows will begin at 12:15 and 1:15 pm, Monday through Friday, featuring various kinds of entertainment. Free admission.

* * *

Tuesday, November 13th:

Official opening of Lerner and Loewe's "Gigi," starring Alfred Drake, Agnes Moorehead, Maria Karnilova, Daniel Massey and Karin Wolfe at Uris Theater, 51st Street, West of Broadway.

* * *

Wednesday November 14th:

Light Opera of Manhattan presenting Gilbert and Sullivan's "The Pirates of Penzance," Wednesday through Saturday at the Jan Hus Playhouse, 351 East 74th St., 8:30 p.m. LE 2-6310.

* * *

Thursday, November 15th:

"Moby Dick" presented by CSC Repertory Group at the Abbey Theater, 136 East 13th St, 7:30 p.m., $4.50. 677-4210/477-5770.

* * *

Friday, November 16th:

Eddie Kendricks and the Main Ingredient presenting a rock concert at the Felt Forum, 7:30 and 11:00 p.m.

"Twelfth Night," CSC Repertory Group, Abbey Theater.

"More Than You Deserve," a new musical with Kimberly Farr and Fred Gwynne, at the Public Theater.

* * *

Saturday, November 17th:

Herbie Mann presenting his Evolution at Avery Fisher Hall, 9 pm.

Wishbone Ash and Argent at Academy of Music, 14th and 3rd, 8 pm.

Pianist Velma Richter presenting a program of works by Beethoven, Schumann, Liszt, Chopin and Albeniz at Alice Tully Hall, 8 pm.

"The Misanthrope," CSC Repertory Group, Abbey Theater.

* * *

Sunday, November 18th:

Taj Mahal with the Marshall Tucker Band, Avery Fisher Hall, 8 pm.

Judith Alstadter beginning a series of three concerts, presenting the complete piano works of Faure at Alice Tully Hall, 8 pm. Other concerts scheduled for December 9th and January 13th.

The Dance Theater of Harlem celebrating its fourth anniversary at Loewe's Victoria with an "Evening of Ballet, Blues and Gospel." Marian Anderson and Brock Peters hosting the benefit show, which will feature Aretha Franklin, Ella Fitzgerald, Tony Bennett, Duke Ellington, Peter Duchin and others. 8:30 pm. 690-2800.

Isaac Stern and Friends presenting a program of works by Mendelssohn, Mozart, Prokofieff and Brahms at Carnegie Hall, 3 pm. CI 7-1350.



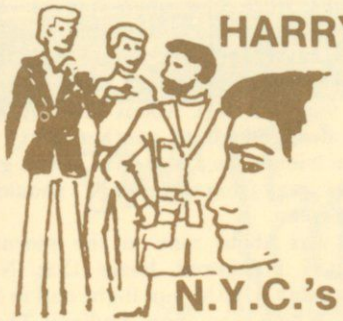
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WHERE IT WAS

By Gene Heil

What it was that caused me to pull up my beginning roots in the Village and move uptown after my first year in New York, I can't remember. Maybe it was the lure of the "Chic" uptown, East Side of the times. There seemed to be much more activity up there. More bars in the Forties and Fifties, more parties, more activity in general. Anyhow, I saw an ad for an apartment and decided to investigate. The rent was half of what I was paying for my garden spot on Grove Street, and there was twice as much space.

Well, it was uptown all right, but certainly not chic. Third Avenue in those days was quite dreary, in the shadows of the El. And 80th Street was nowhere. Apartments in those days were fairly easy to find so this one had gone begging for some time. It was a floor through above a butcher shop in one of those old four story brick buildings, with no particular saving graces except age. It was a mess, but what space! Large living room (there was the suspicion of a fire place, long ago plastered over) with a direct view of the El, an equally large dining room (with a tin ceiling), two small bed rooms. The kitchen was once a back porch which had been enclosed, with four windows and a door to a large roof area over the back of the store. The john was in a tiny room by itself, the tub and sink were in another room, and there was a third inner room with a wash basin. It was like seeing a stray dog with possibilities, I took it in. Rather, it took me in and took a lot of muscle and paint to fix it up. After three years the "terrace" was lined with thriving boxwood, in wooden tubs, a weeping willow tree, and blossoming plants in the Summertime.

The fireplace was opened, over it hung two large paneled doors scrounged from a Synagogue in the Fifties. The room was painted dark brown and the doors looked like Hershey bars. One wall was filled with prints, paintings and bric-a-brac, which had to be straightened every evening when I returned from work, because of the El rattling by all day. But it was all worth it.

The first big party was New Year's Eve, we welcomed 1954 with a bang. There were about fifty people invited and they all brought a friend. From then on New Year's Eve became S.O.P. at my place. The last party was the most memorable, and most crowded. The john became a problem, and there were lines waiting to get in. Late in the evening the line got unusually long and I decided to investigate. I heard pounding against the walls inside the tiny room. Joe and Bill, two lovers of long standing, (and a perfect couple) were having a knock down battle. I dragged them into the separate rooms with wash basins, where they repaired their wounds. In those days holiday parties were like open houses. You bounced from one to the other 'till you found one you liked. Apparently they liked mine, since people kept arriving and very few left. About three A.M. I was dragged off to another party by some friends. In a half daze, I was glad to get away from the crowd. I shouldn't have been.

It was about nine in the morning when I staggered home that New Year's day. Up the one flight and in the door, which was open. Bedlam! There were bodies draped in the bed rooms, on the sofa, and one asleep in a corner of the dining room. The old Mexican tin chandelier over the table was draped with confetti, hats and horns, thank god the candles had burned out. There had been a Christmas tree on the small baby grand piano in the living room. It was a beautiful tree, I thought, sprayed white and hung with deep blue ornaments. I'd put in a well padded crockery bowl of water to keep it fresh. The poor tree was on the floor, the

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bowl broken, and water had filtered through the piano. It was later I learned that the sound board had been split, and the piano ruined. Other things had broken up too, great romances, lifetime friendships, and budding new ones. That was the last of the New Year's parties for me.

There was really no place to go in the neighborhood then. (How times have changed, with Harry's Back East and The Forest right up the street). We would go to 86th Street, to the German restaurants, and the old bar there that had discreet possibilities. There was an old Irish bar across the street on Third Avenue, the Shamrock or some such name. I would occasionally stop in there for a cold beer. There was a woman who used to hang out there constantly. She was not badly dressed, but always wore a big floppy hat which hid her face. She was always drunk, sometimes she had to be escorted out of the bar. A pinball machine in the corner seemed to fascinate her. She would play it for hours, weaving back and forth as she reached in her purse for more coins. Eventually I found out from one of the bartenders that she was Diana Barrymore. She lived around the corner on 80th Street. I'd read something about her current husband, or boy friend, falling out the window of her apartment. It was really a pathetic sight, and no one seemed able to help her. Year's later I met a chap from Hollywood who had been an actor in several television shows. He was quite a stud and was a "closet swinger." One night he told me he had been imported to New York by Diana in her better days. He stood as much as he could and then took off. She was a hopeless alcoholic. Richard, the stud, later married a beautiful hostess who worked in an excellent restaurant on East 32nd Street. They moved to Florida, alas!

The closest bar of any interest at the time was the Sans Souci, on Third Avenue across from Bloomingdales. We used to go there on Sunday nights especially for the Dinah Shore Show on television, IN COLOR. They had a buffet of sorts and drew a large crowd. Joe Shank and Ava Williams played the piano. Ava is still around singing her silly songs with gay lyrics that laugh at us, not with us. If she'd only do them straight! Further down on Third was the Lodge. It was the first "leather bar" I can remember and it was well suited with its rough wood exterior and inside walls. Everyone knew it was going to close months before the final date, so there was a lot of complete abandon during its final days. In the back of the bar, around a corner, was the juke box. If a certain number played it was a signal that a certain person was back there, in his leather pants with the zipper in the back. People would disappear from the bar into the back area. One cold winter evening I was sitting at the crowded bar. It was cocktail hour and the snow was swirling outside. There was a good looking guy sitting next to me who was a regular customer, and I knew him casually. Next to him was a young college type who seemed very interested in my friend. They were deep in conversation and sat very close. I saw my friend's hand disappear under the chap's coat. Eventually it became discreetly visual that friend was checking the merchandise, which appeared very ready to be taken home. The big bouncer-manager also spotted the scene and threw the poor kid out of the bar, which seemed rather unfair to me. After all, he wasn't doing anything! I glanced at the front window. The poor kid was standing there in the snow with his nose against the glass, looking as forlorn as a child staring in a candy store window.

Further south on Third, under the El, was Red's bar, known as the wrinkle room for its older clientele. They were faithful though. On St. Patrick's day there was always free corned beef and cabbage. When Red's

Where It Was continued on page 48

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O'Neill continued from page 13

O'Neill's depressing parade of failures, Jeff Bridges manifests precisely the would-be-successful but destined-to-fail neuroses O'Neill intended. He has arrived at the Last Chance four decades too soon. His weary acceptance of the stagnation surrounding him is the surest indication that he is, without really realizing it, flocking together with birds of failure feather.

In less central roles, Bradford Dillman, Moses Gunn and Tom Pedi bring stunning characterizations to the screen.

The only disappointment is, in fact, Lee Marvin as Hickey, whose brash confidence should be subtly undercut and progressively. Without nuance, Marvin swaggers early on and later fails to communicate Hickey's disintegration as the truth-telling catalyst victimized by his own system.

Inevitably, the filming of a one-set play suscitates the whole question of how to film plays. The New York Times' new movie critic Nora Sayre suggested that use of close-up undermines the play's sense of communal despair, the collective nature of the failure onstage. Precisely The opposite can be argued, however, equally convincing. The close-ups in fact personalize each individual dilemma, particular strength size. The Iceman Cometh is a series of psychological monologues revealing that communal despair is a depressing collection of individual despairs. Man, especially in despair, is indeed essentially alone. Close-ups isolate him brilliantly from others who, although there, cannot alleviate the pain of meaninglessness.

Interestingly, the lack of narrative thrust as isolated characters reveal their pasts and presents and lack of futures is precisely what critics disliked so intensely about Tennessee Williams' Small Craft Warnings, where varied characters monologued individual neuroses without ever interacting. As Clive Barnes once quipped, "Williams no longer writes plays. He writes characters." That's precisely what O'Neill did in The Iceman Cometh. He wrote characters, whose monologues occasionally mesmerize, but whose unlinked lives do not quite add up to drama, however, one may choose to define drama.

As the isolated failures spew out spleen onscreen, cursing the death of dreams, one realizes that The Iceman Cometh is a curious culmination, of something even older than Ibsen. O'Neill depicts no external conflict, but an internal one: the conflict between man's necessary illusions and his squalid actualities. In 1857, Baudelaire and Flaubert both published works, Flowers of Evil and Madame Bovary, centering on that precise conflict. Baudelaire juxtaposed realistic spleen and romantic ideals and Flaubert added a word to his century's vocabulary, bovarysm, the discrepancy between man's aspirations and his possibilities.

O'Neill's The Iceman Cometh is thus a pale, desperate echo of the nineteenth century's major discovery in both life and literature: a modern tragedy is indeed possible, and it is not confined to any sort of Aristotelian tragic hero. The tragedy is Everyman's. It is at the root both of bovarysm and of existential absurdity, and certainly at the root of Eugene O'Neill: it stems from the telling discrepancy between realism and idealism, between aspiration and possiblity. It is man's hope versus man's fate. And every man is suspended, of course, on that tragic versus.

(The Iceman Cometh, with James Earl Jones as the dream-killer Hickey, will open at the Circle in the Square for a two-month run December 14, directed by Theodore Mann, giving O'Neill-watchers a chance to compare stage and screen.

O'Neill continued on page 48

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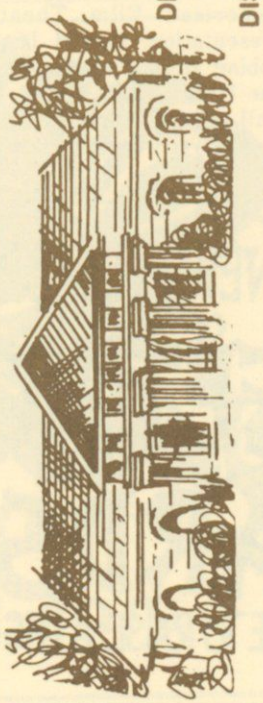
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Where It Was continued from page 44

closed there was a real funeral. A big hearse out front, flowers filled the bar and many a tear was shed. Across the street was the Annex, which got a much younger crowd and was always packed. One of Red's handsome sons tended bar there for a while. I believe he had been an Olympic runner and medal winner. He had to be if he was straight and got away from some of the customers who were after him.

Finally the old El was torn down and Third Avenue started the transformation to the walls of glass and brick buildings it is now. I miss the El. I often wonder what happened to those wonderful old Victorial gingerbread metal stations that were perched high up near the tracks. What a campy house one of them would have made on Fire Island. □

O'Neill continued from page 46

And American Film Theatre's second presentation, Harold Pinter's eerily probing drama of a perverse family, The Homecoming, directed by Peter Hall and starring Vivient Merchant and Cyril Cusack, is onscreen November 12-13.) □

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Return To Earth. By Col. Edwin E. Aldrin Jr, with Wayne Warga. 338 pp. Random. $7.95.

An account by the second astronaut to walk on the moon of his space-ship journey and subsequent disintegration of his personal life upon his return to earth.

Temporary Kings. By Anthony Powell. 280 pp. Little, Brown and Co. $6.95.

The eleventh novel in the series of twelve volumes which constitute the author's chronology titled **A Dance To The Music Of Time,** which provides a detailed portrayal of English society in this century.

A Surgeon's Odyssey. By Loyal Davis, M.D. 336 pp. Doubleday. $8.95.

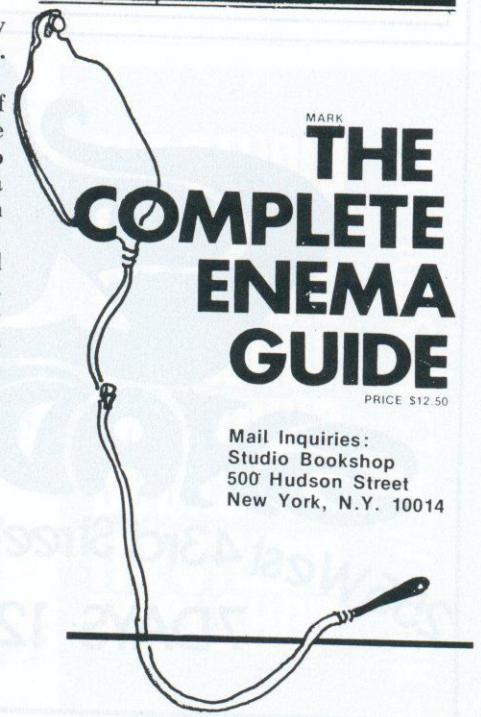
The author was for many years the head of the Department of Surgery at Northwestern University. An eminent brain surgeon, Doctor Davis has written an autobiography that covers the many years (and cases) of his practice, as well as the personal story of his life.

Alias Big Cherry. The Confessions of a Master Criminal. By Robert H. Adleman. 334 pp. Dial Press. $7.95.

Sylvan Scolnick was a professional thief, who swindled the gullible and naive out of millions of dollars. Tipping the scales at several hundreds of pounds, he owes his colorful nickname, of course, to his redoubtable obesity. This book is the story of his crooked career, as told to a professional writer, revealing the secrets of con artistry and a detailed elaboration of the various methods of swindling.

Serpico. By Peter Maas. 311 pp. Viking Press. $7.95.

"The only oath I ever took was to enforce the law — and it didn't say against everybody except other cops." The story of Frank Serpico's career in the Police Department. A man who totally rejected the graft system and whose devotion to duty instigated the Knapp Commission investigation of police corruption. Written by the author of **The Valachi Papers.**



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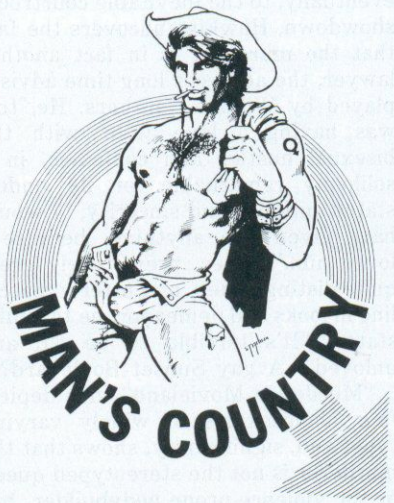
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Gay Sunset Blvd. continued page 14

"Murder in Movieland" begins with a genuinely erotic sex scene, lots of sprawling, naked flesh, whose muscled torso writhes atop a blurrily viewed sex object with long blond hair. As the twosome tangles and gasps on the sofa, a shadow moves into the room, grasps a golf club that just happens to be there, and bludgeons the handsome young male to death, while his female sex partner flees into the chiaroscuro, screaming.

Hawkins soon arrives to investigate the Perry Masonish tangle of circumstance, which is also a homosexual hotbed.

Cameron Mitchell confesses to having murdered the youth, testifying that the youth was raping his daughter. (The viewer knows it was no rape). It turns out, ultimately, that the blonde writhing on the sofa was not Mitchell's daughter, but his wife (Sheree North), a prominent actress. Then add the gay tidbits: the victim was a bi-sexual hustler, known for pansexual philandering and decadent dabbling with just about everyone. In true Perry Mason form, a multitude of suspects are established, all with some sort of possible motive. There's a preening queen named Lester de Ville (Kenneth Mars) whose campy life style and verbal intonations suggest, simul taneously, Mae West, Truman Capote and Oscar Wilde. Pointing out the nubile 16-year old, supposedly the rape victim, he quips that she's "The tender child the ravisher was ravishing at the moment." One immediately intuits that if this stereotyped, limp-wristed, wispily swishing queen turns out to be the murderer, HAWKINS will be just one more conservative series in a liberal drag.

When Strother Martin checks out the murdered hustler's apartment, he finds that the victim resided in an apartment full of mirrors and barbells. The building super is a muscled bodybuilder, slightly too handsome, wearing a wide-striped body shirt. "Are you, uhm...?" Martin askes, his voice tapering off suggestively. "Yes," replies the bodybuilder. And when Martin asks him if everyone in the building is gay, the super smiles wryly, "Well, it's not a lease break if you're straight, but you won't be happy here if you are." Suspect number two: Was he the bisexual hustler's homosexual lover, jealous of his dabbling in women?

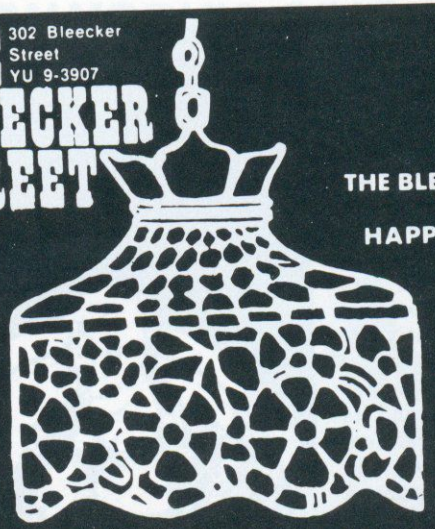
At the homosexual apartment building, Martin is knocked unconscious, presumably by the super or one of the apartment's gay residents. "Imagine," he moans, "R.J. Hawkins mugged and robbed by a sissie!" If that sounds like a conservative insult, it's not really: the gay super, the only homosexual Martin has encountered there, is in fact masculine, entirely without any feminine mannerisms. He's almost so superbutch that he seems precisely the opposite side of the homosexual coin from Lester de Ville's campy femininity.

When the plot convolutions lead, eventually, to the inevitable courtroom showdown, Hawkins uncovers the fact that the murderer is in fact another lawyer, the actress's long-time advisor played by William Smithers. He, too, was having a love affair with the bisexual hustler and confesses, in a soliloquy remarkable for its understated subtlety and sincerity, "I would have given him anything, because I loved him." Older, prematurely grey, quite distinguished, and utterly masculine in looks and demeanor, he tearfully states, "It's terrible to be old and unloved." A gay Sunset Boulevard?

"Murder in Movieland" thus depicts four homosexuals of widely varying types and, significantly, shows that the murderer is not the stereotyped queen or the violence-prone bodybuilder, but a next-door-neighbor type whom the straight world would never suspect. Even the homosexual viewer won't suspect!

Gay Sunest Blvd. continued on page 54

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Gay Sunset Blvd. continued from page 52

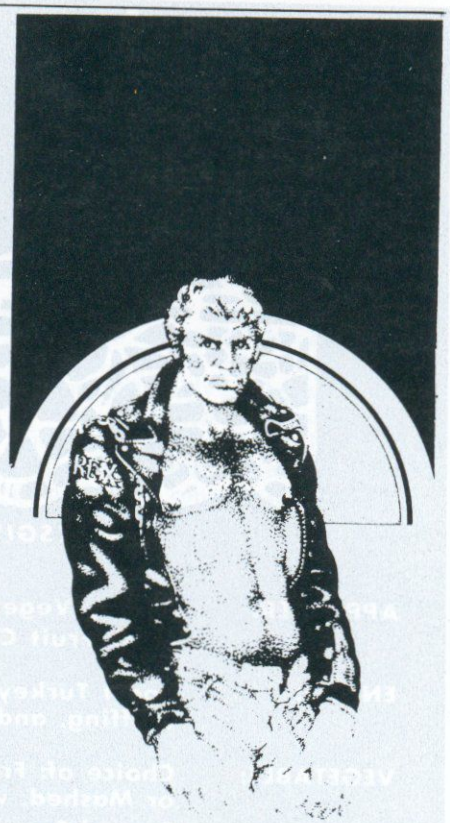
Only a myopic homosexual viewer would object that a tv show depicting a jealous gay killer is conservative. After all, the history of world literature is full of heterosexual killers who murder out of jealousy: Othello, for example. In fact, most drama — in literature, theatre and films — depicts heterosexual neurotics. Therefore, the fact that the killer is a jealous homosexual does not make the film conservative. It all depends on the treatment.

"Murder in Movieland" delineates carefully a whole gay spectrum and its conclusion is controlled, understated, entirely valid psychologically, and unexploitive. It shows not a deranged homosexual, but merely a jealous human being unable to cope with his lover's promiscuity.

The segment's greatest flaw is that it spends so much screen time developing characters who really are not at the core of the drama at all, once the final outcome is revealed. Mitchell, Sheree North and their daughter are not really involved at all in the murder itself, and it is their drama the teleplay concentrates on.

The problem with Perry Masonish mysteries is that they have to establish too many suspects too quickly, and therefore lack real psychological nuance and subtlety. But "Murder in Movieland," even if it too suffers from this particulr flaw of the genre, is a genuinely adult drama about complicated adult problems. In fact, the homosexual murderer kills because his intense love wants to isolate his lover from a Hollywood morass of facile promiscuity. If the teleplay occasionally talks about Hollywood's slimy sexuality, it's talking about heterosexuality (Sheree North is the slimily sexual nymphomaniac in question). Homosexuality is just one facet of a complex sexual prism. It's treated fairly, frankly and with taste and style.

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"Homosexuality And Gay Life In Prison" is the topic on the agenda for the Wednesday Group Discussion at WSDG in a program moderated by the Fortune Society. November 14th at 8 pm. All welcome.

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A new country-western bar has appeared on the scene (complete with pool tables) at 114 West 45th Street, called The Wagon Wheel.

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Mondays are Buddy Days at the Club Baths at 24 First Avenue, with two admitted for the price of one.

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Another new bar that has recently come to surface is Jay's New Camp at 309 East 60th Street (between 1st & 2nd Ave.), featuring a pool table, shuffleboard and special mixologist Mike Murphy.

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At When We Win, One Sheridan Square: Monday, November 12th: Cassandra Morgan; Wednesday thru Saturday (14th through the 17th) Wayland Flowers with Maryanne Cantone; on Sunday and Monday, the 18th and 19th: Barbara Massey.

A new minimum policy has been put into effect at When We Win and goes like this: Sunday and Monday (with special menu) $2.00, Wednesday and Thursday, $3.00, and Friday and Saturday, $4.00.

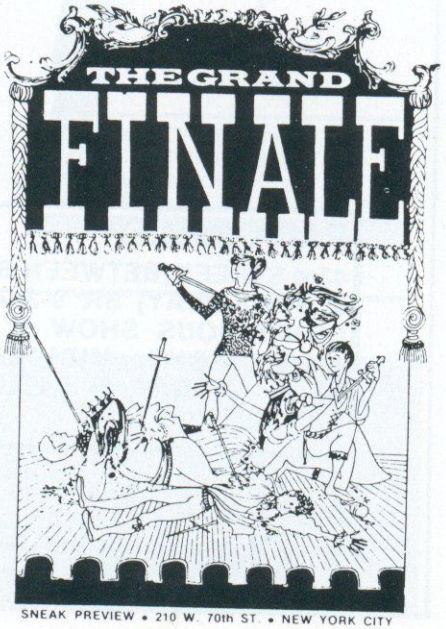
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The Gilded Grape is offering something different for its patrons every night of the week, with the mid-week highlight of The Great Grape Go-Go Boy Contest on Wednesday nights at 11 pm. 719 8th Avenue (at West 45th Street).

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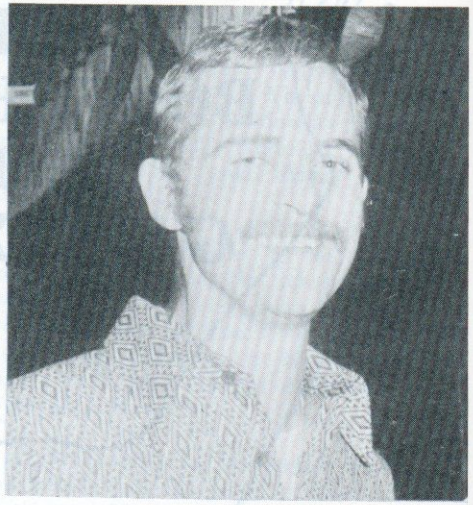
At Hollywood on November 14th: the fabulous Leslie London (Dorian). And on Nov. 18th catch the imcomparable Jackie Adrian, with show times at 12 midnight. Also on hand are your very talented DJ's Joe Palmintery & Frank Strovelli.

* * *







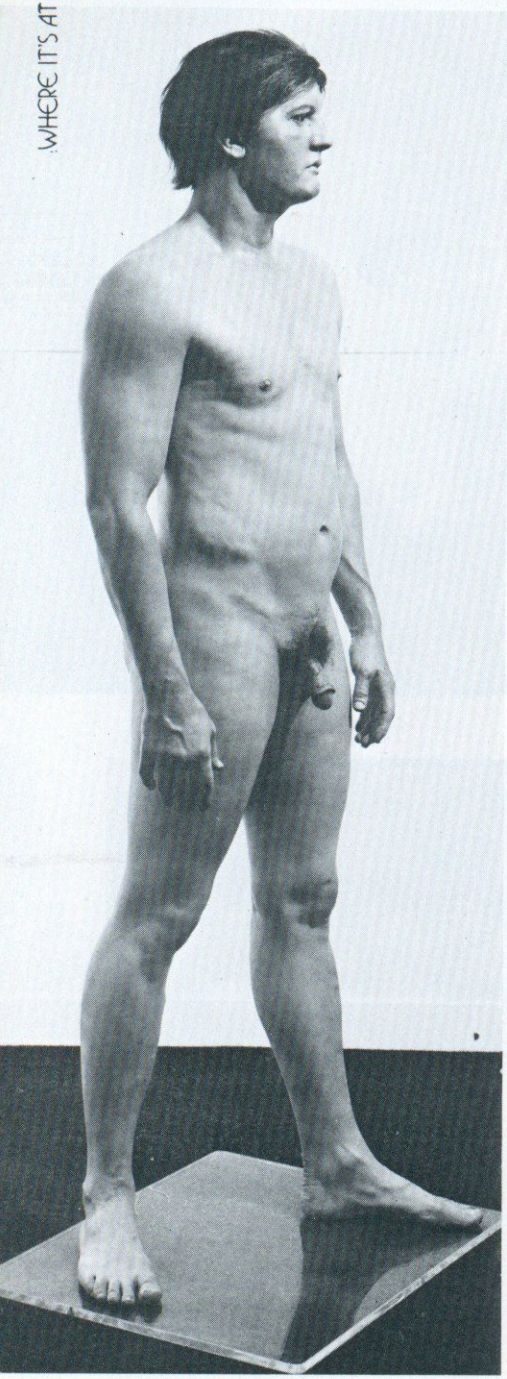




HALLOWEEN NIGHT IN THE VILLAGE
Strange things were happening in Greenwich Village on Halloween night. Our roving cameraman was doing his thing that evening and took these photographs of some well-known Village personalities.







Male Nude continued from page 9

This was painted in 1920, a period when false modesty was a very proper note in our civilization.

A major 16th century Italian bronze Hercules by Guglielmo Della Porta, a group of 16th and early 17th century Mercury figures made after original models, besides works by Lachaise, Nadelman and others offer significant works of sculpture. There is a beautiful Laocoon Group in bronze, an anonymous French artist portraying the tragedy of the Trojan priest who was killed with his two sons by serpents sent by Athena.

Studies of the male body by Watteau, Boucher, Prud'hon, Degas, and many others provide a distinguished group of more than forty paintings in which nudes by Sargent (an especially strong piece), Benjamin West, George Bellows, and Leonard Baskin figure prominently.

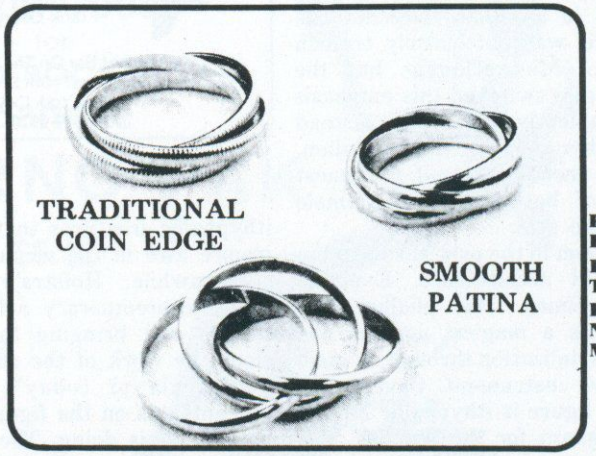
There are a number of magnificent drawings by lesser known artists, such as the sensitively drawn piece by a comparatively unknown painter from Germany, Friedrich Chrisoph Nilson.

The photography is exceptional, particularly the three pieces by Imogen Cunningham done in 1915. Their grace and beauty compare with Botticelli's "Three Graces." The work of George Platt Lynes is of similar quality.

More unusual are the photographs of Lucas Samaras, polaroid shots taken between 1969 and 1971 and placed as a collection in an album which, itself, constitutes a genuine work of art. The male nude is here portrayed in a variety of activities, many of them amusing, others dramatic, some merely pedestrian, but all of them important to the album's theme. Flexible approaches to the subject such as this make for additional interest in the Hofstra Exhibition.

In common parlance of straight society, the word "nude" in art usually connotates the female figure undraped. This is changing, permitting the male

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gender to rise as a legitimate aesthetic expression in its physical self. Mostly, male nudes are seen in combat or in action. Now, as this Hofstra University exhibition well illustrates, the male nude can be portrayed for its intrinsic beauty alone. It was before, of course; the Greeks saw many more male nudes in life and in art than they did the female. This was particularly true in the time of Michaelangelo, but the Reubens ladies switched this emphasis almost completely. Hopefully, instead of yet another swing of the pendulum, the future trend will lead to honest portrayal of both male and female nudes in fine arts.

The problem in the past has been the male genital architecture. Even in paleolithic times, the phallus was venerated as a magical symbol, the race's immortalization through its main reproductive instrument. Cave art of the human figure is ithyphallic for the males, pregnant for the females. The phallus became religious in significance, later it became feared for its powers, prohibitive except as allowed by the shamanpriests. In later and more formalized religions, this masculine forbidden-zone continued its sacred function. Somehow, it then ostensibly evolved into a symbol of shame, an attitude encouraged by Judeo-Christian prelates for thousands of years.

Through the years, civilization overcame this primitive reaction to the formidable powers of the phallus from time to time. During the periods when rationality and intellect dominated superstition and a cringing fear of the unknown (a pitifully small fraction of time, unfortunately), male genitalia was acceptable. Mostly, it has been shown in dormant repose and when not so illustrated, the male organs were considered obscene or pornographic. Perhaps this is the next step to over come. The "natural condition" of the erected male organ will bring art full circle to the cave drawings of those ithyphallic creatures that, to this day, inspire awe in the viewer.

Meanwhile, Hofstra's exhibition shows contemporary artists carrying further and bringing to new dimensions the work of the classicists. The portrayals of today's male nude concentrates on the figure per se, not on what it is doing. The male is now gaining the same attention his female counterpart has enjoyed as a true motif for artistic expression. He no longer has to be wrestling, running or otherwise performing in some way to justify his nakedness.

The Hofstra Exhibition constitutes superb connoisseurship in bringing together this showing from different periods and styles. It is highly recommended.

* * *

HOFSTRA UNIVERSITY in Hempstead L.I. can be reached by Long Island Railroad from Pennsylvania Station or by Independent Subway "F" or "E" train to Jamaica, then Hempstead Bus to terminal. The campus is on the Eastern outskirts of Hempstead, some 10-blocks from town center. Bus service is available. Mondays through Fridays, the gallery is opened from 10 a.m. to 5 p.m.; Wednesday and Thursday evenings, 6 p.m. to 9 p.m.; Saturday and Sunday, 1 p.m. to 5 p.m. Their phone number is (516) 560-3275 or 3276. □

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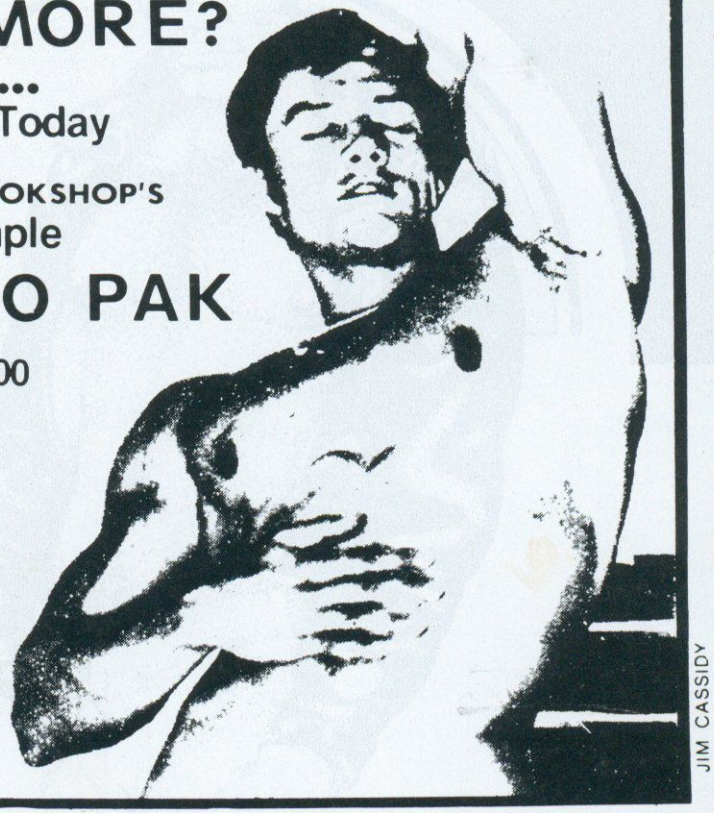
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