A little something for everybody in Street Theater

Street Theater, written by Doric Wilson, is similar to Lanord Wilson's "Hot L," a gay time is guaranteed for all. The beginning of "Street Theater" is a little preitfylboy, vacationing with his parents in the big city, who has gone down to Christopher Street to "find the vice." Murfino promptly hires him as a go-go dancer for the Stonewall, outfitting him in a gold-sequin G-string.

Sidney (understudied by Raymond Gencache), a trench-coated, rangy intellectual, has a vocabulary that would put William F. Buckley Jr. to shame. He isn't really gay, he maintains, but a "heterosexual on a temporary lease of absence" — although his subtext was long enough to make him one of the Stonewall's best customers.

Coll (John Spellman) and especially Boom Boom (Paul Everett) steal the show with their campy portrayals of screaming drag queens. Coll comes off as a human erotic's neurotic, bopping from one psychoanalytic to the other to find out whether it is indeed "my mother's fault, which is really my father's fault, which is really my mother's fault" that he is gay. Donald (Donald J. Grimes Jr.) believes he is God's gift to men until he receives a rude shock — "No one has ever rejected me before." Jordan (Du- broc) and Gordon (Jay Webster) are a pair of radical chic hippies trying to out-organize and out-politicize each other.

None of the characters ever engages in any sexual activity, either on or off the stage, but this is not for lack of effort or opportunity. They are constantly craving one another throughout the course of the play, but when push comes to shove someone or other always seems to shy away at the last possible moment. The presence of the vice squad, of course, is not particular- ly conducive to sexual liaison.

The ending of Street Theater is a little taut, but the ending comes too quickly and it is much too pat, but overall this play is an enjoyable and enlightening evening of entertainment; a gay time is guaranteed for all.