

QUEER SAILORS ZINES PRESENTS

THE GHOSTS OF TIMES SQUARE



A ZINE EXPLORING REPRESENTATIONS
OF TIMES SQUARE THROUGH FILM



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INTRODUCTION

Congrats you have found a piece of the hidden history of New York City.

So much of this city is like a graveyard. There are the literal graveyards like those under Washington Square, and there are those more like Times Square. In many parts of the city, you can still catch glimpses of the city's past, but here it seems like it's been all but erased. Only the ghosts remain beneath the Disneyfication that has sanitized and further corporatized Times Square.

Marshall Berman writes in a piece entitled, "Sign of the Times: The Lure of 42nd St", "So much of the talk of Times Square seems to be both driven and crippled by nostalgia. In the 1980s, some people complained that it wasn't what it had been in the 1940s, others that it wasn't what it had been in the 1970s" (page 78). It seems that there will always be a certain nostalgia attached to Times Square for those who have loved the many versions of it.

Thus I offer a brief glimpse into its past, not without complication, as it has been immortalized through and with its connection to film focusing on the late 60s through the 70s. I am interested in how these films portrayed the space of Times Square as well as sex work and the porn theatres. After a while you may start to sense a theme here among many of the films: white masculinity. It seems more important than ever to think about how both whiteness and masculinity are constructed and how viewing these films and history through these lens effects our perceptions. I'm also interested in how queerness is included here as well.

While by no means an exhaustive list of the films that either engage with these themes or use Times Square as a backdrop, I see this as a starting point for exploring these themes. I provide an introduction to many of these films and ideas, but there is so much more that cannot fit in this zine. Thus, I have provided information to additional sources for many sections as well as resources related to Times Square in general, so that you can seek out what interests you.

Note: any text not credited to another source has been written by me.

You can find me and my other zines on the internet at:

twitter.com/kel_karpinski

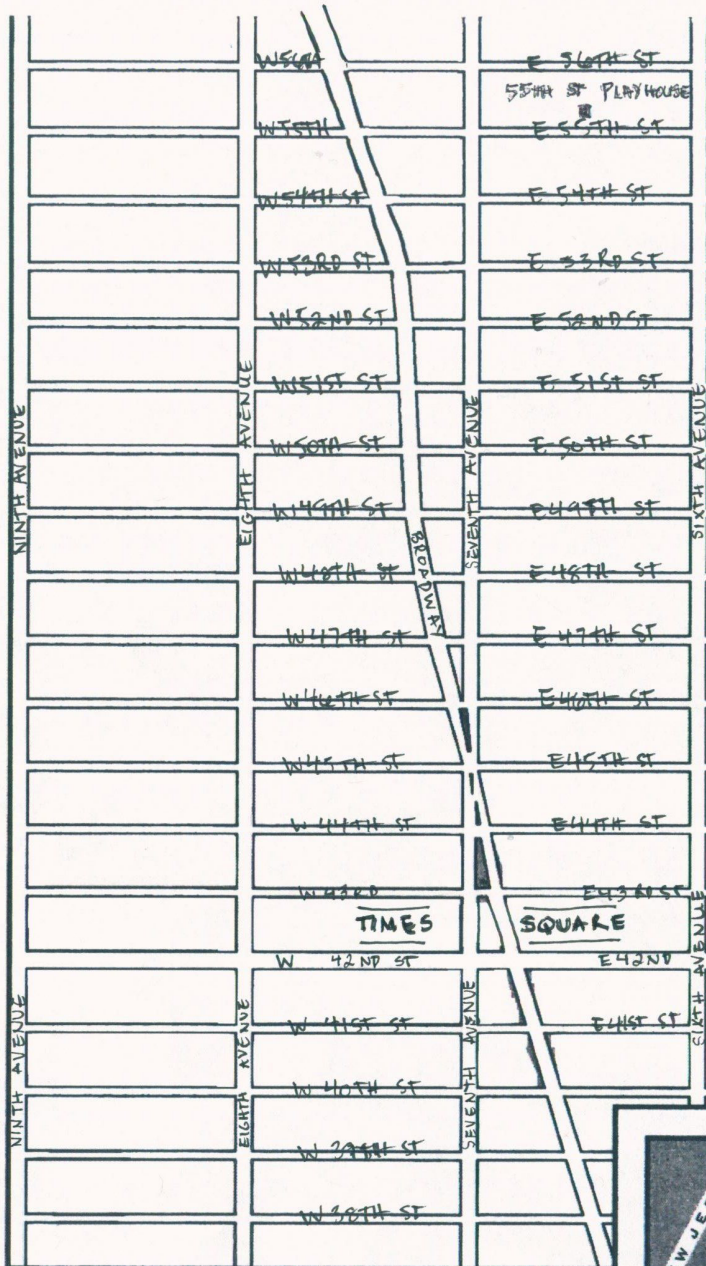
hellotheresailor.etsy.com

Thanks for reading!

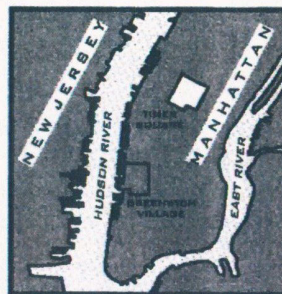
-Kel



NORTH



NEW YORK, NY TIMES SQUARE NEIGHBORHOOD





MAP ADAPTED FROM MAP BY WAYNE PILAK
IN MACK FRIEDMAN'S STANDED FOR CASH

HUSTLERS AND TRADE

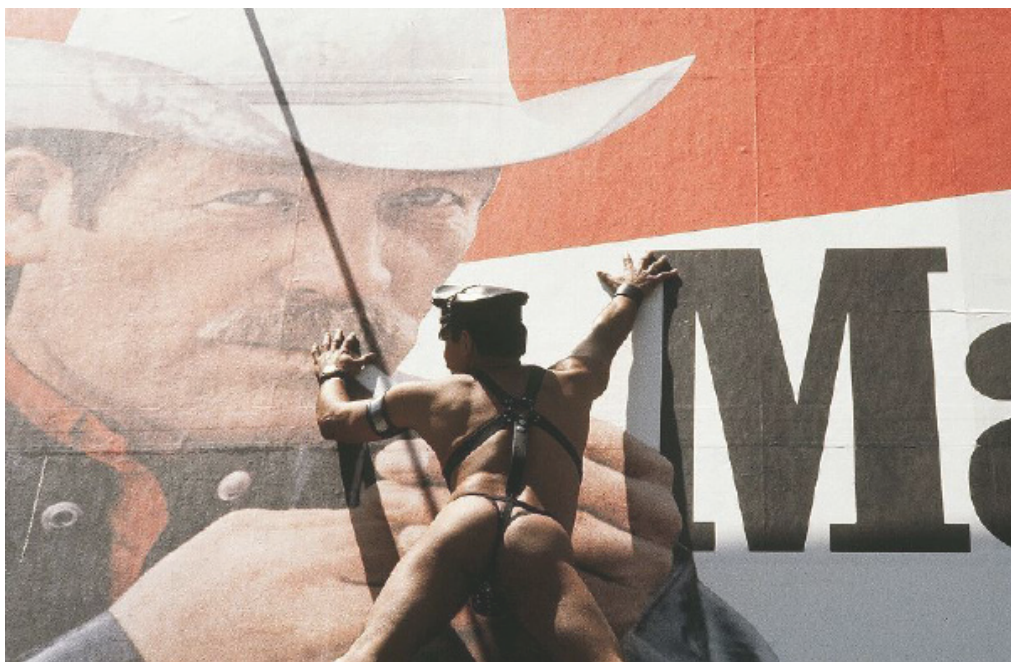
The Guild Dictionary of Homosexual Terms (1965) defines

hustler = a male prostitute to homosexuals,

usually calling himself heterosexual

trade = generic for the male of masculine type and body build, usually heterosexual, who takes the positive, leading, inserter role in sexual relations with the homosexual, and who does not make (or may pretend so) any identification with homosexuality

(as referenced in Barry Reay's *New York Hustlers*, page 12)



Reay writes, “The sexual tastes of the masculine are explained as sexual excess, acquired taste, ennui, ‘vice’, and ‘degenerate passion’ rather than the declaration of any sexual identity” (page 41).

FOR FURTHER READING:

Friedman, Mack. *Strapped for Cash: A History of American Hustler Culture*. Los Angeles, CA: Alyson Books, 2003.

Gilfoyle, Timothy J. "From Soubrette Row to Show World: The Contested Sexualities of Times Square, 1880-1995." In *Policing Public Sex: Queer Politics and the Future of AIDS Activism*. Boston, MA: South End Press, 1996.

McNamara, Robert P. *The Times Square Hustler: Male Prostitution in New York City*. Westport, Conn.: Praeger, 1994.

Minichiello, Victor. *Male Sex Work and Society*. New York: Harrington Park Press, 2014.

Reay, Barry. *New York Hustlers: Masculinity and Sex in Modern America*. Manchester: Manchester University Press, 2010.

Rechy, John. *City of Night*. Grove Press, 1963.

MAPPING QUEER NARRATIVES: *PINK NARCISSUS* AND *FLESH*

Pink Narcissus focuses on the gay-for-pay hustler Bobby. Filmed entirely in Bidgood's loft apartment over the course of seven years, we see Bobby in various settings including cruising in a men's restroom, as a bullfighter in a coliseum, outside in a beautiful dewy field, in a court in Ancient Rome, and most notably for this paper, in a hotel in a fantasy version of Times Square. *Flesh* directed by Paul Morrissey gives us a more of "a day in the life" following the gay-for-pay hustler Joe around the city as he attempts to make money for his wife's lover's abortion.

Because *Pink Narcissus* was shot over the course of seven years starting in 1963 with its release in 1971, even though *Flesh* was released in 1968 before *Pink Narcissus* there is overlap in the production time frame of the two films. Both of these films were marketed specifically to gay male audiences and mostly shown in porn and arthouse cinemas, like those that would have been found in Times Square at the time including the 55th Street Playhouse.



Beyond this, these films share other interesting themes such as both being about gay-for-pay hustlers, and Bobby Kendall who is our protagonist in *Pink Narcissus* was actually a gay-for-pay hustler in real life. *Pink Narcissus* offers us a pink-hued erotic fantasyscape whereas *Flesh* offers us a more realistic view of the city although no less steeped in the fantasy of the men who pay Joe for sex. There is also interest-

ing symmetry between the films as well as their relation to the classic Narcissus myth, which I speak to in my previous paper “The Queer Gaze and Desire in *Pink Narcissus* and *Flesh*”. In this paper, I am interested in thinking about the ways that these films can be mapped onto the city, and to show those histories that have been hidden or erased. Although both of these films are works of fiction, they still are engaging in queer histories of New York City and of Times Square. For this paper, I choose to focus on the scenes that take place on the street and only the “indoor” scenes as they inform and contextualize the street scenes in both of the films.

In the process of mapping *Flesh*, to try to piece together particular scenes on the street I initially turned to Google Maps. Do a street view for the scene where Joe stands outside a newsstand near a subway entrance and it is entirely unrecognizable. While the subway entrance has the classic green wrought iron style that we still see on countless subway entrances, this particular one at Lexington Ave and 53rd Street has been turned into a modern glass station. Where the one and two floor businesses stood, there are only skyscrapers and chain stores. While it’s impossible to completely avoid the trappings of nostalgia, it is important to recognize how the city has changed and to think about what we’ve lost and maybe also what we’ve gained.

We can see the strong connection between hustlers and gay subculture with 42nd Street/Times Square at this time. This becomes a symbolic space in *Pink Narcissus*. There are moments where Bobby is simultaneously in the hotel room and in Times Square soliciting johns. In the hotel, he is wearing all white in soft fabrics, elegantly lounging while taking a call on a gem-encrusted gold telephone all amidst the soft pink lighting. Times Square, with all of its vices and men (many of whom go bottomless even in the winter), lies right outside Bobby’s window.

Pink Narcissus and the fantasy of Times Square

The first time we are introduced to this alternative Times Square, Bobby opens the window, and we can hear the sound of the radio announcing the day’s hockey scores. There is no dialogue in the film and save the song “I’ve Grown So Lonesome Without You”, the only voices we hear are of a New York news radio station. The radio is only played when Bobby is either staring out of the window onto Times Square or when we are actually out on the street with Bobby.

There is a sign that says “Times Square” to locate us in this fictional Times Square. There are neon signs for the hotel Bobby is staying at as well as several other hotels and bars. Bobby while looking out the window pours himself a glass of champagne, then lies down in front of the window twirling a glittery pink globe. The hotel room provides a sharp contrast to the street below. Everything in the hotel is pink, silky and soft or alternatively glittery and gilded like the jewel encrusted telephone that Bobby answers when johns phone up to him. The hotel room is bright and well lit, while out on the street it's dark, dirty and gritty not unlike the actual Times Square. Even Bobby transforms outside of the hotel room.



Outside is dirty and dangerous with the perverse and criminal lurking around every corner. Benderson describes it as “the hellish apotheosis...a descent into a depraved underworld of homoerotic desire in an urban setting.” Benderson further explains, “That fragile butterfly becomes synonymous with the innocent, budding masculinity of a beautiful young man in a Times Square hotel room, who is quickly learning to use his body for pleasure and gain.” While Bobby is out on the street, he is still wearing all white although the contrast to the dirtiness and darkness of the street is much more apparent than when he is lit by the pink hue of his hotel room. His clothing seems stiffer and gives him a more masculine air. Here he is surrounded by darkness.

Various bottomless uniformed men which walk around including a construction worker, who does not seem to understand the safety hazard. We see a man in the telephone booth who is calling up to the hotel room to Bobby. A sign reads “Bet You Can’t Eat Just One”, the newly minted slogan of Lays Potato Chips, and also alluding to the insatiability of these men’s sex drives. It begins to rain outside and a completely naked man opens an umbrella. The john in the phone booth looks expectantly up to the hotel window. Bobby is lying on the floor now also bottomless (we see Joe in a similar position both at the beginning and end of *Flesh*).



In the reflection of the phone booth is mirrored a neon sign that reads “We Are Always Open” pointing both to the all-night nature of many Times Square businesses as well as the promiscuity and availability of those that frequent these spots. A bike messenger rides by in assless chaps. There also signs that say “Lost our lease” and “Going out of business”. Although clearly a fantasy version of Times Square geared mostly toward the gay male, Bidgood has chosen to maintain some of the “realness” of the actual Times Square including these signs which indicate businesses getting pushed out of the space—the ongoing gentrification that seems to have been happening since the 1940s. Bidgood also includes a “bag lady”, played by a male actor in drag, who digs through the trash and gets shooed away by one of the shopkeepers. The shopkeeper eventually throws water on the woman to get her to go away and leave his storefront, presumably justified as her detracting from business.

Next to a sign for “Cissy’s Bar” is another that reads “Notice this a raided premise” here pointing to raids by the Vice Squad of both sex-related establishments such as the porn theatres but also the continued raids of gay and queer bars. Even though this film was released in 1971, because of the 7 years the film took to film, it is important to consider that this would have included perhaps the most famous bar raid of the Stonewall Inn in 1969. This would have been an unfortunately regular occurrence for those who frequented known establishments catering to queer clientele. Again Bidgood expertly juxtaposes the harsh reality of bar raids with the fantasy of bottomless men ready and willing, many with cock in hand. Followed by this sign are ones that read “Taste Me” with the address number of “69”.

Bobby is now also on street talking to the john—he seems to exist in both places at once. As we’ve seen throughout the film, Bobby changes shape and place, and by the end of the film he’s become the john. I argue that this one of the many ways that we see the potentiality of queerness in the film. Bobby shapeshifts and does not retain a static identity. In this way, Bidgood blurs the lines feminine and masculine, top and bottom, even hustler and john.

A man wearing a suit stands behind Bobby on the street as Bobby walks away with the john. In the hotel, Bobby hangs up the

phone. As Bobby makes a deal with the john on the street, Bobby in the hotel can hang up the phone as even as two separate beings they are still totally in sync.

There is a cop wearing a hat and jockstrap and carrying a billy club that either doesn't notice any of the debauchery taking place or more likely doesn't mind it at all. Bidgood still includes a police officer in his fantasy version of Times Square but this one is benevolent and just as interested in acts of public sex as all of the other characters. Dyer writes, "The movement between sequences is described in a synopsis accompanying the original release as between the man's fantasies and the intrusions of reality (the street scenes), though now the latter too seem like fantasies, with their men in construction worker helmets or sailor shifts, naked from the waist down...all part of the standard repertoire of gay porn." There's a man jerking off outside of the phone booth while a shirtless cowboy stands on the other side. The shirtless cowboy is another anomaly being shirtless instead of pantsless. He reads as a nod to Joe Buck in *Midnight Cowboy*. The well-dressed man then enters the phone booth, seemingly to become Bobby's next client. A sign on the dildo and artificial anus cart flashes, reading "Get 'em While You're Hot"—a reminder that beauty is fleeting and that many hustlers age out of the profession as they become "undesirable".

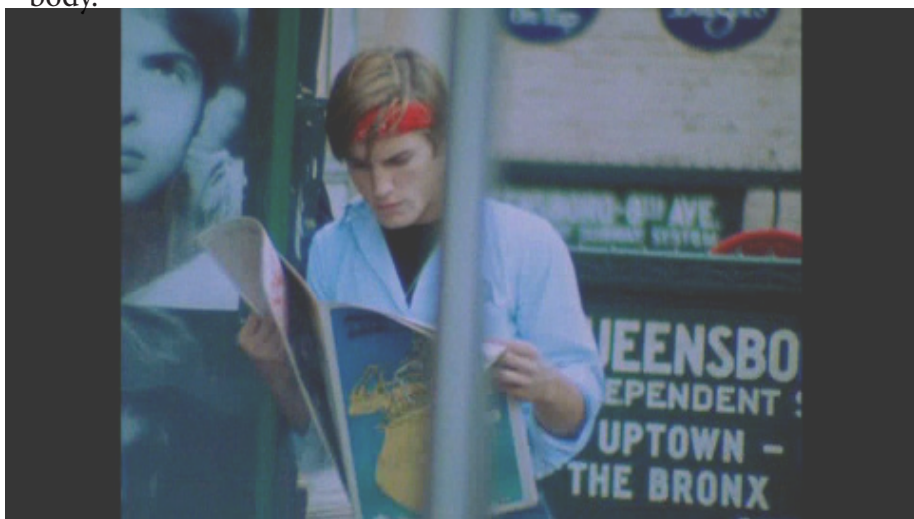
Although we see Bobby on the street walk away with the john, the john comes alone to the hotel room and rings for Bobby. Bobby answers the door and is suddenly transformed into the john.

Interestingly both of these films while interacting with the idea of Times Square do not actually ever show the actual Times Square. *Pink Narcissus* shows us Bidgood's vision of Times Square through a queer fantasyscape while in *Flesh*, the absence of Times Square is striking.

Flesh: There are places besides 42nd Street

Flesh written and directed by Paul Morrissey follows Joe, a young hustler played by Joe Dallesandro, from the start of his day asleep in his bed only to be awakened by his wife who insists that he go out to make money for her girlfriend's abortion. We see Joe on the street and through his interactions with various johns.

Joe voices his concern to his wife Geri about having to go down to Times Square. He tells her, “ I’m not in the mood to go down to 42nd Street you know, so like I call up 2 or 3 people and then hand over the money. Then I can’t call these people anymore, why would I want to do that?” She responds, “Go somewhere else and get it. There are other places besides 42nd Street. Are you going to do it?” We then see Joe out on the street. He’s wearing a red bandanna with a blue button down over a t-shirt and jeans. This is a slight variation on the t-shirt and cuffed jeans that Reay identifies as the hustler’s “uniform” as named by John Rechy in his novel *City of Night*. Reay describes the camera itself as cruising Joe as it moves across his body.



Instead of going to 42nd Street, he instead is standing outside of the Lexington Avenue and 53rd Street subway station, then part of the Queensboro IND line, at the 3rd Avenue and 53rd street entrance. We hear the sounds of traffics but are not privy to the conversations he has with the potential johns.

Joe moves further down the avenue and walks by the Greenacre Park Sign on East 51st Street between 2nd and 3rd Avenue. The sign reads “Closes at 9PM” as we see a man cruise Joe. Ironically, the park closing at 9PM is trying to curb just such illegal activity as the sex work that Joe is engaged in.

After going home with an older artist who photographs and draws Joe in poses resembling ancient Greek sculpture, Joe is back

on the street. This time he is outside of Bryant Park talking with other less experienced gay-for-pay hustlers. Reay names Bryant Park, behind the New York Public Library, as a popular spot for hustlers outside of Times Square. He tells them, “You straight? Ain’t nobody straight? What’s straight? It’s not about being straight or not straight you just gotta do whatever you have to do”. Even though he expresses to Geri earlier in the film he doesn’t enjoy hustling, as he talks to these other hustlers about their work he says, “Yeah, it’s hard to learn what you have to do, but once you learn how to do that it’s easy. If you have to care what the other straight people are going to think then you’re not in your bag. Don’t worry he’s only gonna suck your peetas”. This may not be his preferred work, but once speaking with the other hustlers he seems to realize that it’s not as bad as he thought.



Joe tells one of the other hustlers to find a good street corner. The other hustler asks Joe, “Where? cause I don’t know where to look”. Although they doesn’t explicitly mention to avoid Times Square/42nd Street, it’s clear from the conversation that both he and the other hustler wish to avoid that area. While the film also never makes explicit why Joe “doesn’t want to go down to 42nd Street”, these other locations while still in walking distance from Times Square provide a vibrant hustling and cruising scene that allow him to avoid the potential competition with other hustlers as well as better avoid potential run-ins with the police. Joe tells him, “Actually go down by the 50s by 3rd avenue. That’s a good area

around 56th street...55th street by the newsstand". He then goes on to tell him, "Your best bet is standing where you were" meaning where they just were outside of Bryant Park. He then reiterates to check out the spot near the newsstand. He describes it saying, "There's big pop posters down there. It's good down there".

After they separate, Joe goes into a phone booth and makes a phone call to a regular john of his named David. He asks, "Are you going to be home for a while? What you say I stop over late on?" Joe knows that he can count on David for the rest of the money he needs. When he exits the phone booth we can see him cross against Bryant Park and the back of the Central Building of the New York Public Library.

Between each encounter we see Joe back on the street except between his visit with David and his home—potentially signifying his closeness to David and its approximation of home. He feels more at home with David and more loved there than he does when he returns home to his wife and her lover. There is a sort of domestic intimacy that he shares with David. David even talks about them moving in together and questions Joe's relationship with Geri. But ultimately the relationship David and Joe share is still a matter of financial transaction.

Conclusion

Both of these films engage in a dialectic about Times Square without actually ever showing Times Square. *Pink Narcissus* with its alternate version of Times Square plays with ideas about queer fantasy while still including cues to the actual Times Square. *Flesh* by not including Times Square and 42nd Street actually creates a narrative about 42nd Street versus the neighboring areas of Bryant Park. By mapping these films onto the city, I show how hidden histories of queerness still live on.



JOHN SCHLESINGER (1969)

“With an irony not fully grasped by critics, Joe Buck is hoping to hustle women in a homosexual environment, dressed, moreover, in clothes calculated to appeal to a certain type of homosexual taste” (Reay, *New York Hustlers*, page 78)





FOR FURTHER READING :

Corkin, Stanley. "Sex and the City in Decline: Midnight Cowboy (1969) and Klute (1971)." In *Starring New York: Filming the Grime and the Glamour of the Long 1970s*, 21–47. New York, NY: Oxford University Press, 2011.

Moon, Michael. "Outlaw Sex and the 'Search for America': Representing Male Prostitution and Perverse Desire in Sixties Film (My Hustler and Midnight Cowboy)." In *A Small Boy and Others: Imitation and Initiation in American Culture from Henry James to Andy Warhol*, 117–32. Durham, NC: Duke University Press, 1998.

Lang, Robert. "Midnight Cowboy's Backstory." In *Masculine Interest: Homoerotics in Hollywood Film*, 140–79. New York, NY: Columbia University Press, 2002.

<http://mentalfloss.com/article/74222/15-uncensored-facts-about-midnight-cowboy>

<http://onthesetofnewyork.com/midnightcowboy.html>



There is a lot of overlap in these films not only in shared themes and locales, but also many of the Factory players were extras in a party scene in *Midnight Cowboy*. Here's a photo Joe Dallesandro tweeted of himself on set (yes, Joe Dallesandro is on Twitter).

It's also been said that Warhol wanted Paul Morrissey to make *Flesh* because he thought Schlesinger was stepping on his toes--he was the one to make films about male hustlers (he had made the film *My Hustler* in 1965).



News from home

Un film de
Chantal Akerman

CHANTAL AKERMAN (1977)

Akerman reads letters from her mother coupled with beautiful shots of the city including around Times Square as well as in the Times Square 1,2,3 subway station.



FOR FURTHER READING :

<https://bombmagazine.org/articles/chantal-akermans-news-from-home/>

<https://www.criterion.com/films/20978-news-from-home>







MARTIN SCORSESE (1976)

“Someday a real rain will come and wash all this scum off the streets” - Travis Bickle (Robert DeNiro)

Travis Bickle wants to rid of the city of all of its sin and vice and sees himself as a hero for trying to do so.

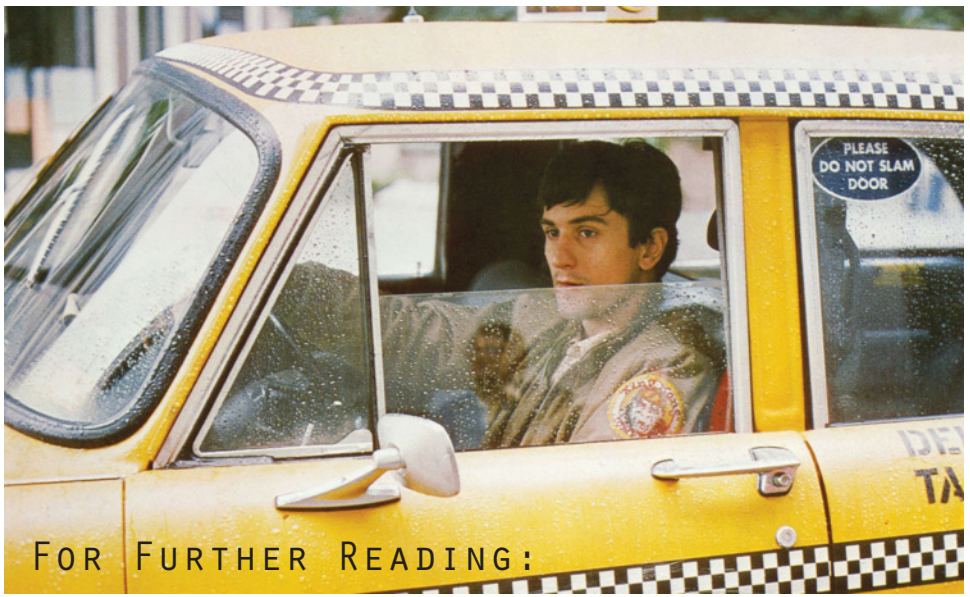


If you want to think about how drastically the Times Square area has changed over the last 40 years, consider that the porn theatre that Travis Bickle (Robert DeNiro) takes his date Betsy (Cybill Shepherd) to is now the same theatre where the Harry Potter play is (The Lyric Theatre).



Part of the agreement for 12-year old Jodie Foster to play the part of Iris who is a sex worker (who Travis is bent on “saving”) was that her older sister Connie would be a body double in some of the scenes. Here is a photo of them side by side on set with Jodie on the right and Connie on the left.





Corkin, Stanley. "Vigilance!: Death Wish (1974), Taxi Driver (1976), and Marathon Man (1976)." In *Starring New York: Filming the Grime and the Glamour of the Long 1970s*, 134–61. New York, NY: Oxford University Press, 2011.

Taubin, Amy. *Taxi Driver*. London: British Film Institute, 2000.

<http://onthesetofnewyork.com/taxidriver.html>

-<http://www.scoutingny.com/new-york-youve-changed-taxi-driver-part-1/>

-<http://www.scoutingny.com/new-york-youve-changed-taxi-driver-part-2/>

<https://www.wmagazine.com/story/forty-years-after-taxi-driver-and-her-first-oscar-nomination-jodie-foster-recalls-the-making-of-a-classic>

Boys In The Sand (COLOR)

Hardcore porno, or the Gay Liberation's answer to "Mona." Should do well in its own field.

Poolmar Productions presentation (no distributor set), produced, directed, written and photographed by Wakefield Poole. Stars Casey Donovan; features Peter Fisk, Danny Di Cioccio, Tommy Moore. No other credits provided. Reviewed at Rizzoli Screening Room, N.Y., Dec. 15, '71. (No MPAA rating.) Running Time: 90 MINS.

The title of this bit of hardcore pornography, evidently shot on Fire Island by Wakefield Poole, a former dancer turned filmmaker, was borrowed from William Friedkin's "Boys In The Band" and will, it seems evident, be confused with that film to some degree. But not by anyone who has the endurance to sit through this hour and a half of watching one Casey Donovan have his way with three other males — one at the beach, one at his swimming pool, and one upstairs in his bedroom.

What they do is not simulated. It's so cinema-verite that at times the viewer fears the camera itself is going to get into the action. As the action is a series of repetitive movements, the only variation the film offers is in a series of assorted backgrounds. The casting, which appears to have been done by Dial-A-Hustler, seems to have had one requirement — that the applicant be anatomically equipped for some strenuous exercises.

The color photography is quite good, but the whole thing could have been done as a 20-minute short had all the principals been brought together in one location. The film has been booked into the 55th St. Playhouse on a four-wall deal, to open Dec. 29. Where it goes after that depends on how much interest the Morality in Media people display in it.

Robe.

LAST 2 WEEKS!

"BEST PICTURE OF THE YEAR! TOPS 'THROAT'."

—Al Goldstein



WAKEFIELD POOLE'S

BIJOU

— PLUS —
WAKEFIELD POOLE'S

BOYS IN THE SAND

ALL MALE CAST—ADULTS ONLY.
CONTINUOUS PERFS. BEG. AT 12:00
55TH ST. PLAYHOUSE

TO THE EDITOR:

It is with great disgust and disappointment that one sees so many porno films, homo films and just plain garbage advertised in what was once the distinguished New York Times.

"Gay Eyes," "Left Hand- ed," "It Happened in Holly- wood," "Last Tango in Pa- ris," "Boys in the Sand" are only a few.

Valuable space wasted on the use of marijuana, pervert- ed sex, the glorification of im- morality — exemplified by Maria Schneider, thanks to interviewer Judy Klemesrud and The New York Times— obviously shows your con- dotation of porno films.

Yours in complete disgust,
MRS. M. KRAMER
Scarsdale, N. Y.



WAKEFIELD POOLE (1971)

Boys in the Sand is unique in a lot of ways. It's the first "mainstream" gay porn film. It preceded *Deep Throat* in the theatres by six months. It's the first porn to be reviewed by *Variety* magazine. It's the first porn to be advertised in the *New York Times*. And notably the first porn to get its name by parodying the name of another film: *Boys in the Band* - William Friedkin (1970). While it doesn't take place in Times Square, it did play nearby in at the 55th St Playhouse where *Flesh* also played.





The above still from *Boys in the Sand* shows Casey Donovan in a similar pose to the opening and closing shots of Joe Dallesandro in *Flesh* and also many of Bobby Kendall in *Pink Narcissus*.



BOYS IN THE SAND AS PORTRAYED IN THE
HBO SHOW THE DEUCE (2017)



FOR FURTHER READING :

Chang, Jerry Yung-Ching. "The Pornoethnography of 'Boys in the Sand': Fetishisms of Race and Class in the 1970s Gay Fire Island Pines." *Women's Studies Quarterly* 43, no. 3/4 (2015): 101–15.

Edmonson, Roger, Jerry Douglas, Cal Culver, and Casey Donovan. *Boy in the Sand: Casey Donovan, All-American Sex Star*. Los Angeles: Alyson Books, 1998.

Patton, Cindy. *L.A. Plays Itself/Boys in the Sand: A Queer Film Classic*. Vancouver: Arsenal Pulp Press, 2014.

Tushinski, Jim. *I Always Said Yes: The Many Lives of Wakefield Poole*. Documentary, Biography, History, 2013. <http://www.imdb.com/title/tt2766846/>.

Williams, Linda. "Going Further: Last Tango in Paris, Deep Throat, and Boys in the Sand (1971-1972)." In *Screening Sex*, 112–54. Durham, NC: Duke University Press Books, 2008.

For a director's commentary version of *Boys in the Sand*:
<https://xhamster.com/videos/boys-in-the-sand-1790666>
(Wakefield Poole is really quite charming as he describes his hardcore gay porn film)

Adult Film Locations 7: 'Boys In The Sand' (1971):
<https://www.therialtoreport.com/2016/08/28/boys-in-the-sand>

Wakefield Poole: Theater, Dance and Porn - Podcast 14:
<https://www.therialtoreport.com/2013/06/16/wakefield-poole-theater-dance-and-pornpodcast-14/>

Project Booth Podcast

Boys in the Sand episode with Special Guest Wakefield Poole

<http://projection-booth.blogspot.com/2014/01/episode-149-boys-in-sand.html>





GORDON PARKS (1971)

Unlike many other blaxpoitation films that almost exclusively take place in Harlem, John Shaft also finds himself frequently in Times Square.





FOR FURTHER READING:

<http://onthesetofnewyork.com/shaft1971.html>

Corkin, Stanley. "Blaxpoitation and Urban Decline: Harlem and the World Beyond, Cotton Comes to Harlem (1970), Shaft (1971), Across 110th Street (1972), Superfly (1972), and Black Caesar (1973)." In *Starring New York: Filming the Grime and the Glamour of the Long 1970s*, 74–102. New York, NY: Oxford University Press, 2011.



MEAN STREETS

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MARTIN SCORSESE (1973)

FOR FURTHER READING:

Corkin, Stanley. "Longing for the Return of Vito Corleone: Race, Place, and the Ethnic City in *The Godfather*, Parts I and II (1972 and 1974) and *Mean Streets* (1973)." In *Starring New York: Filming the Grime and the Glamour of the Long 1970s*, 48–73. New York, NY: Oxford University Press, 2011.





WILLIAM FRIEDKIN (1971)

FOR FURTHER READING:

Corkin, Stanley. "Policing the Unsafe City: The French Connection (1971), Serpico (1973), Dog Day Afternoon (1975), Prince of the City (1981), and the Rise of Neoliberalism." In *Starring New York: Filming the Grime and the Glamour of the Long 1970s*, 103–33. New York, NY: Oxford University Press, 2011.

<http://onthesetofnewyork.com/thefrenchconnection.html>

<http://www.scoutingny.com/french-connection-filming-locations/>



B-MOVIES AND GRINDHOUSE CINEMA

A SELECTION OF B-MOVIES THAT DEAL WITH
SIMILAR THEMES AND TAKE PLACE IN AND
AROUND TIMES SQUARE:

Frankenhooker

Pain Mania

Massage Parlor Murders!

The Exterminator

The Sex Killer

Goodbye 42nd Street

Den of Dominance



FOR FURTHER READING:

Landis, Bill, and Michelle Clifford. *Sleazoid Express: A Mind-Twisting Tour Through the Grindhouse Cinema of Times Square*. New York, NY: Simon & Schuster, 2002.

ADDITIONAL READING AND RESOURCES

If you've made it this far, please don't stop here! There is so much more out there.

First, do yourself a favor and read:

Delany, Samuel R. *Times Square Red, Times Square Blue*. New York, NY: New York University Press, 1999.

This book is one of the best out there on sex work and the porn theatres in Times Square. Samuel Delaney recounts his time and sexual encounters in Part 1 - Times Square Blue. The second part Times Square Red takes us through the gentrification of Times Square and how the changing zoning laws along with the "Disneyfication" of Times Square wholly changed the landscape. Samuel Delaney's masterful prose makes this already interesting work all the more compelling.

Berman, Marshall. "Sign of the Times: The Lure of 42nd Street." *Dissent Magazine*. Accessed May 22, 2018. <https://www.dissentmagazine.org/article/sign-of-the-times-the-lure-of-42nd-street>.

Corkin, Stanley. *Starring New York: Filming the Grime and the Glamour of the Long 1970s*. New York, NY: Oxford University Press, 2011.

"Does History Show Porn Started in Times Square?" *RealClearLife* (blog), September 19, 2017. <http://www.realclear-life.com/history/70s-times-square-came-went/>.

Herzog, Amy. "In the Flesh: Space and Embodiment in the Pornographic Peep Show Arcade." *The Velvet Light Trap* 62, no. 1 (August 1, 2008): 29–43.

"Lost Adult Theaters of New York: Then and Now." *The Rialto Report* (blog), May 8, 2016. <https://www.therialtoreport.com/2016/05/08/new-york-adult-theaters/>.

Offenhartz, Jake. "Court Rules That NYC Can Limit Porn Shops & Strip Clubs Under Giuliani-Era Law." *Gothamist*. Accessed May 22, 2018. http://gothamist.com/2017/06/07/best_strip_clubs_nyc.php.

Roberts, Steven V. "Pornography in the U.S.: A Big Business." *New York Times*. February 22, 1970. <https://www.nytimes.com/1970/02/22/archives/pornography-in-us-a-big-business-pornography-in-the-us-a-big.html>.

Taylor, William R., ed. *Inventing Times Square: Commerce and Culture at the Crossroads of the World*. New York, NY: Russell Sage Foundation, 1991.

The Rialto Report: "Times Square in the 1970s: A Day In The Life."

<https://www.therialtoreport.com/2016/11/27/times-square>

****This one is especially worth checking out. It has sliders that lets you toggle back and forth between what Times Square looked like then and now***

In addition to this reading and watching all of these films, go watch *The Deuce* on HBO to see more of Times Square and NYC in the 70s.



