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companion by the arms, holding him stiffly away for a second. Then, drawing him to his chest, kissed him familiarly, tenderly on the mouth.

The tourist was aware of his fellow passengers drifting back aboard the bus, two by two, chattering about plans for dinner, the Folies, that wonderful place on the Left Bank — what's the name? — Les Deux Maggots? . . .

Tears swam in the eyes of the solitary American sitting in the bus. Eyes almost unseeing watched the youths sharing a laugh and pointing out something below in Paris, their familiar Paris, a Paris he could not know — could not share. He knew what Rome would be like — alone.

Book Review

A VOICE THAT FILLS THE HOUSE, a novel by *Martin Mayer*
(Simon & Schuster 1959)

For those who like a career story with a solid framework and people who are «no better than they should be» although they are well on their way to the top, we recommend this book.

An American baritone with a reputation acquired in the opera houses of Italy, is to be launched at the Met. Rosa, the diva wife on his best friend, Harry, will also make her first appearance there.

This is the core of this well-written novel but the lively intrigues common to the world of music, and the supporting characters, cause the reader's eyebrows to disappear into his hair: The Inspector, Harry's father, is known to be a sodomist; his lieutenant, Sgt. Andrews, a handsome Negro, is seduced by him; the baritone's wife, unsuccessfully trying to achieve success as a concert pianist is made to seem a proper bitch; Bertram, rehearsal manager at the Met, who complains he'll never make the grade «because he's not a nance like those in power;» the architect who arranges a seance at a discreet hotel with an all-male audience at which Oscar Wilde's image is summoned to provide the keynote for the revelry which ensues.

Harry resents bitterly his father's sexual aberration, but the Inspector has the last word with his strange will after his death following this orgy.

An enigmatic facet of the book is the baritone's attitude toward the characters whom he knows to be homosexual. His refusal to participate in their quest for love may be understood since he is married; but why the attendance at their parties, and involvement in their lives?

The operatic background and behind-the-scenes glimpses have the ring of authenticity, as Mr. Mayer writes about, and reviews, music for magazines.

Diego DeAngelis