

conscious entrepreneurs has failed to ensure adequate care, claims Vladeck, a former Columbia political scientist and now a commissioner with the New Jersey Department of Health. Too many elderly patients are treated with indifference, in substandard living conditions, without adequate medical attention. Vladeck assesses the prospects for closer public controls as meager, partly because of Americans' dwindling confidence in government's ability to regulate or administer social programs. His recommendation: reduce the number of nursing-home beds (via cutbacks in government financing) by 50 percent. Substitute state and federally funded "sheltered housing," whereby the elderly maintain their own dwellings, and health care is provided for them at home or in hospitals (which now often have a surplus of beds). Community agencies should be charged with running the programs; local volunteers should monitor the quality of care, as well as conditions in the remaining nursing homes. There are no easy alternatives, Vladeck reminds us. By the year 2000, 5 million Americans will be over 75.

**SEX AND FANTASY:
Patterns of Male and Female
Development**

by Robert May
Norton, 1980
226 pp. \$12.95



Picture two trapeze artists, male and female, in mid-air; invent a story to accompany the image. If you are a woman, your narrative will probably involve a trial (husband and wife "have been unable to perform on the [trapeze] because of certain marital conflicts") leading to happy ending ("by clasping hands [they] become man and wife again"). Male scenarios typically move in the opposite direction, from promising beginnings ("He just caught her and both feel the thrill of excitement") to deprivation ("She falls to her death. . . . He loses his confidence and the ability to fly"). Through tests such as these, and numerous case histories of extreme behavior, May, an Amherst clinical psychologist, outlines what he believes to be innate male and female personality differences. Men tend to be outward-oriented—proud, aggressive, and restless; women are more inward-looking, adaptable, and caring. Risking the wrath of radical

feminists, he dismisses the "New Androgeny," with its dream of personal freedom from sex roles. Its lure, he suggests, stems from a narcissistic "fantasy of liberation from our physical being" and its limitations.

WITHOUT FEAR OR FAVOR: The New York Times and Its Times
by Harrison E. Salisbury
Times Books, 1980
630 pp. \$17.50

Unlike most *Times* men, Salisbury, an old Moscow hand and former senior editor, is a man of passionate views. Here, he makes clear whom he sees as the Good Guys (most journalists) and the Bad Guys (the CIA, the military, Lyndon Johnson, Nixon & Co.). Like most newsmen, he is better at anecdotes than at analysis. Yet, his book yields new insights into the often contradictory workings of newspapers and the men who ran them during the Cold War, Vietnam, and Watergate. He focuses, more or less, on the 1971 exposure by the *Times* of the Pentagon Papers, the Defense Department's own secret history of U.S. Vietnam involvement. A major First Amendment battle ensued, climaxed by the Supreme Court's refusal to grant the Nixon administration's request for a ban on continued publication of the Papers. The *Times* triumphed. Yet, Salisbury notes, after all the fuss, neither the *Times* nor other newspapers, characteristically, paid much heed to the history that the Papers disclosed.

Arts & Letters

PABLO PICASSO: A Retrospective
edited by William Rubin
New York Graphic Society/
Little, Brown, 1980, 463 pp.
\$45 to Dec. 31, 1980
\$50 thereafter

Last summer's much-publicized museum-wide Picasso show at New York's Museum of Modern Art assembled paintings, drawings, engravings, and sculpture that will probably never be exhibited again together—except, commemoratively, in this volume. Picasso's works will henceforth be scattered. When the artist died in 1973 at the age of 91, the French government, in lieu of death taxes, selected the best of his extensive private collection for the country's Musée Picasso, scheduled to