

calendar

4 tues

NYC — West Side Discussion Group for men and women, "An Astrological Approach to Homosexuality," 37 Ninth Ave., 8 pm, refreshments follow, \$2 donation.

Boston — Gay Men's Center Pot Luck Supper, 7:30 pm, 36 Bromfield St.

5 wed

NYC — West Side Discussion Group for women only, "Sexual Problems," 37 Ninth Ave., 8 pm, refreshments follow, \$2 donation.

Boston — Gay Men's Center New Gay Topics Rap, 7:30-9:30; Drama Group, 7 pm, 36 Bromfield St.

Cambridge, MA — Regular meeting of Evangelicals Concerned for all Christians. Discussion led by Marge Ragona, exhorter of MCC, 8pm, 872 Mass. Ave., apt. 702, info call 894-3970.

6 thurs

Cambridge, MA — Discussion for Lesbians, "Booze," 21 Bay St., 7:30.

Boston — All Jewish gay women and men are invited to attend an organizational meeting for Beth Haskelah at Hillel House, 233 Bay State Rd., 8 pm.



7 fri

Boston — Gay Men's Center presents feature film *Bus Stop* starring Marilyn Monroe, info call 338-7967, 36 Bromfield St.

8 sat

Boston — Gay Men's Center Coffeehouse and entertainment, 36 Bromfield St., info call 338-7967

9 sun

Cambridge, MA — Listen to Closet Space to hear a show on Lesbian Life-styles if you missed the first airing, WCAS 740 AM, 10:30am.

11 tues

NYC — West Side Discussion Group meeting, "Financial Planning for Gays," 37 Ninth Ave., 8pm.

Boston — Gay Men's Center Forum with Charles Norcross of Alcoholics Anonymous, 7:30pm, 36 Bromfield St.

12 wed

NYC — West Side Discussion Group for women only, "Therapy — Part II," 37 Ninth Ave., 8pm.

Boston — Channel 2 TV News will do a special 5-6 minute segment on MCC's struggle with the Mass Council of Churches, 7:30pm.

16 thurs

Provincetown, MA — Cape Cod Lesbian Rap, P-town Drop-in Center, 6 Gosnold St., 8pm.

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gay community news

Vol. 4, No. 28

January 8, 1977

The Gay Weekly

35¢



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Carter's 'Amnesty' and Gays P. 1

gay community news

Vol. 4, No. 28

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January 8, 1977

Carter Ponders Upgrading Discharges

Widened Vietnam Pardon Could Aid Gay Veterans

By Neil Miller

WASHINGTON, D.C. — Thousands of gay servicepeople who were separated from the US Military with "bad discharges" during the Vietnam War period may have their discharges upgraded when Jimmy Carter assumes the Presidency on Jan. 20. During his Presidential campaign, Carter had promised to grant an executive "pardon" only to Vietnam War resisters. However since his election, Carter has been under strong pressure to widen the amnesty program to include deserters as well. At the same time, he is being urged to agree to the upgrading of the discharges of certain "classes" of the more than 880,000 servicepeople who left the military with "less than honorable discharges" during this time. One such "class" of discharge reportedly under discussion in the Carter camp is the "less than honorable" discharge for homosexuality.

Although Carter recently told the press that he has not made a decision at this time on whether to expand the amnesty program or not, he has chosen his close advisor, Atlanta lawyer Charles Kirbo, to study his options. A group of prominent pro-amnesty activists talked with Kirbo last month and urged him to widen the program. Among the group who made the trip to Atlanta for the discussion was David Addlestone, lawyer for ex-Air Force Sgt. Leonard Matlovich.

Advocates for widened amnesty told Kirbo that an amnesty program that did not extend to deserters and those dismissed with "bad discharges" would benefit only the middle-class and college-educated. Sons and daughters of working-class Americans, the group argued, generally entered the armed forces during the Vietnam War period and either deserted or were discharged due to the complex pressures of that period.

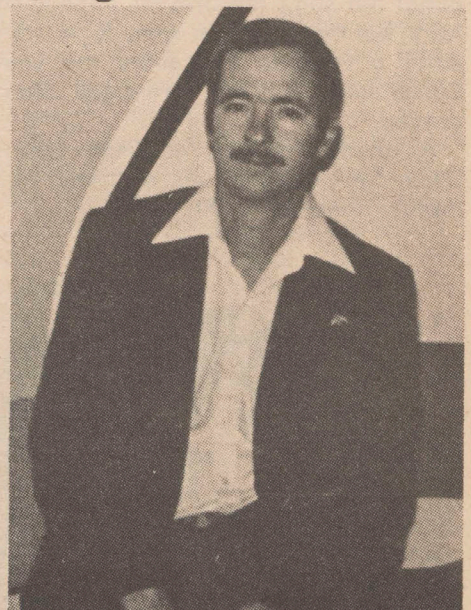
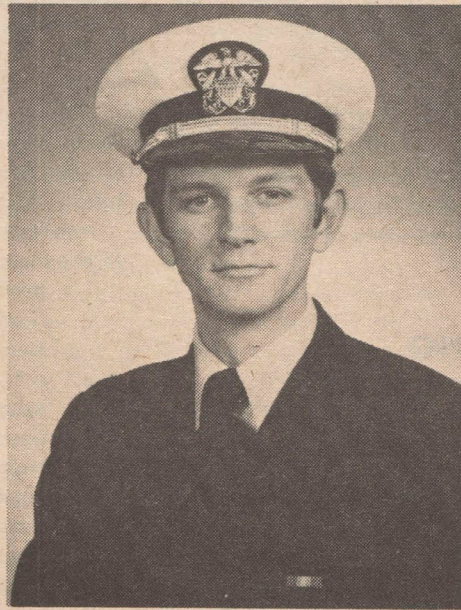


Photo by Jane Picard

Three of the most well-known gay people who fought for their right to serve in the US Military probably won't be affected if Jimmy Carter decides to upgrade discharges for homosexuality from the Vietnam War period. Former Air Force Sgt. Leonard Matlovich (right) had his discharge upgraded from general to "honorable" anyway. Ex-Army WAC, Barbara Randolph (pictured center with her "general discharge") did not serve during the Vietnam period. Former Navy Ensign Vernon Berg III (left) received a "less than honorable" discharge from the US Navy and is still fighting his case.

Sources close to the amnesty discussion told GCN that "there is some speculation that Carter might include less than honorable discharges for homosexuality as a class of discharges to be upgraded." "I don't think it's unrealistic," the source said. "The idea is certainly floating around."

Should homosexual discharges be designated a special "class," "less than honorable" gay discharges would be put before a review board on a case-by-case basis. However since identical standards would be used across the board within each class, a computerized system would theoretically be able to make relatively rapid decisions.

Discharge Trend

In recent years, there has been a general "loosening up" of the discharges given to gay people. In the

past, homosexual servicepeople tended to receive a "general undesirable" discharge for "unfitness," commonly known as the "gay discharge." However, this discharge has been on the way out in the past two years, replaced with a less stigmatizing "general under honorable conditions." In the US Army, for example, the number of General Undesirable discharges declined from 654 in 1968 to 79 in 1974. Another common discharge recently has been an "honorable" in the "unsuitability" category; this kind of discharge for gay people has increased dramatically since 1968.

In the most well-publicized gay cases in the last two years, ex-Sgt. Rudolph (Skip) Keith received an honorable discharge from the Air Force while ex-

Air Force T. Sgt. Leonard Matlovich had his discharge upgraded from general to honorable by his commanding officer. However, ex-Ft. Devans WACs Barbara Randolph and Debbie Watson did receive the stigmatizing "general" discharges for "unfitness" from the Army. Ensign Vernon (Copy) Berg III received an "Other than Honorable" discharge from the Navy last spring. At that time, Berg charged that his "less than honorable" for an officer is like a dishonorable discharge for an enlisted person.

However, should the Carter pardon program target gay people as a "class," it is doubtful that Randolph, Watson, or Berg would be affected because their periods of service did not parallel the Vietnam period.

(Continued on page 6)

Miami Talk Show Host 'Comes Out' on the Air

MIAMI, FL — "Because my guests today represent the National Gay Task Force, I have chosen this opportunity to make an announcement that I hope will bring positive results . . . while it is not really anyone's business, I am making it official today that I am myself a member of the gay community." With these words, Neil Rogers, one of Miami's most popular

radio talk show hosts "came out" on the airwaves on Dec. 17. Rogers, who works for radio station WKAT, announced that he was a homosexual on a show on which his guests were National Gay Task Force co-directors Jean O'Leary and Bruce Voeller.

In a telephone interview with GCN, Rogers said that his decision to make a public statement of his gayness

"happened almost by accident. I was listening to another talk show — the Larry King show — the night before, on which the guests were Bruce Voeller and Jean O'Leary. The two of them were talking about how important it was that people in positions of prominence 'come out.' I had done several shows on the topic of homosexuality and the idea [of 'coming out'] had

crossed my mind. But that night I decided to do it and so I got in touch with them and invited them to be on the show the next day."

Rogers said that both the station management and his regular callers have been supportive. "I talked to the station manager first and, after I read my statement on the air, the calls were almost entirely positive. I am not interested in being a martyr. I've found that the people who respected me before I said what I said still respect me. And the people who didn't, don't anyway."

Rogers, whose "coming out" has gotten wide press in Florida and throughout the South, also appeared on a Dallas talk show moderated by the person who was his predecessor at WKAT.

Rogers told GCN that the response to his "coming out" had been "gratifying" but he cautioned that it was "early to make an overall assessment." "I'm trying to encourage other people to do the same thing but it will be six to ten months to see what the real repercussions from this are. People have to see that at that time I'm still here and still doing my job. Then it will have some impact."

Military Union Backs Gay Servicepeople

WASHINGTON, D.C. — A labor union which is attempting to unionize active-duty soldiers has taken a strong stand on gay rights within the US Military. The American Federation of Government Employees, which is affiliated with the AFL-CIO, is now pledged to fight to insure "freedom of sexual preference" for gay people in the United States armed services.

The 300,000-member union is the first labor attempt ever to unionize the Armed Forces. The union has found itself in a hotbed of criticism in Congress where a number of bills have been introduced to prevent such organizing. Attempts to unionize the

military in European countries, especially in France, have provoked controversy as well.

The AFGE pamphlet, which will be circulated nationally, lists a series of "fronts" on which the union will fight for the rights of non-officers in the military. In addition to the fight for sexual preference, the union also would support enlisted women fighting "exploitation by sexist supervisors." The union will focus attention on racial discrimination, wages, job safety standards, bad discharges, and a soldier's right to resist "illegal orders."

The AFGE's attempt to use gay

rights as a tool in organizing is the most recent evidence of an awareness of gay concerns by labor unions. San Francisco's Bay Area Gay Liberation (BAGL) and a group of labor unions formed a "united front" on several referenda before the San Francisco election last November. Cesar Chavez's United Farm Workers Union also issued a supportive statement on gay rights after some gay organizations came out in favor of Proposition 14 on the November ballot. Proposition 14, which the UFW considered essential for its organizing, was defeated at the polls.

news notes

MIZZ LILLIAN ON GAYS

PHILADELPHIA, PA — Lillian Carter, former Peace Corps volunteer and mother of President-elect Jimmy Carter, learned the word gay recently at a Philadelphia campaign appearance. "He's a --- what do you call it?" Ms. Carter asked when talking about her son's hairdresser. "We used to call it a fairy, but there's a new word for it. It's a, it's a..." After a reporter suggested the word gay, Ms. Carter said, "That's it, he's a gay, but he's the best around."

As an afterthought, Ms. Carter told the reporter, "Now don't you print any of that or I'll kill you. His mother doesn't even know."



Photo by Roger Ressmeyer

Charles Reich

TOWARDS CONSCIOUSNESS III

SAN FRANCISCO, CA — Charles Reich, whose book *The Greening of America* was a seminal book of 1960's culture, has "come out" in his latest book, *The Sorcerer of Bolinas Reef*. In an interview in the Dec. 29 issue of the *Advocate*, Reich described the evolution of his consciousness about his own sexuality. "I feel that I have had a life-long appreciation of men. I sort of see that as a major premise and my sexual feeling as something that derives from that larger thing: that I can relate to and be open with men. I feel the same things about women but it has taken me far, far longer to develop because in my own life there are a lot of barriers to it."

Reich, in the interview, saw his gayness as a function of "free choice." "... I am able to feel good about my gay feelings — they are part of my total life," he said. "In a more specific way, I think I came to like myself more and more as I came to feel that I was making more of a really free choice. Being gay is not something that my family did to me, not my only possible emotional outlet. It is something that can be very meaningful and beautiful, and therefore I want it to be a part of my life."

Reich sees their own conditioning as the greatest factor in the oppression of gay people. "I feel that gay people are much more oppressed by their own conditioning than they are by society as a whole. They should be angrier about their own conditioning than they are at the outside world. That is a point that is fundamental to the book."

TELEVISION TURNOVER

LOS ANGELES, CA — Poor ratings have doomed *The Nancy Walker Show*, a comedy series which featured a gay character that many had denounced as "stereotypical." The American Broadcasting Company announced it was canceling the show while another series, *Snip*, was dropped before it even made the airwaves. *Snip* also featured a gay secondary character — a hairdresser. Network sources told *News West* that the gay content had no connection with the decision to cancel the show.

ESCAPE FROM RAPE

SACRAMENTO, CA — A California Appellate Court has ruled that threat of sexual assault may be used as a defense by prisoners who attempt to escape, are captured, and are brought to trial. The decision in the case of *People v. Lovercamp*, 43 Cal. App. 3d 823, states that rape may be used as a defense by "inmates who escaped from prison solely to avoid an imminent sexual assault by homosexual inmates." However the decision does specify that "certain conditions must be present." *Join Hands*, a prisoner's advocacy newspaper, notes that these conditions "are probably that escapees use no violence in escaping and that they turn themselves in again immediately afterwards."

NO MERE WHO'S WHO

PHILADELPHIA, PA — "The point is not to ask (of important figures in history) 'Were they homosexual?' but to ask 'What was the quality of their relationship?'" author Jonathan Katz told a large crowd at Philadelphia's Gay Community Center. Katz's 690-page book, *Gay American History*, was published by Thomas Crowell Co. last month as is the most exhaustive study of the history of lesbians and gay men ever published in this country.

The point of writing gay history, said Katz, quoted in the *Gayzette*, is not to compile a who's who of famous gay Americans. The object, he said, is to investigate court records, medical journals, census reports, love letters, explorers' accounts, newspaper articles, fiction and other bits of evidence to see how society dealt with gay relationships and to examine how people interacted.

"I think what we need is not (simply) positive images of ourselves, but deeper, more complex images," Katz said.

DOWN DALLAS WAY

DALLAS, TX — Dallas' gay community has responded strongly to what many call "systematic harassment" of gay people in that city. According to the *Advocate*, harassment began with a vice squad raid on a bathhouse in which five men were arrested on charges of public lewdness. The director of the police vice squad was then quoted as saying that he would step up "inspections" of Dallas' 24 gay bars.

The community quickly set up a new organization — the Dallas Organization for Individual Rights — to fight what it called "selective enforcement" of anti-gay laws. The Dallas branch of the American Civil Liberties Union pledged assistance and, at a rally of 400 people, Rev. Troy Perry stated, "Gay people should refuse to allow ourselves to become the new 'niggers' of America."

CANDIDATE KOCH?

NEW YORK — US Rep. Edward Koch told the New York Gay Political Union that he had "every intention" of running for the Democratic nomination for Mayor in the next election. Koch, a co-sponsor of the National Gay Rights Bill, recently attempted to persuade the director of the US Bureau of Prisons, Norman Carlson, to permit gay publications in federal prisons. Koch promised the group that he would re-introduce the gay civil rights bill in this session of Congress.

New York's current mayor, Abraham Beame, is up for re-election in 1977 and is considered vulnerable because of the city's fiscal troubles.

ANTI-SODOMY LOBBY

SACRAMENTO, CA — A Baptist minister has been named to lobby for the restoration of sodomy penalties in California and against any pro-gay legislation that might be introduced. W.B. Timberlake, past president of the South Baptist General Convention in Southern California, said that his group — the Committee on Morals — has about 500 active members.

HEALTH COALITION

NEW YORK — A National Gay Health Coalition was established at a meeting of representatives of several gay health caucuses on Nov. 14 in New York City.

The primary purposes of the Coalition are 1) to provide the national gay health caucuses with a means for sharing data, experiences and views; and 2) to help the caucuses to work together on common interests and to avoid duplication of activities.

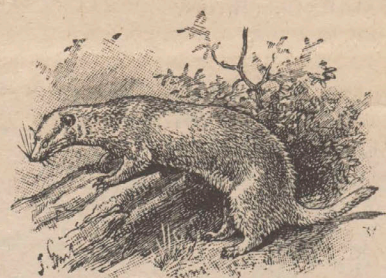
The New York City meeting was a follow-up of the first get-together of representatives of the gay health caucuses held May 30, 1976 in Philadelphia. Attendance at these meetings included officers of the Association of Gay Psychologists, Gay Nurses' Alliance, Gay Public Health Workers and Gay Social Services Alliance. Officers of the Gay Caucus of the American Psychiatric Association are fully informed and supportive of this cooperative effort.

Interest areas of major concern to two or more of the caucuses are:

1. professional licensure (definition and practical significance of the licensure requirement of most states of good moral character);
2. education of the public;
3. education of health professionals;
4. assisting mainstream health services to be responsive and acceptable to gay people;
5. research needs;
6. assisting information, referral and counseling services for gay people;
7. alcoholism and drug addiction in gay people;
8. relationships to third world gay people;
9. special problems and needs of elderly gay people;
10. promotion of federal civil rights legislation.

The next meeting of the Coalition was tentatively set for May 21-22 in Boston.

Anyone interested in receiving the minutes of the first two get-togethers and notice of the next one, should send two stamped self-addressed business size envelopes to Walter J. Lear, 206 N. 35th St., Philadelphia, PA 19104.



SYRACUSE GAYS DISBAND

SYRACUSE, NY — The Gay Citizens Alliance of Syracuse has decided to disband after the resignation of its president Bill Purdy. The group, which was formed in March 1975 in a split within the Gay Freedom League, was the major gay liberation organization in this large upstate New York city.

The Citizen's Alliance had published a monthly newsletter and later the *Syracuse Gay Times*. Its present publication, *The Alternative*, will continue as an independent newspaper. The group's gay community center — the Lambda Center — opened in 1976 and folded six months later.

GAY MEN'S CENTER

BOSTON — Members of the Gay Men's Center have greeted the gay community for the New Year. "So begins a new year for all of us. The Gay Men's Center expresses our gratitude to the support of our members and the gay community. We look forward to serving you in 1977 with the same social and educational programs we have provided and to improve upon them. You can become a member of the GMC on active participation as a donor and pledging money each month or you can just attend a workshop or members' general meeting on a regular basis. Get on our mailing list and receive a monthly calendar of events and our newsletters."

Men's Center activities are continuing with the Gay Topics rap, meeting every Wednesday at 7:30 p.m. Meeting also on Wednesdays is the theatre group. The GMC is planning showings of *Bus Stop* and *Rebel Without A Cause* (see calendar) plus a discussion of Alcoholism and Gay People.

Jonathan C. is currently planning a proposed weekend at Bellows Falls, Vermont, in February. Anyone interested should call Jonathan at 277-2484.

Karen Silkwood — Woman Who Knew Too Much?

By Neil Miller

OKLAHOMA CITY, OK — Officials of the Kerr-McGee Corporation and the Federal Bureau of Investigation used accusations of Karen Silkwood's bisexuality to discredit her and to attempt to thwart investigations into her death, *Rolling Stone* reports in its Jan. 13 issue. Silkwood, a laboratory analyst at one of the ten plutonium plants in the US, died on Nov. 13, 1974, when her car went off the road on Highway 74 near Oklahoma City and smashed into the wall of a culvert. When she died, Silkwood was on her way to meet with a *New York Times* reporter to give him information on abuses — perhaps regarding a nuclear smuggling operation — at the Kerr-McGee nuclear power plant.

The Oklahoma Highway Patrol has ruled Silkwood's death accidental, claiming that she fell asleep at the wheel. However, A.O. Pipkin, an accident specialist who is an investigator for the Oil, Chemical, and Atomic Workers International Union, asserts that he had uncovered evidence to prove that the young woman's car had been forced off the road by a hit-and-run assailant. It was further revealed that Silkwood had been contaminated with plutonium at the time of her death, and that a manila folder, found near the car by a patrolman and tossed back into the car, was missing.

Since her death, the Silkwood case has become a *cause celebre* in anti-nuclear power and feminist circles. Her case has been taken up by the National Organization for Women (NOW) and was the subject of two proposed congressional investigations. The case has also been — according to the harrowing *Rolling Stone* article written



by Howard Kohn — the focus of a major "cover-up," linking the Kerr-McGee company, the FBI, and the Justice Department.

According to the extensive *Rolling Stone* piece, the issue of the young anti-nuclear activist's sexuality was used to discredit her from the beginning of the case. James Reading, security chief at the \$1.5 billion dollar Kerr-McGee nuclear complex, reportedly told FBI investigator Larry Olson that Silkwood's allegations about the company could not be believed because she was bisexual. "Lesbians don't care, they'll do anything," he is said to have told Olson. However, Olson continued a thorough investigation into the case until he was reportedly thwarted by higher-ups in the FBI.

The issue of Silkwood's sexuality was again raised by security chief Reading when *Nashville Tennessean* reporter Jacques Srouji began to investigate the case in 1975. Later, when US Rep. John Dingell — who chairs the House Small Business Subcommittee on Energy and the Environ-

ment — agreed to hold hearings on the Silkwood case, FBI officials attempted to get Dingell to halt his investigation. "They reminded Dingell of his tenuous jurisdiction in the case and provided yet another recounting of Silkwood's unconventional sex life," writes Howard Kohn.

The *Rolling Stone* article emphasizes that the attempt to discredit Silkwood on the sexuality issue was part of many attempts to discredit anyone who tried to investigate the case. Jacques Srouji's long-time association with the FBI was exposed shortly after she became involved in investigating the case. She was soon fired from her job at the *Nashville Tennessean*. Later more attempts were made to smear her — alleging that she was a Soviet agent and that she had been discharged from the Army for psychiatric reasons.

Rep. Dingell's investigation of the Silkwood case never took place after it was revealed on July 21 that a Mafia call girl in suburban Detroit had named Dingell as one of her clients. Dingell was stripped of his subcommittee chairpersonship on Dec. 7 of this year as a result of his "indiscretions." Hearings on the Silkwood case, originally scheduled for Dec. 2, were postponed and now will never take place. "My first reaction," said one Dingell staffer after the prostitute's revelations, "was that the FBI had decided the best way to deal with Dingell was to smear him like everyone else."

Kohn's *Rolling Stone* article documents what the author sees as a massive "cover-up" that apparently has support from high US officials and from Kerr-McGee officials. Why? According to Kohn, Silkwood

apparently had information on a smuggling ring at Kerr-McGee and had proof that 40 to 120 pounds of plutonium were missing from the plant. "Because Kerr-McGee is charged with keeping a close watch on the plutonium, it seems likely that any large-scale smuggling would have involved complicity at the company's upper levels. Someone would have had to falsify records, lie to AEC inspectors and locate black market buyers," Kohn writes. Silkwood may have stumbled upon the falsified inventory reports.

One reason for the FBI and Justice Department role in covering-up the case could be, says Kohn, that they wanted to avoid "a scandal that would jeopardize the nuclear industry's credibility." However, another theory is even more striking. FBI investigator Olson claims that he learned that Kerr-McGee had sent a shipment of plutonium, not on regular consignment, to the "Special Projects Program" in Hanford, Washington, a few weeks before Silkwood's death. The Hanford facility, as far as is known, does not have a "Special Projects Program." "One theory, to which some nuclear experts subscribe," writes Kohn, "is that the CIA diverted this shipment to Israel."

Did Silkwood discover records that might lead to a revelation that the CIA or someone else was smuggling plutonium overseas? We may never know. As FBI investigator Olson says, "The FBI will never tell you the truth. They can't afford to. Just forget the whole thing. Give it up. The thing is so complicated you'll never figure it out. You'll just go crazy trying."

Soviet Director Remains in Jail for 'Homosexuality'

(Reprinted courtesy of News West)

By Alan Bowne

NEW YORK — January will mark the second anniversary of the arrest and imprisonment of Soviet film director Sergei Paradjanov on charges of "homosexuality," an offense carrying a maximum five-year sentence under Article 154-a of the Soviet Criminal Code.

In 1975, sporadic reporting of the case was to be found in the *London Times*, the *New York Times*, *Le Monde*, and *Variety*, but after an initial outcry, nothing has since been said of the matter in the Western straight press.

In that same year a petition for the director's release was signed by such international notables as filmmakers Fellini, Visconti, and Truffaut, and the American novelist John Updike. The petition was ignored by the Soviet government.

Paradjanov is the director of the internally acclaimed *Shadows of Forgotten Ancestors* (1965) and a 1969 film, *The Color of Pomegranates*, which is still banned as subversive in the U.S.S.R.

It was apparently this latter film — a paean to Ukrainian nationalism distasteful to the centrist Soviet regime — that first brought Paradjanov into conflict with communist authorities.

Prof. Herbert Marshall of the Southern Illinois Univ. at Carbondale, a leader in the American campaign to protest Paradjanov's conviction, has speculated that the charges against the filmmaker — "homosexuality," speculation in foreign art objects, and corrupting a Ukrainian youth who committed suicide — were trumped up to obscure Communist Party hatred of Soviet nationalities.

The problem of nationalities — minority peoples who, like the Ukrainians, are culturally distinct in the vast Russian ethnic amalgam — has since Stalin provided numerous occasions for internecine contention and reputedly repressive Party measures within the Soviet Union.

Indeed, Paradjanov joins a long list of artists and intellectuals arrested in the Ukraine for speaking out against the mass arrests and closed trials that have occurred in Kiev since the late sixties, according to SMOLOSKYP, a Baltimore-based organization devoted to "defense of human rights in the Ukraine."

But Walter Streng of the National Coalition of Gay Activists here points out that the Soviet law against "homosexuality" poses a problem at least as severe as the oppression of Soviet nationalities.

Streng observes that it is not only conservative or militaristic rightist regimes that gay people are persecuted. The fact that "the fear of sexual freedom" is rampant in movements progressive as well as reactionary seems to the activist to point up the truth of the Rita Mae Brown statement: "Left or right — no one wants dykes and faggots in their midst!"

Gays with a visceral commitment to progressive leftist social goals, to the overthrow of repressive sexual and economic structures, and to a revolutionary creed, see in the Paradjanov case the contradictions engendered by a "closed" economic system, one that is little more than state capitalism, in which the bourgeois ideal of the nuclear family is as sacrosanct as it was under the czars.

"Here is this talented artist," says

Streng of Paradjanov, "considered by critics in Russia and abroad to be the presiding genius of the Soviet cinema. He has taken his stand against the state oppression of minorities in his own country, but because he is a homosexual, leftists here sweep his case under the rug. Paradjanov's an embarrassment."

Paradjanov's case is also a chilling complement to the degeneration of Marxist values in the Soviet Union. In *The Communist Manifesto*, Marx and Engels wrote of the "communality" of sexual relations as an adjunct to a proletarian revolution.

'P' for Perversion Strikes Marquees

DALLAS, TX — The Dallas Motion Picture Classification Board, which rates films for young people with letters like S ("sex"), V ("Violence"), D ("Drugs"), N ("Nudity"), and L ("Language"), has added a new classification — P ("Perversion"). The board, which meets every Wednesday and views up to one to five films a week, decides whether films are "suitable" or "not suitable" for young persons. Only films which have been rated "PG" by the national Motion Picture Board (MPAA) are considered by the Dallas group.

The "P" question, according to the mass-circulation *Dallas Morning News*, first arose when the board saw the action film *Swashbuckler*. In that film, an effeminate villain keeps a male friend with him at all times. There was no explicit homosexuality in the film, however. The next film that caught the board's attention was the homophobic film, *Norman, Is That You?* Since there is no explicit sex in the film (in which two Middle American parents

In *Das Kapital* and elsewhere Marx decried the dehumanizing influence of the family institution and considered arguments according to "nature" — as if man were bound by "natural" instincts beyond his control — to be anathema.

After the Russian Revolution of 1917, and until Stalin's take-over, there were in fact no laws regulating consensual sexual behavior among adults in the Soviet Union.

In Paradjanov's case the torturing of the progressivism of Marx is therefore striking: "homosexuality (between

(Continued on page 11)

discover that their son is gay), the board was unable to rate it according to its previous classifications.

After the board viewed these two films, the "P" category was born.

The newspaper quoted one board member as saying, "The board is terrified that if a youngster sees anything resembling homosexuality on the screen, Dallas will suddenly turn into the Sodom and Gomorrah of the Southwest." Another board member — the mother of two — said, "I thought adding 'P' to the list of exceptions was insane. But I was outvoted. Children today are aware of everything, including homosexuality."

Dallas is the only city in the country which has such a board. Memphis had a movie classification group but it was declared unconstitutional last year.

One board member who attacked the "P" classification defended the Board itself. "It proves Dallas cares about its youngsters. It's a rather nice thing to say that you have 26 adults willing to advise other parents. It's an upper."

editorial

Hope for the Military

This week brings the first good news that gay people serving in the United States Military (and those who once served) have received in some time. First, an AFL-CIO union — organizing military personnel on military bases — has come out in favor of the right of servicepeople to their sexual preference. The union's organizing drive is now only in its beginning stages and is sure to be a focus of national attention in the near future. The activities of labor unions in France in the same area have created a major stir in that country. The fact that this union is willing to add sexual preference to demands like higher pay and other economic and social concerns should give a new emphasis to the gay struggle within the armed forces.

For gay veterans of the Vietnam period who left the armed services with less than honorable discharges, the news that the incoming Carter administration is

considering upgrading discharges from that time is certainly welcome. In fact, the amnesty or "pardon" issue is the first test of the Carter administration's attitudes toward gay people. If Carter decides to establish discharges for homosexuality as a "class" of discharges to be upgraded, it will have a major impact on the lives of thousands of lesbians and gay men who served during the Vietnam War years. "Bad discharges" can have extremely detrimental effects on the rest of people's lives, especially when it comes to finding a job in an economy already plagued with high unemployment.

During his Presidential campaign, candidate Jimmy Carter stated that homosexuals should not be "singled out" for "special harassment." The amnesty issue — while not challenging the basic right of the US Military to dismiss homosexuals — still offers the President-elect a chance to make good on his promises.

community voice

publish those names!

Dear GCN:

I was surprised to learn (Bouquets & Brickbats, GCN, Jan. 1) that 20 out of 25 Harvard Square businesspeople refused a free GCN supplement write-up. I was even more surprised to realize that GCN had foregone the opportunity to print the names of those 20 'phobes (and the 5 non-dissenters). The Cambridge gay community, while not quite as large, concentrated, or omnipresent as those elsewhere, would surely be interested in knowing exactly WHICH of our friendly neighborhood bloodsuckers screamed homo and which didn't. Most of us would prefer having our money "tolerated" by someone who also sees fit to "tolerate" the person spending it.

On behalf of thousands of gay Cantabrigians, please let us see your roster of votes.

Thank you,

Greenfox

for the public record

Dear GCN:

I have one important difference with Ken Withers in his article based on my book *Gay Liberation and Socialism: Documents from the Discussions on Gay Liberation Inside the Socialist Workers Party (1970-1973)* (GCN, Dec. 11, 1976). My decision to make public documents I and others wrote during these discussions — documents the SWP has kept under tight wraps for three years — in no way "violates a journalistic sense in men." Nor is it "like printing personal letters." As one who contributed more than a small amount of those documents, and as one committed to Truth, not expediency, I considered it my duty to put on the public record what was written in the most complete and useful contribution by any left-wing party (not to mention the Republocrats and their like) to the theoretical and strategical issues posed by the struggle of homosexuals to date. There's nothing "personal" about these documents. Most of them were written (regardless of the point of view of the authors) with a view to participating in what everyone recognized to be an historic discussion. If the SWP is unhappy that I have thereby exposed the hypocrisy and mere liberalism of its present position, that's its problem, not mine. I published these documents primarily for the growing number of socialist-minded gay activists throughout the U.S. and Canada — not, as

Withers suggests, for those gays who presently find themselves working for the SWP instead of our struggle for sexual freedom. I leave it to the SWP to explain how it can justify withholding from the working-class movement the contributions made to this discussion — and even the true nature of its present position on gay liberation.

I would appreciate your telling your readers (again, since the review omitted this, that the book can be ordered for \$6 (postage included) from me at 316 E. 11th St., NYC 10003 (pre-payment required). I have printed 100 more copies, and they'll soon be exhausted.

Yours for gay liberation,

David Thorstad

(Ed.'s note: See last week's letter from Mr. Withers re: error. The article should have read "me," not "men.")

racist quote

Dear GCN:

Your article, "Gay Professor Murdered in Boston" (Vol. 4, No. 26) irritated the hell out of me because of your unexplained quote from the *Boston Globe*. It was irresponsible and racist for the *Globe* to print the rumor that Favat had "a preference for black men," as fact. It never prints the racial preferences of murder victims if they are white. But a straight/white/male newspaper like the *Globe* can be expected to make insidious racial innuendos — despite its liberal reputation and even though such editorial slurs are more characteristic of the *Herald*. But et tu...?

Lionel Cuffie

no forgiveness

Dear GCN:

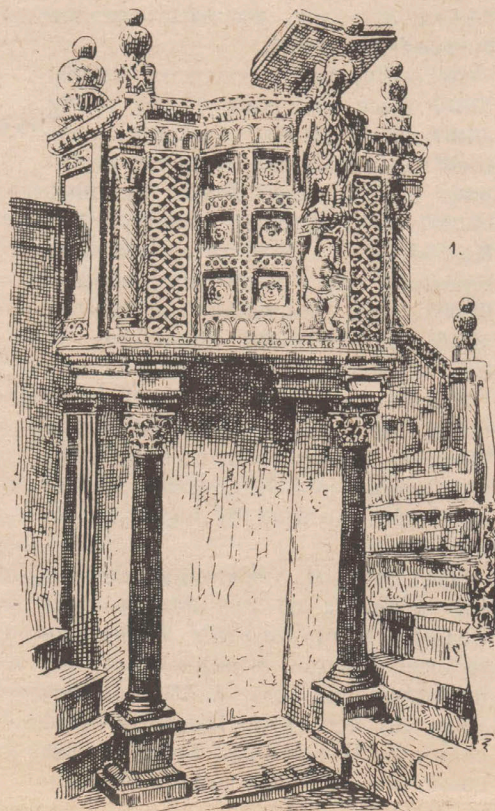
In a recent letter to the editor about the Rainbow Discotheque, it was said that all should be forgiven. Should it?

Well, they did give us one of the finest disco clubs that Boston has ever seen. They did let us get it going and sold us membership cards for \$5, if we got them or our money back. They did show some prejudice at the door.

And don't forget after we did get it going, they gave it to the straights. Now they want us back, so said one of their employees, Bill Ralph. Personally I think the gay community is too good to go back. They have done too much to be forgiven.

Ex-Assistant Manager
Eugene Medeiros

P.S. If you're a woman, don't even try to get in.



predatory atmosphere

Dear GCN:

In response to the letters from Kent Barclay (12-25-76) and Paul D. (1-1-77), I, a present Project Lambda member, am forced to speak my piece.

First in regards to Kent Barclay's letter. I don't agree that the Round Table's move was "pernicious." The day any chicken queens from "outside" enter the Project is the day it closes. To the best of my knowledge (and I have talked to many Men's Center friends including Bob Nunziato), the Center is a predatory atmosphere to many "chickens." It was frequented by many such men. I am not running down the Center, just some present and former members.

In response to Paul D.'s letter (1-1-77), I agree completely. I have also grown due to Project Lambda and expect to be involved for a long time.

Thank you,

Kevin G.

rainbow 'rip-off'

Dear GCN:

Recently a Christmas party was held at the new Rainbow Room in an attempt to regain the confidence of those gays who made 15 Lansdowne Street what it was. My skepticism was not unique within the gay community, but a letter pleading for a second chance (GCN, Dec. 18, 1976) by a staff member of the Rainbow Room had given me a second thought. So I proceeded to make reservations as requested in their ad in GCN and ran into a very unfortunate situation.

I told the woman taking reservations that my lover, Shelley (a male), and I were interested in attending. Strangely enough reservations were no longer being taken, she answered. Then why take our names, I questioned. She replied with the news that 15 Lansdowne Street was also having a big bash. I expressed my disinterest and frustration before I hung up.

Not satisfied with her reasoning, I called a friend who was to attend the party to let him know that we couldn't get reservations. He told me he made reservations after I did, and that there was no problem with his request.

Disturbed and confused by this time, I called a second time giving the receptionist a pair of fake names so as not to be recognized and refused again. The names Ralph and John somehow worked wonders. Our reservations were gladly accepted. At this point I explained to her that I had just called only 45 minutes earlier and that my reservation requests were refused. I continued, asking her how, as a woman, she could discriminate not only against other women, but even against men with androgynous names such as "Shelley." After a long nervous pause, she explained that it was an exclusively gay male bar and the management's policy, and that she couldn't discuss it any further.

We showed up and were admitted that evening for our first, and last, view of the "spectacular" Rainbow Room. Reservations were never even mentioned; however, we were required to fill out a mailing list postcard. I wondered to whom this list would be sold and at what price. The "free" admission into the Christmas celebration as advertised in the full page ad (in GCN) cost each of us a dollar.

It is clear that the same discriminatory "rip-off" management by John Addison, which resulted in the gay community rejecting 15 Lansdowne Street, is continuing in full force at the Rainbow Room. My hope is that the gay community will gain enough insight from my experience to draw their own conclusions.

Sincerely, and in gay unity,

Alan and Shelley
Cambridge, MA



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community voice

round table replies

Dear GCN,

This is in response to a letter from Kent Barclay.

Barclay's letter is a long one, not only in words, but also in the distance by which it is separated from the spirit of The Gay Men's Centre.

There are those of us who hold that we should not dignify such a tirade with a reasoned reply. However, since there are mis-statements of fact in the letter, we are constrained to reply, fully aware that it isn't possible ever to catch up with all the misrepresentations.

What actually happened was this: at several Round Table meetings the problem of what to do about the reckless and inconsiderate behavior of one person in regard both to the Center and to one or two young people was discussed. These were not enjoyable sessions. We are, obviously, poorly equipped to deal with such hostility as is evident in Barclay's letter. It is simply not our style. Also, the obsession with personal sexual gratification which has its place *elsewhere* is not what the Gay Men's Center is all about.

After extended and sometimes agonizing discussion, it was decided that the only way of protecting both the Center and the young persons involved was no longer to admit people under 18.

The laws of this Commonwealth in regard to alcohol discriminate against young people. The Gay Men's Center is not "a non-alcoholic meeting place." In an atmosphere of mutual trust, love and caring we were not previously concerned about the presence of young people and alcohol. That atmosphere was unfortunately destroyed.

We should like to make our own appeal to the gay community. We are quite well known by now, both individually and collectively. Our style has been very open. Round Table meetings sometimes have more non-Round Table members than members and we greatly value their input. At the meeting at which the vote was taken not to admit persons under 18 there was input from Center members who were not Round Table members and they, like the Round Table members were on both sides of the fence.

We recently appealed to our membership for even greater participation, using these words: "The increasing participation of all sorts and conditions of men, the exchange of ideas, the glimpses of people in various stages of doubt, acceptance and joyful participation, and, yes, even the arguments have been really wonderful for us."

"Such experiences are too exhilarating to keep to ourselves. We would like to share them with more people. Specifically, with you."

THAT is what WE think that The Gay Men's Center is all about.

Sincerely,
THE ROUND TABLE

truth as i see it

Dear GCN:

I read with avid interest and great dismay your response to my coverage of the Fourth Annual GAU Conference (GCN, Dec. 11, 1976), and feel that a number of matters ought to be straightened out. First of all, despite Mr. Russo, a great majority of the Women's Caucus did indeed vote to withdraw from the New York Chapter of the GAU, and they have, by implication, proclaimed their autonomy from the national organization as well. The Women's grievances were directed against the Conference Committee and against the pattern of male domination which they alleged characterized the GAU-IV Conference as a whole. The fact that a minority of women have decided to stay with the New York organization does not in any way minimize the growing trend toward feminist withdrawal from GAU-NY and from GAU as a whole, a trend which has made itself clear both in this year's split and the overall decline of female participation. In any event, I thought I had stressed sufficiently the voluntary nature of the decision to withdraw and the fact that joint participation between men and women was not ruled out in the future.

As for the second objection, I remember Jim Levin's being introduced at the Closing Session as "co-chairperson" of the Closing Session and that is exactly how I wrote it up. (How it came back from the printers as "Chairman" is beyond me.) In any case if the GAU administration is



unclear about what its leadership is to be called (which is part of the crisis of communication), then GCN can hardly be expected to straighten out these matters for them.

As for the third objection, I stand corrected. It was the Socialist Caucus and not the Men's Caucus-NY which issued the statement in support of the Women's Caucus. The cause of this error is a source, who will go unnamed, who claimed to represent both caucuses. My mistake.

In closing I must indicate my resentment at this questioning of my integrity as a journalist. During the conference I attended nearly two-thirds of the panels, and conferred extensively with at least a half-dozen panelists, and many others intimately involved in the functioning of GAU. I think I had a pretty fair idea of what I was talking about and its implications for the future of the organization. Division between men and women has long been the singular downfall of gay organizations in New York City, and the organizations behind the GAU-IV conference are no exception. The way to deal with this division is not to minimize it or deny its existence, but to explore and own up to its underlying causes, and examine all sides of the issues, as I tried to do in my article. My function as a journalist is to present the truth as I see it, not what the GAU public relations apparatus claims is the truth. The criticisms that Messrs. Levin and Russo have directed at me are perfect examples of the

defensiveness, infighting and the nitpicking that are leading to the undoing of GAU.

Respectfully,
Thom Willenbecher

very much alive

Dear GCN:

I am a lesbian from Project Lambda. I would just like to let other gay youth know that the Project is still very much alive, despite the comments of a few people.

We have a small but active membership which has no intentions of becoming defunct. Our doors are and always will remain open to all gay youth. I wish Kent Barclay would take a look at the facts.

Project Lambda is more facilitated in helping gay youth deal with the obstacles of being *young* and gay in this society than a "chicken queen" wanting to "suck off" a sixteen-year-old boy at the Gay Men's Center.

I have no guilt about writing this letter, because I know the facts. I've seen a young gay boy from the Project really get fucked over at the Men's Center. I just don't want to see anybody else take the same track as he did.

Thank you,
Kerry G.

speaking out

By Bruce Michael Gelbert

When I was growing up, my family made me aware that to be a Jew in a gentile society was to be in a sensitive position indeed. If a Jewish person acted reprehensibly, the repercussions would be felt by all of us. Similarly, women and third world people have been made aware that the general public finds it convenient to view the words and deeds of individuals as the group's responsibility. All too familiar, then, are the Gay people who promote conformity for the sake of societal acceptance and urge us to "be careful, don't rock the boat." (If one can be said to be defined by one's enemies, "us" here equals, I suppose, "Gay spoilers.")

As a graduate of the New York Gay Activists' Alliance's defunct Community Relations Committee's school for neurotic peace-treaty composers, I am well aware that devoting a major part of one's attention to keeping "our image" untarnished is a truly thankless task. Gay people are a sufficiently diverse mixture as to be eternally in danger of stepping on each other's concepts of what constitutes the politically correct face to present to the public. One wants to come to the point of accepting it as one's functional principle that the public — generally — be damned. But, breathes there the Gay who is so immune that s/he does not wince at some of the things relating to us that become available for universal consumption?

We seem, generally, to have progressed from the extreme dogmatic position that the prevailing "Gay is infallible" tone must permeate anything said or written by and about us in order to combat traditionally internalized oppressive societal attitudes. We appear, now, to be veering away from the suppression of the needs of the individual for the good of the group that characterized the beginning of the activist phase of Gay Liberation and toward a necessary self-evaluation, criticism and improvement in light of the things we learned then. A guiding principle of five

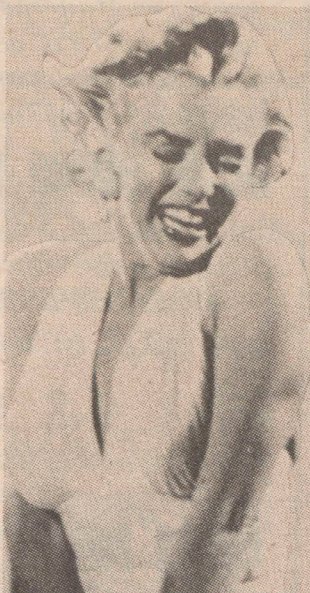
to eight years ago might have been don't criticize unless you can also propose a solution; above all don't wash our dirty linen where heterosexuals might be lurking. We are now allowing ourselves, in this day of re-examination, the freedom to, if necessary, be negative. We are realizing the importance of expressing frustration with some aspects of Gay life even as we are in the process of creating it and are not afraid to give "I don't know" as an answer if we've no alternative to suggest.

It occurred to me while rereading an article of mine that GCN published in the December 11th issue that one could read those words and conclude that I have a strong dislike for my Gay brothers. Five years ago I wouldn't have allowed myself to write an article that could conceivably be so interpreted without balancing it with a quantity of rhetoric blaming the heterosexual capitalist pig state for the characteristics that distress me. The frustrations I expressed needed an airing — the criticisms must be spoken if the game-playing and the macho facades we are using to keep distances between us are to end. The Gay press seemed an entirely appropriate place to give vent to these feelings. I think it is interesting to note that an article on the New York steambaths, containing some criticisms of Gay men, which Arthur Bell wrote for the "Village Voice" (which has all but lost its alternative status and must be deemed straight press) provoked some movement figures here to comment on the inappropriateness of flailing our foibles around in those pages.

At any rate, when one spends virtually all one's time, at work and at leisure, with Gay people, heterosexuals come to seem to be part of such a separate and irrelevant world that not only are the people one likes the most Gay, but so are those that give one the most displeasure. Gay is good but it can be even better.

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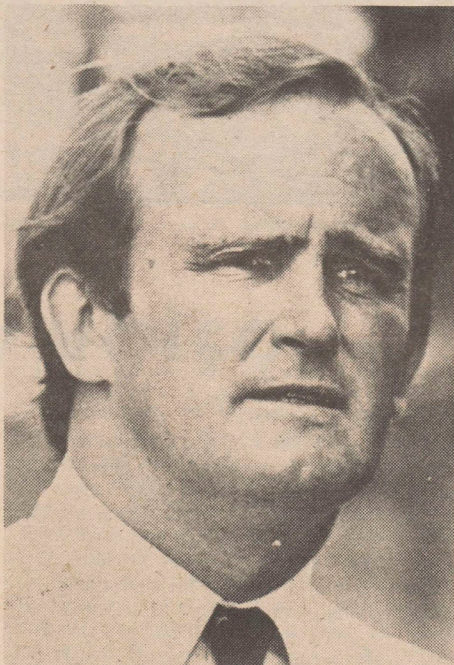
Massachusetts Congressional Delegation on Gay Rights

Note: From time to time, GCN will reprint excerpts from statements issued by various members of the New England area's congressional delegation on the issue of gay rights. Most of these statements were originally contained in letters written to the legislators' constituents. If you have written to your federal officials on the subject of gay rights (the federal gay rights bill is now called H.R. 13928) and received a reply, please send it to us and we will retain it for use in a future article.)

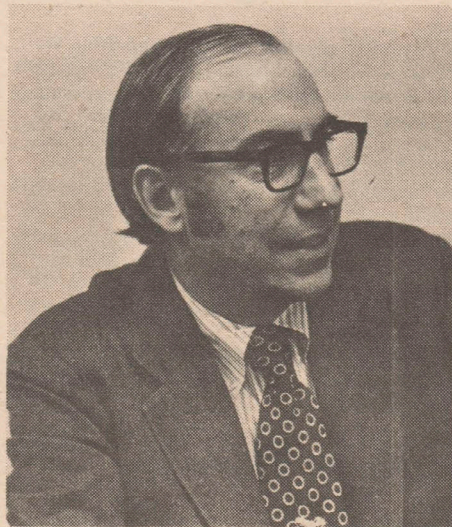


SEN. EDWARD W. BROOKE (R-MASS.) "I have consistently opposed discrimination of this nature and have had my staff meet with interested groups to exchange ideas on how to deal with the problem . . . I will work to see that this issue received a full airing in the Congress."

"Unless and until it can be established that the personal and private lifestyle of such members of the Armed Services interferes with their ability to do their job competently and loyally, the present policy is benighted, self-defeating, and not in the best interests of the United States of America."



MICHAEL J. HARRINGTON (D-6th Dist.) "This legislation is long overdue. With an estimated 20 to 30 million homosexuals in this country, the importance of preventing continuation of the discrimination to which gay people have traditionally been subjected can no longer be ignored. And even if homosexuals were only a small minority, the issues, in my opinion, would be the same . . . Those issues are the right of the individual to privacy, and the right of a person to choose his or her own sexual orientation, and the freedom for consenting individuals to engage in private affectional relationships of their own choice."



GERRY E. STUDDS (D-12th Dist.) "There should be no fear about this bill if people understand it. It's part of elemental civil rights. It involves the basic question of privacy . . . Just a note to let you know that I have become a co-sponsor (of the federal gay rights bill)."



PAUL E. TSONGAS (D-5th Dist.) "Discrimination at any level for such arbitrary reasons is, at best, medieval, and certainly has no place in our laws. I intend to vote in favor of this legislation when it comes to the floor of the House."

Carter

(Continued from page 1)

Going to Court

Despite the potential of action by Carter, a suit is now pending in US District Court in Washington, D.C., which challenges the military's right to grant less than honorable discharges to homosexuals. Judge George L. Hart, Jr., considered one of the most conservative judges on the D.C. bench, has asked the Secretary of the Navy to come up with a reason why the Navy has a policy of giving gay prisoners "bad discharges." However, neither the Carter pardon, should it be

instituted and widened, nor the District Court suit challenges the essential right of the military to discharge people because of their sexual preference.

Carter is expected to make a decision on his amnesty program during his first week in office. Although President Ford promised the widow of Michigan Senator Philip Hart that he would reconsider amnesty, it is doubted that he will do so. However Tom Wicker noted in the *New York Times* that Ford's pledge to reconsider "will put more pressure on President-elect Carter to go beyond his pledge of a pardon for draft resisters only."

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Your Fantasy or Mine?

By Robert Chesley

A few years ago an ad appeared in *Penthouse Magazine*: "What turns you on?" The ad asked readers to send in detailed descriptions of their sexual fantasies and fetishes. There were thousands of responses to the ad, many of them from people who were isolated and severely oppressed by shame and guilt about their secret sexual desires. The responses to the ad formed the basis for a small but vital and important liberation movement, a unique group which calls itself The Project. Located in the SoHo district of New York, The Project offers a weekly theatrical presentation of sexual fantasies, particularly S&M fantasies, called "Another Way to Love," and a weekly workshop in which members of the audience are encouraged to discuss their sexual fantasies and present them in theatrical form — to come out of the closet, so to speak. The Project also has a sexual fantasy library and a counseling referral service.

The directors of The Project, Leil Lowndes and Chip Durgon, are committed to reaching out to isolated individuals who cannot accept their sexual fantasies, and to bringing them the message that they are not alone, that they are not the sick or loathsome creatures they feel themselves to be. This, I feel, is strictly parallel to the efforts of the gay liberation movement to reach out to the closeted lesbian or gay man who cannot accept herself with the message that gay is good. The problem is not that fantasy — even bizarre fantasy — is an illness, any more than homosexuality is an illness: the problem is society's taboo on at least certain types of sexual fantasy, and the resulting self-oppression of the fantasist.

Some of the letters received by The Project, both from the original ad and since, are read as part of the show. They are terribly poignant, all the more so for the surface strangeness of some of the material they contain: a man desiring to give enemas to "beautiful girls," or to be given enemas; a man who fantasizes women as rubber dolls, and desires to wrap them in rubber shower curtains; men who are aroused by amputees and paraplegics; a woman who fantasizes herself as a queen humiliating her husband by making love with her male harem in front of him, and who concludes her letter by saying, "My fantasy sexual life has become so varied and so beautiful that



Leil Lowndes and Chip Durgon, directors of The Project in New York, stage some of the fantasies that the audience suggests.

my real sexual life could never equal it;" a man aroused by the idea of a blindfolded "girl"; or another who is excited by whipped cream. Lowndes and Durgon believe that the first step is to clear away shame, guilt, secrecy and the aura of sickness, and to win acceptance of oneself and one's fantasies, no matter how bizarre, by stepping out and realizing that one is not alone.

This first step is accomplished beautifully, if in a small way, by the theatrical presentations at The Project and the discussions with the audience which follow them. I am at a loss for words to describe what some of the enacted fantasies meant to me as I watched: I identified with the fantasies and recognized on the personal level significant elements in them. This was so even though none of the details of the fantasies presented matched my own fantasy life, and even though the fantasies were all heterosexual and often disturbingly sexist. But of course it is as important not to reject a person's fantasy for political reasons as it is not to reject it for moralistic

reasons. The first step, again, is coming out — and the joy of this is what makes several of the fantasies quite moving, regardless of their content. It should also be said that both Lowndes and Durgon, as well as several of the volunteers for The Project, are good actors, and the show is effective as theater.

The discussions after the show on both the evenings I attended were thoughtful and genuinely exploratory. The atmosphere is friendly, open and relaxed, with the audience on cushions or low couches, and complimentary wine and coffee served.

If individual liberation from shame and guilt about one's sexual fantasies is the first step, what is the second step? What part should fantasy have in our lives? Lowndes and Durgon believe that fantasy can be enjoyed by some as a healthy part of lovemaking; Lowndes openly discusses her pleasure in trying out new fantasies while making love. Others may find little use for fantasy — to each per own. At first I tended to feel that fantasy is a substitute for

more fulfilling lovemaking on a person-to-person level, but I now feel that I have no right to decide this for others. At this point, it seems to me that extreme care be taken not to denigrate fantasy and fantasists; the subject can hardly be explored for what is actually happening on a human level if we start by imposing possibly inappropriate values on it. Gays do not accept the idea that homosexuality is stunted development — should fantasists?

If an aura of sickness still hangs around the idea of sexual fantasy, consider that for a good part of human life — childhood — fantasy and fantasy play are encouraged and recognized as being a valuable part of human growth: through fantasy play the child enacts the dramas going on around her and explores various roles. It is only when children reach puberty that fantasy suddenly becomes taboo. That this is so should be enough to make one at least question any seemingly natural aversion to sexual fantasy or tendency to disparage it. Fantasy may well be a natural and healthy aspect of human psychology.

Lowndes and Durgon believe that everyone has sexual fantasies, perhaps in varying degrees; and the degree to which one is oppressed by guilt and shame about one's fantasies varies according to circumstance. Most of the responses received by The Project were from men who were disturbed by submissive fantasies; men with dominant fantasies are presumably less disturbed by them, as their fantasies do not conflict with their role expectations as men. The content of the fantasies does not, so far as the workers at The Project can tell, vary along class or racial lines: the basic elements of sexual fantasy seem to be the same across the board. This is a tentative conclusion, as all of the data has been volunteered and not collected scientifically, and both extremes of the social scale are poorly represented — members of the upper class tend to avoid talking about their sexual lives, and members of the uneducated lower class are unlikely to articulate their fantasies or write them down. The data collected by The Project is limited in other ways too: it is predominantly, though not exclusively, male, and there is very little data from gays. They are interested in collecting gay fantasies, and would like to get gay people involved; Lowndes and Durgon have asked me to put into this article a request for gay fantasies. If you would like to send in your fantasies, write:

The Project
127A Grand Street
New York, NY 10013

I feel that this might have some importance; a friend has suggested to me that the open exploration of fantasy might supply a meeting ground for gays and non-gays: if non-gays can come to understand the oppression of their fantasy life, perhaps they can

(Continued on page 11)

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The Graduate Comes Out

An Interview by David Holland

When Charles Webb's latest book, *Elsinor*, arrived, finished, from the printer's, it came out at the Continental Baths in New York with a gala promotional party. The invitations read: "black towels optional." I was titillated. Shortly after the early-November affair, *Elsinor* arrived on my desk. I was curious. Arrangements were made immediately, through McGraw-Hill Publishers, to interview Mr. Webb. They agreed and I was delighted. The only task remaining was to read the book which was accomplished in an evening's sitting. Now I was angered.

Charles Webb had earlier written the highly successful book-turned-(mega-money) film, *The Graduate*. The film handled some of the hottest social coals of the twentieth century with both style and verve. There were few of us who could not relate to the pathos-filled self-discovery of Benjamin Braddock. Mrs. Robinson became the new national symbol of bored house-wifery, the Braddocks of quintessential nouveau riche and plastics of all America. Now Webb has tackled a new tiger and thrown its remains to an awaiting public. His slaughtered triumph is the "gay underground."

From the beginning of the book we watch one Laura Foster from the sidelines. We boo and cheer and yell unheard, unattended suggested plays as she cruises the baths — shower-by-shower and room-by-sexual-room — for her wayward husband John. John Foster has left his wife's bed and board for another. His name may (or may not) be *Elsinor*. From there we become observers to the year's best blind and teary-eyed manhunt.

The story evolves through the eyes of woman-protagonist, Laura Foster. We are given an emotional roller coaster ride with a front-row, gut-level seat as she unravels the mystery and the why and wherefores of her missing husband. Laura does not think, she acts; she does not walk, she runs. Her husband's disappearance remains a mystery to the reader as well but the few clues we are given paint him to be calculating, ruthless, and wholly selfish. But of course, he's gay.

Laura's search to retrieve her husband from the gay coven is blocked with lies and detours at every turn. Her children have been impounded like forgotten dogs, her house watched over by neighbors that do not

care, and her only communication with John is through a lawyer's lawyer who bends for no one, especially Laura.

Perhaps through perseverance alone she finds John living in a secluded cottage with his make-amour. Here the gay-bitch emerges — catty, defensive and witty. In *Elsinor*, like Crowley's "The Boys in the Band," we are assaulted with every bitchy gay stereotype imaginable.

They treat her more like a punching-bag than the scared and lonely woman she is. But she rebounds with every Margo Channing-ish slur, being at once Muhammed Ali and Rebecca of Sunnybrook Farm. She has nothing to lose and only her husband, her children, and her life to regain.

The book simmered in me for a week's time. I became more insulted and angered each day. I felt Webb had not explored the gay "phenomenon" as much as he had exploited it. His literary exploration of the baths, his character portrayals, and intrinsically his style, though instantly dramatic, is as instantly damning. I felt exploited; served undressed to the straight audience that may eat the book with relish. A counter-attack had to be prepared. Like Laura, I would fight, undaunted, the prevailing enemy.

At approximately 5:00 p.m., December 14, the contest began. My armor in place, I arrived on the sixteenth floor of the hotel and, with assurance, knocked on the door of the tiger's den. The door opened slowly and a gentle and smiling woman, wrapped in a white wool shawl, greeted me. She beamed and took my hand. No, I thought, this will not sway my cause. From the rear of the room a weary and quiet-looking man rose from his chair, walked to the door, and greeted me similarly. The contestants stood face-to-face. My snarling tiger looked much more like a kitten. His hair fell like a cresting wave across his forehead. His eyes were as soft as his well-matured sportcoat. In all he looked like Mrs. Robinson's young lover just risen from a Rip Van Winkle sleep.

I thought that I should fear this "enemy" now that we were in the arena together but the mood was both warm and welcoming. His two children played quietly on the beds as we settled ourselves into two facing chairs. The night-city outside glistened with a thousand waiting eyes.

GCN: Where did this book begin for you, or rather how did you begin as a writer?

CW: Usually something troubles or attracts me. It compels me somehow to go into it and understand it. I had friends back in college who became gay. I wouldn't say they were attempting to proselytize to me but in a sense that could be said. I became more and more involved in that particular subject. That milieu became one which I felt more and more, I wouldn't say thrust upon me, but rather one of which I became more aware of. This was my way of seeking to understand it.

GCN: And what was troubling you to create this book?

CW: Whether the issues raised by the gay movement should be given the same credence as other minorities; the black movement, women's rights, these are the most obvious . . .

GCN: Were these questions raised by your own "education" or did they arise out your personal social circles?

CW: I would say that it was primarily borne out of a social life and contact with people of various commitments to gay ideas.

GCN: Does this book coincide with legislation you have helped introduce in which the responsibilities in marriage are lessened for the man and the legal implications of that institution more shared?

CW: In a sense it does. I think men are under incredible pressure to do things that they shouldn't really be asked to do, to be super-heroes in many ways in terms of the responsibilities of marriage.

GCN: Did one come out of the other; did the book come out of that situation or vice versa?

CW: It's hard to be too precise but it seems to me that men shouldn't be asked to be such he-men. either in

marriage or as children. They are responsible 100% under law for the wife and children in a marriage, this being one example of it. Things might be a lot better if they were free of this and certain other demands. The bill addresses itself to relieving these.

GCN: The book *Elsinor* ostensibly, or as far as advertising is concerned, tries to deal with the "gay underground," whatever that may be . . .

CW: Of course it exists clearly in the minds of the non-gay world . . .

GCN: So why are using a woman-protagonist, Laura Foster, as the vehicle?

CW: Clearly for a variety of reasons. Fiction presents a challenge to me to successfully portray, and as convincingly as possible, the female protagonist, which obviously draws from much less of the man's experience. An inevitable result of this is better understanding the woman. I also know that every book I write comes out of a need to understand for myself certain sociological phenomena, personal phenomena, etc. *The Graduate* was written right after I got out of college, I was confused, I put that down as a way to understand that. This book — the gay movement, the emergence of that, was not entirely clear to me as far as what its claims were and what my feelings were about it. To evaluate that personally dictated that character setting.

GCN: What claims (of the gay movement) are you talking about?

CW: Its social claims and philosophical concepts . . .

GCN: And what do you perceive those to be?

CW: Well, just the stated ones as far as recognition, in terms of marriage rights, and so forth. These are the particular ones I was interested in and discussing with people, not only gay but anyone who had some opinion on

the particular phenomenon that emerged. This was interesting to pursue for my own enlightenment in terms of whether this was something, in the long run, I felt could be legitimate. In the same way, like we had in the sixties, blacks demanded equal job opportunities, women demanded economic recognition in the career fields. It became something I wanted to delineate in my own mind as far as whether it was of the same order as other social requirements that were being set by other social minorities.

GCN: Who was Laura Foster on a more universal realm, that is, beyond the realm of the content of the book and beyond who she was for you?

CW: She represents a very standard middle-class fixed individual. She is not one with any extraordinary intelligence, not one with particularly high sensitivity to things, but a character reflecting a middle-class point of view.

GCN: Did you use her as a fixed center of normalcy?

CW: Normalcy is a dangerous word but I think one can use the word conventionality, which may or may not be the same in certain person's minds as normalcy, and I would prefer to use the word "conventional." In that sense I would say she was the center of what I consider conventionality about which things revolve.

GCN: You have been quoted as saying that women have more innate intelligence than men on some levels, so then why wasn't Laura presented in such a fashion?

CW: I think she was as far as the kind of intelligence I was considering. She attacked her objects in a way that, for her, were successful. I think intelligence may not be more innate. In my opinion higher intelligence in women extends from simple evolutionary realities such as they are smaller, they are weaker, and they have to cope with

the stronger members of the species. Biologically and evolutionarily this has always resulted in some sort of higher adaptation of the mental intelligence. For a weaker species to somehow cope with a stronger one has always carried with it these intellectual changes. I think this evidence is clear and in the course of writing this book, it appeared to me many of the things that they perceive and understand do go beyond the things which you and I understand.

GCN: What kinds of things was Laura perceiving?

CW: In the case of that particular book I think she was perceiving that it was necessary to pursue her goals in a way that was unfaltering. In her terms she did not give up until she had what she wanted, which was the answer to the question of whether there was any hope. She was not particularly presented primarily as an exponent of this concept.

GCN: I often felt that she was like a starving animal trying to reach for food, on the other side of the fence, which was not there. She did not care about the obstacles and it almost appeared that she did not think of their consequences. Her actions, in other words, did not come across very intelligently.

CW: From my point of view she was motivated by an instinctual urge, having to do with the loss of her mate and separation from her children. From my own experience I have often found it necessary to react that way (emotionally) to situations, so I understand that way of doing it. I don't understand as well the many subtitled, civilized ways; so, to me, it represents an understandable frame of reference out of which, for me, has come survival. I'm sympathetic to that kind of behavior which I have to consider contains the kind of intelligence that is not academic or even socially-proved

intelligence but rather an instinctive intelligence.

GCN: Why did you open this story in a bath-house?

CW: Well I have to be honest with you. It's a kind of scene that most people are intrigued by. It has a dramatic quality and sensational appeal to people who would not be familiar with it, which is most.

GCN: Did you ever consider that to be exploitive to gay people?

CW: No, I never did. It was a setting that was presented with a point of view obviously but nevertheless...

GCN: The point of view being?

CW: The point of view being the juxtaposition between this character and, in her lexicon, what is a very bizarre reference. It becomes no less exploitive than a nudist colony setting or any range of situations.

GCN: Have you ever been to the baths yourself?

CW: Well I had to, of course, to familiarize myself with everything in the book.

GCN: Was that coming out of a need for your own personal discovery or a need to know about it in order to write about it?

CW: To separate those two would be quite impossible so I'd have to answer: yes, yes.

GCN: What I mean to question is: were you there before you wrote the book, or did the idea of the book come about and you decided to include this aspect and therefore, in order to write about it, you went to experience it?

CW: Well, again, I think it emerged simultaneously. I became aware of the institution and was sort of intrigued and interested by it. It's hard to pinpoint chronologically where everything converged on some sort of order.

GCN: Why did you have a woman invade the baths, given that you could have viewed it in two ways: one through the eyes of John Foster, the other, obviously, through Laura's. Why hers?

CW: To me, presenting a novelistic or fictional situation must be done, in a way, which to me could seem the most dramatic. That juxtaposition was the most dramatic I could think of.

GCN: So there was no sociological or psychological meaning beyond the fact that it was a dramatic entrance?

CW: It would be pretentious of me to say there was a sociological significance but I would be glad to say there is a psychological purpose to it. Bringing a woman into this setting, a conventional middle-class type of person, would obviously have an emotional impact on her and that would be the basis of the drama but it would also have ramifications about her psychology.

GCN: I felt that in reading the book, the characters involved, especially the gay characters, were presented in a very stereotypic fashion, that being the quintessential "bitch." Could you respond to that?

CW: I think you have different attitudes, and I present mine fictionally. I guess there are several people who read *The Graduate* who didn't like the fact that the parents were so stereotypic in that case. And the people voicing that were those in the same situation as the fictional characters. I find that difficult to respond to but certainly there will be negative reactions.

GCN: But as a humanist why did you not try to veer away from this presen-

tation? I must say the characters were real, judging from my own experience, but they weren't very "human."

CW: I think the gay movement presents itself as the oppressed element, the misunderstood, and the discriminated against element. There is another way to look at it and that is that there is a very persuasive philosophy being presented and in many ways it is very appealing and attractive and very seductive in many ways to any male.

GCN: What is appealing and seductive?

CW: I think the gay philosophy is, to the American male. My feelings were, whether or not the kind of commitments I had made were ones which would be discharged without examining, in a fairly ruthless way, this very seductive philosophy.

GCN: What part for you is seducing?

CW: It's very difficult, I think, to confront a commitment with a woman over, say, a lifetime and deal with the inevitable difficulties that arise because of the differences between the sexes. In my case it might be very easy to say, "Well, here's a way to avoid all of that." I'm not saying that any one else would choose that as their reason, but for me it appears very easy to wash my

hands of the difficulties that arise from a heterosexual relationship. So working on the book, put at a distance, this working out of this seductive and in many ways appealing philosophy. The "bitchiness" of these characters would have to be explained in personal terms as my way of dealing with this phenomena very negatively so I would not any longer feel the pulls of it. That's a fairly cynical remark.

GCN: I thought John Foster was weak in character.

CW: Well, I'd have to sort of cop-out on the question. As I've said, my total preoccupation clearly was with Laura and I think that was the flaw in the book. There has been one in every book I have written and there are in any book that has been written.

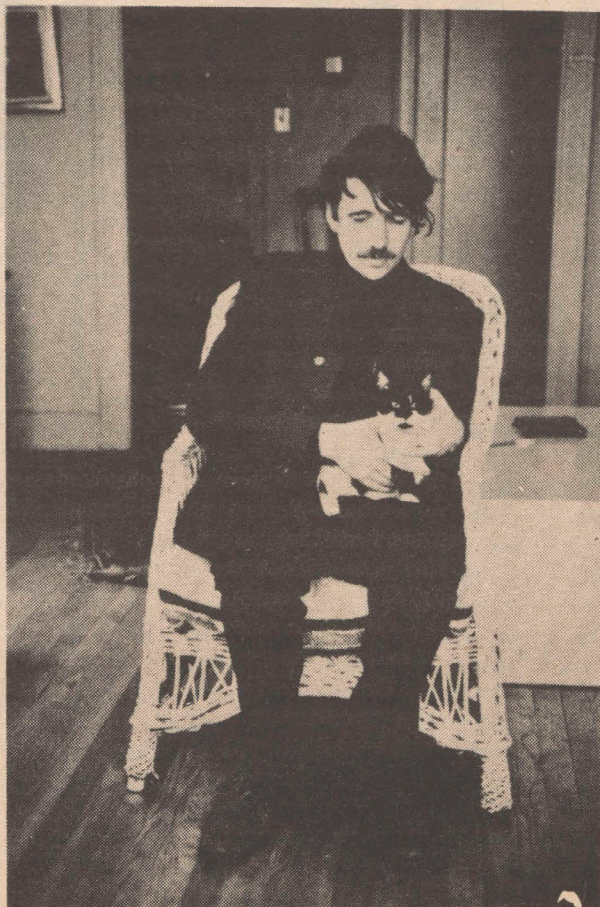
GCN: And what about film rights. Is there anything definite?

CW: It's not definite but I think there is enough interest to say that it's very likely that something will develop in that direction.

GCN: Would there be any changes from book to screenplay?

CW: The husband, John Foster, in that particular book was not very fully drawn. In which case I would like to develop him further. I feel that he, in

"The Graduate was written right after I got out of college. I was confused, I put that down as a way to understand that."



CHARLES WEBB

"The gay movement . . . is very appealing and attractive and very seductive in many ways to any male."

Photo credit: Lynn Braswell

the book, was sort of lost because I was thinking of seeing how close I could come to recreating the woman. Then he did not emerge as fully as he might have. In the course of correspondence between myself and a Hollywood producer, he has suggested that I do the screenplay in a narrative form using John as the narrator of the story.

GCN: Then that is the polar opposite of the form employed in the book.

CW: Yes.

GCN: But when you wrote the book you had the option of presenting the book from either Laura's or John's perspective. Taking Laura's you must present a curious and titilated viewpoint of the gay world. Taking John's you would have to be intimately involved in that. Therefore, because you presented Laura's view you as a person and as a writer come across as more titilated. It's as if you are the voyeur looking down at us and chronicling or fictionalizing this "phenomena."

CW: Are you sure you're not looking down at us? There is a word-play that has to be very carefully used. I would say that if this represents me looking down on you all then I would see it as my reaction to being looked down upon.

theatre

Awards and a Boopy-Doo To You, Too

By Don Shewey

The way to describe "Very Good Eddie" is to say that it is cute — like a puppy or a baby or anything else that is diverting, sometimes amusing, but for the most part useless. Those who crave substantial entertainment from the theatre will have no difficulties passing up this little confection, but for musical fanatics — and there are some — "Eddie" has its attractions.

Written in 1915, the Jerome Kern musical belongs to a style that I suspect was extremely popular in its day, but in 1977 this kind of staging — melodramatic acting, revue-style musical numbers — is a real oddity (the kind of show livingly and accurately spoofed in "Boy Meets Boy"). The plot spawns subplot after subplot, peopled by a large cast of characters (most of them earmarked with a running gag which gets less funny each time it runs by). It all has to do with two newlywed couples — pint-sized Eddie Kettle and his tall, bossy wife Georgina, and beanpole Percy Darling and his teeny spouse Elsie — who happen to be headed for a honeymoon in the Catskills by way of the same Hudson River dayliner. As luck would have it, the couples are promptly separated, with Georgina and Percy stranded ashore and the little people sailing up the river in the company of a kooky singing teacher, her debutante pupils, a dapper Frenchman, and assorted other colorful passengers. The ensuing chase, which climaxes in an upstate

resort lodge, is milked for a dozen songs and every farcical routine in the book until finally it all works out that the little people and the big people end up together where they belong.

Pure fantasyland, but innocuous stuff. The whole idea is, as one of the songs say, "Isn't it great to be somebody's poopsie-woopsie turtle dove?" and I'm not about to argue with that. Virginia Seidel and J.J. Jepson are delightful as the wee pair; when just the two of them are onstage, it's like Shirley Temple and Mickey Rooney. Her boopy-doo voice is weirdly cute, but sometimes her singing comes out too squeaky. Sharon Werner as Elsie Lilly best captures the period style — she sings beautifully and acts with her wrists. Most of the songs are very nice, and a few ("Hot Dog," "I've Got to Dance") are accompanied by spectacular numbers (credit choreographer Dan Siretta).

But the showstopper, the person who temporarily elevates the show from nostalgic fluff to high camp, is Travis Hudson as Mme. Matroppo, the scatterbrained singing teacher. She has two solos that are truly bizarre (sort of like Bea Lillie as a zaftig blonde). Ms. Hudson, by the way, is the only performer who consistently manages to be heard over the orchestra. If you don't mind missing most of the lyrics, and you're a nut for rarely-performed American musicals, "Very Good Eddie" is a nice stocking-stuffer for you. It plays through Jan. 8 at the Shubert.

There is a little too much on the one



"Cope" — the singing and dancing, heart-tugging and mind-moving show unsurpassed during the Boston 1976 Theatre Season.

* * *

It wouldn't be year's-end without the 2nd annual GCN Yays and Boos in Theater, as judged by the admittedly quirky tastes of this reviewer. Standing ovations to the best shows of the year (in alphabetical order): "Don't Bother Me, I Can't Cope" (Charles Playhouse), "Geography of a Horse Dreamer" (Boston Arts Group), "The

Haunted Host" (The New Theatre), "Masques" and "The Munch Piece" (Stage I Theater Lab), "Otherwise Engaged" (Colonial), "The Royal Family" (Wilbur), "Tania" (Little Flags), and "Who's Afraid of Virginia Woolf" (Colonial). Boos and hisses to the worst (and this stuff was really dreck): "Icarus" (Stage I), "The

(Continued on page 11)



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Fantasy

(Continued from page 7)

understand more deeply and identify with the oppression of homosexuals.

Non-gay fantasists can also learn from gay liberation. Except for the Eulenspiegel Society in New York and, I believe, a similar group in San Francisco, I know of no meeting places for straight fantasists; and straights, I am fairly sure, can scarcely openly match fantasies when getting together in a singles bar, although I suppose I might be wrong about this. There is also as yet very little positive literature on sexual fantasy, and what literature

there is is either too sleazy on the one hand or too academic on the other to reach many people with the message that sexual fantasy is good. Gay liberation has reached many people through non-pornographic and readable books and periodicals; perhaps fantasy liberation should do the same.

What the people at The Project are doing is valid and heartening. There are many interesting and important aspects of the topic, only a few of which have I been able to suggest in this article. The Project is a unique undertaking, and I should like to see their idea grow; perhaps the idea should be taken up by gays. At all events, I urge you to see what the people at The Project are doing; information on the shows can be had by calling (212) 966-0322.

Theatre

(Continued from page 10)

Misanthrope" (Boston Rep), "Mollie Ockett" (Warrenton St. Playhouse), "Sly Fox" (Wilbur), "Winner Take All" (Colonial), and "World Series" (Boston Arts Group).

Best acting, local companies: Alberta Bradford ("Cope"), Harvey Fierstein ("The Haunted Host"), Olga Groneveldt ("Soap," the Proposition), Marcia-Jean Kurtz ("Slow Dance on the Killing Ground," Charles Playhouse), Frank Licato (Cambridge Ensemble), and the entire Stage I ensemble. Best acting, touring

companies: Colleen Dewhurst ("Virginia Woolf"), Penny Fuller ("Rex," Shubert), Patti LuPone ("Baker's Wife," Shubert), and Leonard Frey, Eva LeGallienne, and Carole Shelley ("Royal Family").

Special citations for excellence in direction: Maxine Klein (Little Flags) and Roger Curtis (Seachange Theatre Ensemble).

As far as gay theatre goes, there was no real competition in 1976 — there was "The Haunted Host," which was very fine, and "The Diving Rock" at Theatre 369, which was very, very bad. But if any award is to be given for gay theatre, it would have to go to a left-field choice: the Associate Artists Opera Company's stunning production of Gertrude Stein's "The Mother of Us All."

Film Director

(Continued from page 3)

men — lesbianism is not recognized by the Soviet state) is perceived quite simply as a "corruption" of nature.

Since Paradjanov was, according to Prof. Marshall, who knew the director in Kiev, perfectly open in his homosexuality, it was fairly simple for the Soviet authorities to accuse him of spreading the "corruption" to "innocent natures."

In a related incident, a certain young man, enamored of the director, reputedly killed himself, leaving a note detailing his unrequited passion. Thus, secondary indictments of "corrupting youth" and "inciting to suicide" were added to an impossible list of charges against Paradjanov.

But Paradjanov would not recant. Had he done so, he could probably have wangled a reduced sentence. Prof. Marshall quotes Kiev colleagues of the director to the effect that he adamantly rejected all advice that he repudiate his sexuality.

Indeed, it is maintained by these colleagues that Paradjanov gave a speech damning to his case before the closed court convened in January, 1974. (Only Paradjanov's cameraman, Yuri Illenko, was allowed to assist in the proceedings.)

Acknowledging his wife and daughter, the director also acknowledged his homosexuality, according to reports Marshall received from Illenko by way of Alexei Korotuykov, noted Soviet Journalist.

"He was challenging the social mores of the Kiev middle-class society," said Korotuykov, "as did Oscar Wilde those of the Victorian society. But Paradjanov was never persecuted for this until he began to criticize the whole system, the Soviet

government."

Korotuykov maintains that Paradjanov considered his homosexuality the "cause" of his radical critique of the repressive Soviet state. The director envisioned a society in which love and work are functions of "the free play of human potential," untrammelled by material want and repressive strictures, quite in the Marxist tradition.

Paradjanov had been given no film work by the government after *The Color of Pomegranates* and was living by the generosity of his friends and by small acting roles. (Because he exchanged sentimental gifts with foreigners who came from abroad to honor him, he was also to be accused of "traffic in foreign art objects.")

A prodigious worker, his numerous film scripts were repeatedly turned down by the Soviet film academies.

The "Akademiks" who rule the Soviet studios had shelved Paradjanov's last film not only because of its concern with folk history, but also because of its controversial surrealist techniques, which were not considered "natural" or "realistic."

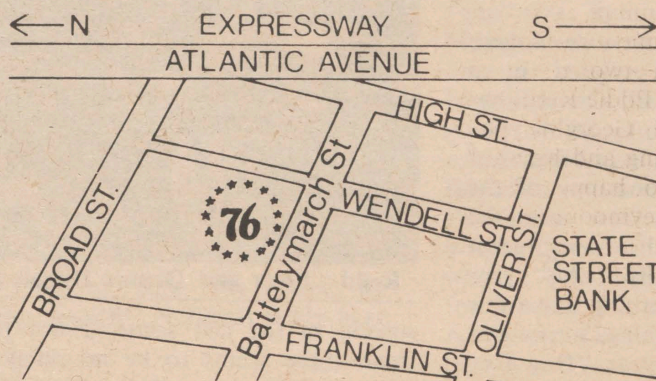
According to Marshall, who has seen *Pomegranates*, the techniques Paradjanov employed are indeed "the opposite of natural" — and the most strikingly beautiful use of film Marshall has ever encountered.

In his professional and sexual life, then, Paradjanov has fallen victim to attitudes about "nature," about sexuality, about art, which gay activists here claim owe far more to bourgeois puritanism than to revolutionary awareness.

The director has been incarcerated for two years now in a *strogova regima* (hard labor camp) in the isolated Vennitsky Oblast region of the Ukraine.



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film

Another Year, Another Eyestrain

By Thom Willenbecher

Another year, another eyestrain. At the end of each year it has become customary to sigh and say the film world has been kinda slow this year, but next year looks promising. Never has this been more true than in 1976. In this, the year of our two hundredth, there has been no "Cries and Whispers," no "Nashville," not even a "Cabaret." The best films to hit have been European films done several years ago and released in the States for the first time. But the tide can't last forever. What will happen when the Fassbinder films are all released and gone? Indeed the best cinematic happening in Boston this year is not a film but the opening of the new Back Bay Screening Room. Without it we might as well all be in Plains. If your area doesn't have such a screening room, picket!

This year two trends have developed, which are probably related in a perverse way. First of all, a market has developed for odd, kinky S&M-type films, the type that test the stomachs of the viewers and the anatomy of the performers. Among these are the Halsted films, and Schroeder's recent "Maitresse." Secondly, this year proves that there is nothing like a few flaming fags to keep things burning at the box office. Last year "Dog Day Afternoon" showed that fags could sell on celluloid. Not a bad start. True, Al Pacino played a bank robber and social outcast and all that, but as the film drew to a close you had respect for the guy. Not so this year. This year the fags all dress funny, walk funny, and have bitchy lines. They are zany, colorful, easy to laugh at when the going gets dull, and easy to dispose of via



Fifth place in the top ten goes to Fassbinder's "Fox and His Friends."



Redd Foxx and Dennis Dugan for MGM's "Norman, Is That You?"

suicide in the last scene. From this trend there seems to be no relief in sight, unless you call the upcoming "Front Runner" relief. But there are other possibilities; maybe "King Kong Part Three" will show the big ape making off with a handsome young man.

The following series of awards are culled from films which have had their Boston premiere during 1976, and have had runs of at least one week.

Ten Best Films

1. Ali: Fear Eats the Soul
2. Teorema
3. Bitter Tears of Petra von Kant
4. Medea
5. Fox and his Friends
6. Face to Face
7. Cousin Cousine

5. California Reich
6. Network
7. Car Wash
8. Ode to Billy Joe

Five Worst

1. Survive
2. The Ritz
3. Norman, Is That You?
4. Murder by Death
5. The Minnelli film, whatever that was called.

Most Underrated...Face to Face

Most Overrated...Solaris (the U.S. version)

Best Director...Rainer Werner Fassbinder

In Memoriam...Pier Paolo Pasolini

Up and Coming...Barbet Schroeder

Best X-Rated...Destroying Angel

Best Documentary...Idi Amin Dada

Best Fag Film...Teorema

Best Dyke Film...Bitter Tears of Petra von Kant

Worst Fag Film...The Ritz

William Loeb Sexual Enlightenment Award...Redd Foxx in Norman, Is That You?

Best Het Film...Cousin Cousine

Best Soundtrack...Car Wash

Best Cinematography...Solaris, Barry Lyndon (tie)

Best Actor...Robert di Niro in Taxi Driver

In Memoriam...Sal Mineo

Best Supporting Actress...Ronald Reagan in Hollywood on Trial

Pepto Bismol Vomit Bag Award...Maitresse

If Thine Eye Offend Thee Award...The Last Woman

Most Interesting from a Medical Point of View...L.A. Plays Itself

Best Continuing Series...The Trials of Susan Saxe

Most Unlikely Celebrity...Harry Reems

What's All the Flap About Anyway...King Kong

Ten Best (U.S. Made)

1. Barry Lyndon
2. Hollywood on Trial
3. Taxi Driver
4. All The President's Men

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people, places and flings

By David Holland

Lord ha' mercy an' thank the heavens above; it's over! Just think; no more Sealtest red, white and blue ice cream served on Minuteman paper plates, no more flag-waving, banner-furling, American-patriotism, hip-hip-hooray parades, and no more bicentennial souvenirs made in Taiwan. Yes, with the passing of 1976 is the passing of the great American bicentennial celebration and all its hyped hoop-o-la. Well, comparatively-speaking, '76 should make '77 look like a blown-out tire. I couldn't be more happily stranded on the highway. . . . Now down to the task at hand which, if you don't know by now, is delivering all the titillating, bordering on the trite, gossip about town. And the grapevine is never lacking. Why just today I received a call to do an interview. Now the eye-raising part of all this is that the prospective interviewee is, or was, one of **A. Warhol's** lustiest superstars. Ho-hum you say? He (or is it she . . .) resides on the "Hill." Get out your telescopes, star-gazers. . . . And, from the land of make-believe, comes this note that **Sylvia Sydney's** long-awaited film premiere will soon be arriving in this city. I hear tell that it's a "Day in the Life of . . ." Time and place has not been set but you can be certain that it won't be a Sack Theater screening.

I heard **Mr. Dominic's** bar in Lynn has had to establish a spill-over place at 92-98 Park St. in the same city. What else, it's called **Mr. Dominic's II**. Now I call that a lot of happy customers. . . . The Dec. 22nd affair at the **Rainbow Room** with Ecstasy, Passion and Pain was, by all accounts, a sell-out. Happy crowds

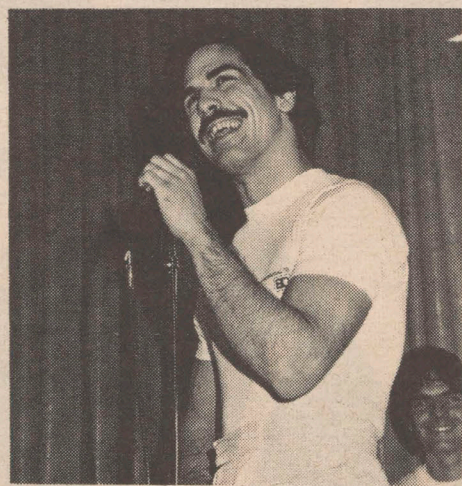


Wonder why Mabel Mercer is having a fourth return engagement at the Merry-Go-Round? Go find out, beginning Jan. 3.

are here again. . . . Seems as if the financial district of our fair city is getting a whole new face-lift, gayly-speaking. There's some mean Scrabble games at the **Powderhorn** alongside some good grub-and-cheer. Yet for those with a bit more boogie in their soul **Bob White** and **Ann Maguire** have opened **Somewhere**, a new disco-affair, or rather the only disco-affair nestled among all those great big banks. And don't forget that the 76 at 76 Batterymarch St. is opening Jan. 8.

If you can possibly stand an evening among a slightly different crowd, try taking in Peter Jackson's "Pouff" at **Zelda's Showroom**. Why, in heaven's name, did it ever open there, or is the body-display and scintillating comedy simply another example of the hets' voyeuristic tendencies. No, gay is not chic and entertaining; it's real. . . . What do the days January 3rd through

January 11th have in common? They encompass the dates in which **Orson Welles** films will be screened at the theater of the same name in Cambridge. Their openers are **Citizen Kane** and **The Magnificent Ambersons**; wait until you see the unusual followers. . . . The **Gay Men's Center** calendar has arrived. Now let's see, "Bus Stop," Marilyn Monroe's undulating Trailways journey, is showing the 7th at 8 p.m.; there's a benefit at Chap's from 11 a.m. to 2:30 p.m. Saturday the 22nd (thank you Chaps) and Gerry Takano's art exhibit will be rung in



Art Karapoulis singing, straight-from-the-heart, "You Made Me Love You, I Didn't Wanna Do It." And later that same evening stole the show by winning the CBC National teddy-bear title.

with applause at 8:30 on the 28th. And that's only a sampler. . . . As for "cult-sha" about town, **Kirkwood's** comedy, "P.S. Your Cat Is Dead" opens the 12th at the **Boston Repertory Theatre**.



It may be that "F is for Fake" in Orson Welles latest film, but here S is for Shakespeare in his first Shakespearean film role, Macbeth. Part of the series at Orson Welles Cinema.

Kirkwood, best known for his co-authoring of "A Chorus Line," wrote this offbeat comedy about a struggling actor. For all of Boston's theater offerings, the Rep is doing this season's only "gay" play. Reservations 423-6580. . . . **Mabel Mercer** returns for the fourth time at Copley's **Merry-Go-Round** beginning the third of January. . . . And the last notable tidbit is the opening of **Dracula** playing now at 367 **Boylston Street**. The **Daedalus Production Company** has some interesting bits of drama in the works which I'll highlight later. Reservations for **Dracula**: 262-0820 or 262-0821. . . . At Boston's first First Night Celebration, New Year's Eve, **Rael Lamb** from Dance for the New World will be dancing at the **Charles Street Meetinghouse**. A dance to 1977. I'll bet. It's at 9 p.m. and it's free. . . . More about this and that next week.

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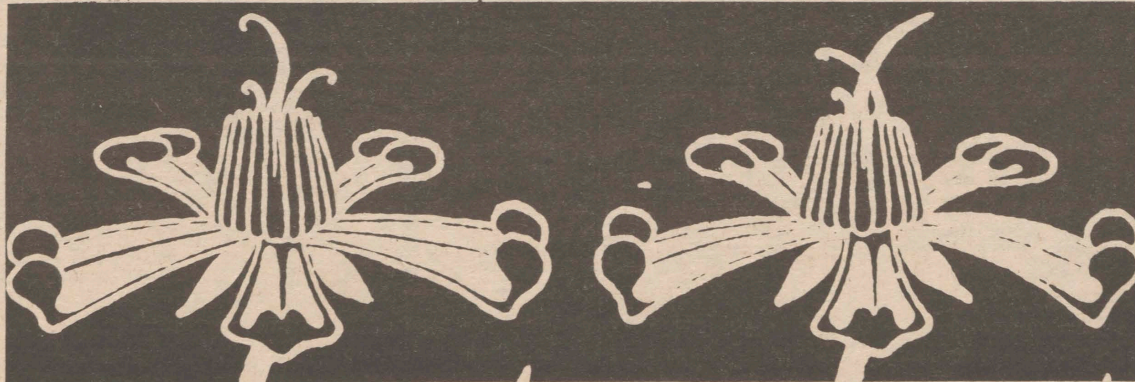
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Cambridgeport Gays, c/o GCN, Box 6500
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Closet Space 523-1081
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