

Gayweek

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Gayweek

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More On Park Beatings; Roller Arena Writes; Truman Talks, Tragically

Roller Arena wrote to the *Soho Weekly News*, July 20, 1978, with a special request which appeared in the letters-to-the-editor section:

I wonder if I might ask a favor of you—I hope you won't be vexed with me for bringing it up—I wonder if I dare ask you not to describe me as a "drag queen"? I entirely respect drag queens, but I don't

define myself as one. Are you willing to consider using the term, Fairy God-mother?

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MEDIA

CHARLES G. KAST

led and part and a pretentious clearly house is 's heavy stage apparatus. Libby and Phyllis a pair of male skitsters, and the baritone soloist and ally. Vasek's claim for a Williams being seen here for the first time, were sparse but adequate for the first act Arcadian landscape and more substantial for the severe Riverside Terrace of the House of Lords. Sestini also designed the costumes, appealing blue and silver fairy regalia, brightly colored capes for the piers, and, for the Lord Chancelier, a black cape with gold trim and an absurd white judge's wig apparently clipped intact from the head of some hapless sheep. The choral ensemble, the least bit shrill, gave a spirited performance as did the small (31 players) orchestra under the direction of Rayleton Nash. The most popular numbers were encores, as is traditional. Former leading performer Leonard Osborn, who rejoined the DFOyly Carte in 1977 as production director, recreated the traditional staging. ■

MEDIA

Beatings; Roller Arena n Talks, Tragically

Gay Sex
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problem?" "But what is X?" a couple of resent parents want to know.

The experts do a lot of winking and, in true government-grant fashion, check the question. But they wise Osher's Junk the trap to explain. "They mean that by the time it matters which sex X is, it won't be a secret anymore."

Been Lifson comments on Anne Tucker's new show, "Photographic Crossroads: The Photo League" (*Voice*, July 20, 1978):

The shock is that there are so few good male roles in photography, especially today. Peter Bogart, whose work I have always thought overly theatrical, and whose frankly pornographic pictures Pfeiffer timidly and irresponsibly reveals in a box, seems the least offensive among the mediocre, simply because his work is the most thoughtful and artistic. His caricatures, with their yugs and didoes rock and/oragger themselves without concern. One might man sit in a chair

for 1/2 year. With what? The gay revolution and the Duke County Ballet, they may be a harbinger of the future.

They don't need saving. It's we adults who do—from them.

Spring Awakening," a play by Frank Wedekind, was reviewed in the *Voice*, July 24, 1978:

And yet again, Ciolek's gesture for liberty permits him to triumph in the play's finale, surely the most difficult moment of the work to stage. Wedekind deified the play to "The Man in the Mask," and in the last scene a masked, possibly supernatural man arrives to argue over the dominance of Melchior's soul with the ghost of Melchior's friend Moritz, who killed himself. The Man in the Mask can be seen as a Christ-figure to absolve Melchior and implies he tried to save Moritz.

Ciolek chooses to view the character in purely sexual terms. The Man in the Mask is played by a black actor in coat, white scarf, and tails—a perfect homosexual Other: different in class, race, and age from the one he embraces.

New West, July 31, 1978, printed an article about rock entertainer Tom Robinson:

Tom Robinson, an English rocker whose album *Power in the Darkness* (Harvest) has attracted remarkable attention in the last weeks, isn't simply a singer who happens to be gay. He's a man who has been deeply and broadly politicized by the fact of his sexuality, an imaginative activist who's chosen rock 'n' roll as his field of action because he has a true flair for the music. TRB, the group Robinson leads, is most effective when drawing on the words kicked up by the Sex Pistols; they play hard, hard, sometimes corry and sometimes wonderfully dramatic rock.

Roller Arena wrote to the *Soho Weekly Mirror*, July 20, 1978, with a special request which appeared in the letters-to-the-editor section:

I wonder if I might ask a favor of you—I hope you won't be vexed with me for bringing it up—I wonder if I dare ask you not to describe me as a "drug queen"? I entirely respect drug queens, but I don't

define myself as one. Am you willing to consider using the term, Fairy God-mother?

Melchior, the International Journal of Verbal Aggression, Winter 1977, included a glossary of terms from Lincoln University, Pennsylvania (a predominantly black male campus). A few choice terms:

Monkey the Cat, a blatant homosexual of the new school.

Silk 'n Satin, one of the Cherry Hill Plumbers who was discovered in the bathroom one night. He always showed early in the morning to avoid waiting in public with a pair of silk panties on.

The Cherry Hill Plumbers a covert group of homosexuals of the old school.

The Tea Party, a coterie of blatant homosexuals (the new school) led by the Cat.

How do you feel about your son embracing another gay in public?" asked a member of the audience of the *Phil Donahue Show*, WNBC-TV, Channel 4, July 21, 1978. The topic of discussion was "Parents of Gays" and the reply to that question was given by a mother of a gay male:

"I have walked with him, and he has held the hand of another gay man. When I walk, I hold my husband's hand. Why is it that they can't be human? Why can't they show their feelings the way we do."

Thomas Capote, subject of a just concluded two-part feature story in the *New York Times Magazine*, appeared on WABC-TV, Channel 7's *Stanley Sigel Show* "brunk and often incoherent," according to the *New York Post*, July 18, 1978.

Sigel, obviously shaken by Capote's condition, nevertheless kept the writer on the air for about 30 minutes—instead of the scheduled hour. Sigel explained to the listeners afterward that he felt it was important for the public—especially for those with alcohol and drug problems—to witness a "real-life tragedy." ■