

CAMP INK

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The Editors

Camp Inc has grown very big – we have approximately 800 members nationwide. This membership figures was undreamt of six months ago and is a fair indication of our success. It also shows the need for such a society as Camp Inc.

Camp Inc has grown so big on the issue of homosexuality – this is a very wide subject encompassing many aspects of sexuality – and indeed, in many peoples minds homosexuality is confused with a whole range of activities which are not necessarily homosexual in nature. This confusion is not restricted to heterosexuals. Homosexuals are also confused on various aspects of sexuality. In fact many homosexuals are far less tolerant of some aspects of sexuality than are heterosexuals.

Before we can properly go about our business of informing the wider public we must first inform ourselves.

As a start this number of Camp Ink contains articles raising the issues of transsexualism and transvestism. Hopefully this will stimulate discussion amongst our membership and encourage members who are transvestites or transsexuals unashamedly to assert themselves.

DIVIDE AND FALL

In America there is an organisation called STAR (Street Transvestites Action Revolutionaries) which transvestites themselves found necessary to form because they got very little sympathy from homosexual organisations. Similarly people with different persuasions and ideologies have also found it necessary to form separate groups for themselves, because existing societies have been too rigid.

Whether one thinks this atomisation is desirable for America or not it is impractical in Australia simply because of our very much smaller population.

If the American scene were repeated in Australia the result would be many insignificant non-viable groups each with very few members.

We should, therefore, think of Camp Inc as being a very wide, flexible society which is able to accommodate within its structure all the various interests, preoccupations and ideologies, represented by the separate groups in the U.S.

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Cover:

Mr. Barry Jackson, Professional female impersonator, stage name Rose,
currently appearing at Capriccio, Oxford Street, Sydney.

*Articles represent the views of the writers and are not necessarily
the views of the Campaign Against Moral Persecution.*

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TRANVESTITE & TRANSSEXUAL

by Angela Douglas

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Definitions

Many transvestites are not homosexual, although the public generally classifies (and oppresses) all transvestites as being such.

Transvestites and transsexuals are actually in quite different categories, but many transsexuals consider transvestism to be a necessary phase of transsexualism — so they are joined together to a certain degree.

A *transvestite* is a male or female who wears the clothing of the opposite gender and usually assumes the voice, habits and manner of the opposite gender. Transvestites are also known as *cross-dressers*. *Female mimics* are usually men who dress as females for purposes of entertainment. *Female impersonator* also applies to such persons, but also covers criminals — such as a bank robber who would disguise himself as a woman. There is some evidence that espionage agencies of various nations train men to be expert female impersonators, and such a character was portrayed in the film "From Russia With Love." Police occasionally use officers dressed as females to attract other homosexuals, and are usually called *drag queens*.

Many transvestites are heterosexual, and are married to females who are either sympathetic to them or find sexual gratification with transvestic males. Some of these females are latent homosexuals.

Laws vary concerning transvestism in public or private, but in California there is no law prohibiting transvestism. In Hawaii, where male transvestites are many, they are required by law to wear buttons with the word "Boy" on them. In the Waikiki area, many transvestites are openly engaged in prostitution. In South Vietnam, male transvestic prostitutes are known as *kai tai* and are quite popular with American servicemen.

A *transsexual* is a male or female who changes their physical sex characteristics usually through cosmetic surgery and female (or male) hormone treatments which are taken in both tablet and injection form. In the case of a male-to-female transsexual, breasts develop, hips spread, the muscular issue dissolves, there is some loss of facial and body hair, the skin becomes softer, and there are many psychological effects as well. Some transsexuals also get silicone implants for breasts and hips.

In the case of female-to-male transsexuals, an artificial penis is attached to the body, and the breasts are either removed or made smaller. At present, the male-to-female operation is far more advanced than the female-to-male.

There are many *partial* transsexuals. This would be a person who only changes their sex characteristics partially. For example, a male who takes female hormones, develops breasts, etcetera, but does not obtain the cosmetic surgery where the male genitals are rearranged or removed.

LIBERATION

There are few doctors who perform such operations, and the cost is rather high. When Christine Jorgensen changed her sex, it cost around \$10,000, seventeen years ago. A similar operation can be obtained in Mexico for \$2500, and in Europe for \$3000-\$5000. There are several sex change clinics at universities in the U.S.A. where the operations are performed and research is being carried out.

No one really knows how many transsexuals there are.

There are some legal problems involved. In England, a court ruled that a marriage between a transsexual and a male was invalid, that a person's sex was fixed at birth and could not be changed. The ruling is being appealed.

Transsexuals are also called "changelings".

Some transsexuals find relationships with "natural" females satisfying, and could be considered to be engaged in lesbianism.

Some of the problems:

As the anti-homosexual attitude in the U.S.A. is so harsh and vast, many male homosexual transvestites refuse to accept the reality of their homosexuality and claim, "I am a woman - I'm not a faggot." Of course, they are physically and "legally" males, and engage in homosexual practices with other males. Some males become transsexuals to escape the harshness of the anti-homosexual attitudes.

In most cities, transvestites have no clubs or places in which to meet other transvestites without fear of being exposed or possibly blackmailed. Most clubs that do exist are geared for a homosexual clientele, although there are some which are limited to heterosexuals or mixed.

Transvestites who live in public as females are quite aware of male chauvinism, and some have been raped ... by heterosexual males.

Women's Liberation

There have been and may be male transvestites and transsexuals active in Women's Liberation, usually unknown to the other females. Some of them have been able to attain nominations to high positions, but as far as it is known, none have actually taken office. There are many reasons why a transvestite or a transsexual would want to be involved in Women's Lib - some seek to perfect their feminine role as much as possible; some are sexually attracted to aggressive females; others may be intelligence agents.

When Women's Lib became aware of this problem in California, they contacted the Gay Liberation Front for assistance. Not much could really be done. A Transvestite-transsexual Action Organization was formed and at one of the meetings of this group, several guidelines were proposed:

Transvestites: Male transvestites should not participate in Women's Liberation unless they publicly proclaim themselves as male transvestites and agree to any special limitations or conditions which may be imposed upon them by the particular feminist group.

Transsexuals: Partial and complete male to female transsexuals should be allowed to participate in Women's Liberation without any discrimination.

The overall consensus of the group seemed to be that transvestites and transsexuals should organize among themselves.

It would be best if the various feminist groups make clear policies concerning active participation by transvestites and transsexuals, as there will be many thousands more in a few years, and many will want to become active in Women's Lib.

Gay Liberation

In California, Gay Liberation has not been of much help to transvestites and transsexuals, and there are few transvestites or transsexuals involved in Gay Liberation at this time. Part of the reason is that many male homosexuals are extremely chauvinistic, and dislike anything feminine - and a male wearing feminine attire or a male who seeks womanhood is particularly abhorrent to such individuals.

The transvestites and transsexuals who were involved with Gay Liberation found that they were used only for confrontation's sake at gay power demonstrations, and that nothing was being done to help their lifestyles.

Transvestite-Transsexual Liberation

On June 2nd, six persons visited Los Angeles City College and spoke with hundreds of students about transvestism and transsexualism. Four were male transvestites, two were partial transsexuals. Most of us had never been involved in any kind of demonstration before, and it was a unique experience. There was very little trouble from supermasculine Black or Chicano students, as had been expected. We had volunteered our time to help inform the public about ourselves, and felt that education of the youth was of great importance. It was very successful, and several male homosexuals who are in the Gay Liberation Front were miffed. The GLF had sponsored the "Teach-in" as a follow up to a demonstration of police harassment of homosexuals on the campus. However, the students seemed to be far more interested in transvestism and transsexualism than gay liberation.



“... That's practically a new garment, Mrs. Kraus—it belonged to a transvestite who just wore it evenings around the house. . . .”

are all transvestites camp?

by Roland E. Nash

The problem posed in the title is very real to me, and I would seriously welcome the feelings and opinions of other members of Camp Inc in its regard. Now I take my readers to a public school in England at a time when I was ten years of age. I had not thought much about sex at this time except to have a vague idea that I was in some way different to the other boys, who in actual fact were far from unkind to me, but treated me more as if I was a girl, and thereby could not be expected to join them in all their games and adventures. I also could not help wondering at the intense pleasure I experienced at any extra kindness or consideration shown towards me by other members of my class.

Then came the Great when we were getting ready to "break up" for the summer holidays, and parents would be arriving for the prize giving and annual stage play. That year they had decided to put on "The Mad Hatters Tea Party" from Alice in Wonderland" and while selections were made easily for the Hatter, the March Hare and the Dormouse, none of the boys were very keen to take the part of Alice, and the teacher appeared to be in trouble trying to make a selection. Suddenly one of the boys who I was friends with turned round and said "Roby that's you" and I was selected to play the part of Alice. After the play many of the parents who had come to watch, asked the teachers who the little girl was who had acted so well as Alice, and they were all surprised and delighted, when they were told that it was one of the boys. They declared I was so natural they could not tell the difference.

However, unknown to the teachers the impact on me was very great, for as soon as I was dressed as a little girl with a lovely wig I felt beautiful and real, and as if I had escaped from something shab; the feeling was I had achieved something I had been longing for all my young life. I was completely dressed, including lace knickers and

spent much time before the looking glass getting ready; the joy was further enhanced when a headmaster, a guest from one of the other schools met me in the corridor and said "You are a nice little Alice" drew me into a corner and put his hand up my little dress. The feeling was so pleasurable that I had no thought of telling anyone. I only hoped for a recurrence.

When I was fifteen, I took matriculation and went to Shanghai China to one of the big companies, and I then dressed every night as a girl, the reason appeared to be that I then had my real personality and could work, read and write, in a way that I could never have achieved dressed as a male.

When I had to leave for the office during the day dressed as a male it was like coming back to something dull and extremely uninteresting. The sex drive was very strong but only when I was dressed as a female and the partner made love to me, in which case I could respond passionately. I have followed this pattern all my life, but we all get older; up to the age of thirty I had no difficulty in getting partners, but at the age of 46 this is no longer the case, in fact I would say that it is becoming difficult for me to get the kind of partners I really desire.

I do feel this problem has been given a miss, and I realise that the great question has not yet been answered "Are all transvestites camp? It is certain that this problem exists, we all know that in ordinary homosexuality there is the active and the passive "butch and fem" but it is not unusual for butch and fem to switch roles on certain nights, also we have all been to a drag party, but what is the riddle of a person who wants to live, dress, and act as a member of the opposite sex, and only becomes their true self when they are dressed in the clothes of the opposite sex. I would be grateful if some other members would write about their experiences and longings if they have had similar desires to mine.

CAMPusCAMP

The reasons for starting a branch of CAMP at Sydney University would be valid for any other large institution: a common focus of interests, shared meeting grounds and the consequent ease of organization and remote extra activities. However, branches are more likely to develop at universities rather than in, say, hospitals or tech. colleges since firstly the university atmosphere has always fostered movements for social criticism and reform and secondly students are relatively free from the rigid demands on time and loyalties made by the average employer.

At present Campus Camp sees itself as having a many-sided role, like the Sydney branch. On a personal level, we provide meeting places for homosexuals on campus and counselling services for their problems. Our weekly meetings will in future be arranged around discussion topics or proposals submitted by small action committees (Policy, Research, Publicity, Social). These meetings will be openly advertised to the University, but opportunities for more informal socialising have been made (we've already held one party).

We intend to do research into relevant issues and to hold a forum on campus in second term dealing with the

homosexual in Australian society. By preparing posters, pamphlets and so on we plan to have our views become well known and understood at university at least. We will be constantly trying to break down the stereotyped image of homosexuals through public education and personal contact - some steps in this direction have been interviews with members by the university press and the Christian Broadcasting Association and the wearing of buttons bearing the C.A.M.P. symbol.

In 3 months Campus Camp has grown steadily and now has over 60 members at Sydney University and contacts at N.S.W., Macquarie and Queensland Universities. Reactions of the University community have ranged from apathy to friendly co-operation; we are at present negotiating for registration as an official society of the university, with consequent privileges.

First term saw us crystallise, take stock of our resources, and establish potential areas of activity. We now hope to really get going....

Any member of C.A.M.P. is welcome to contact us for more details of our activities, and to join in any which are of interest. We have no elitist pretensions!

the emperor's new clothes

by Pat Maxwell (A Transsexual)

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Men write the script, design the costumes, and direct the play. A female role is just as clearly a male creation as is a male role. Unmask Marilyn Monroe and you will find Arthur Miller *in drag*. It's as cliché as two sides of a coin. Charles Atlas was created out of the aggressive feelings and the bathing beauty was created out of the receptive feelings of the same male chauvinist.

Most men project their desires to be receptive on women. Due to the oppressive nature of the female role in this society, a straight man can freely pretend to be Charley Hardon when he feels assertive, but when he feels receptive, he must project his own desires to have big boobs and a friendly cunt on his female companion. I believe that men live out these desires by using women as their "dolls." Aphrodite sprang out of Zeus' head, Eve was born from Adam's rib, the frog magically became a beautiful princess — man's transsexual fantasies are endless. Only the transsexual man takes the responsibility for his own fantasy and becomes a "woman."

Under stress, some males' desire to be receptive becomes too great to be denied or projected, and they flip. Heads I win, tails you lose, the king becomes a queen. *Only a man can be a woman*. The queen comes from man's affirmation of his "woman" role, and not, as popularly stated, from his scorn for a real woman. When a man becomes a woman, he feels the total weight of oppression that the male chauvinist dumps on us as women. If you don't believe me, ask a queen out to lunch.

At this time roles are not clearly understood and we need to fully explore the way that we use roles, and the ways that roles use us. Much is said about oppressive roles. But is a role freely chosen the same as a role which is imposed upon us from above? The game of role playing seems to be popular among children. Ask peanuts. We

express our inner personality thru our outer appearance. Look in the mirror. Ain't that so Mr. Revolutionary? Does a hip Venceremos Brigadier look like Che or does he not? The female role is a man's expression or affirmation of another side of his nature. Let the sunshine thru.

Men are more reluctant to discuss roles than women. Perhaps the fact that little girls were able to dress in the costumes of the opposite sex and little boys were not indicates the extent of the pressures which have caused this male uptightness. I believe all children have a desire to try out every conceivable role around. Anyway, I did. Since I wished to try out both sex roles, I'm assuming that so did my brother. My sister sometimes was a sailor, sometimes I was a cowboy, but never did I see my brother in a dress! What's it all about Alfie?

How many males could tell you, but won't — or would tell you but can't — that one and only time they put on mother's high heels? Ask Alfie's father. The straight father's scorn and ridicule for women is clearly expressed when a boy tries to be a girl. Jerry Rubin and Abbie Hoffman, hippie and yuppie, why did you dress in all those costumes, Indian drag, police drag, Uncle Sam drag, and never once cross the sex role boundary? You came so close to the point, and then you petered out. Just couldn't keep it up, hippie brother.

When a man in our society grows his hair long, puts on a dress, and walks among us, she is in effect giving up his male privilege. She is not oppressing women, she is threatening men! The queen is the lavender menace to the male chauvinist. When every man is able to cross the sex role boundary, then and only then will women cease to be sex objects. The Gay Liberation movement should affirm and not deny the transsexual in us all. Queens are in the vanguard of the sexual revolution. Come out now and avoid the rush!

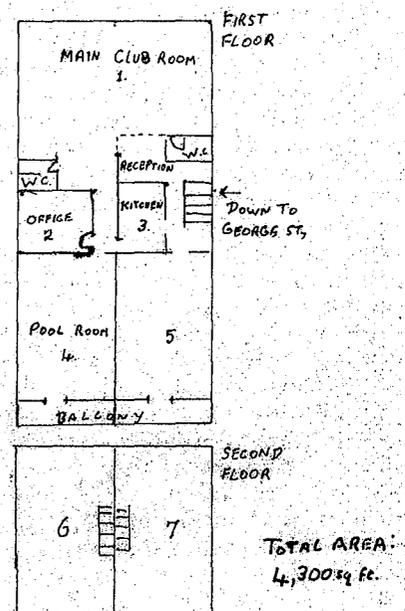
BRISBANE SCENE

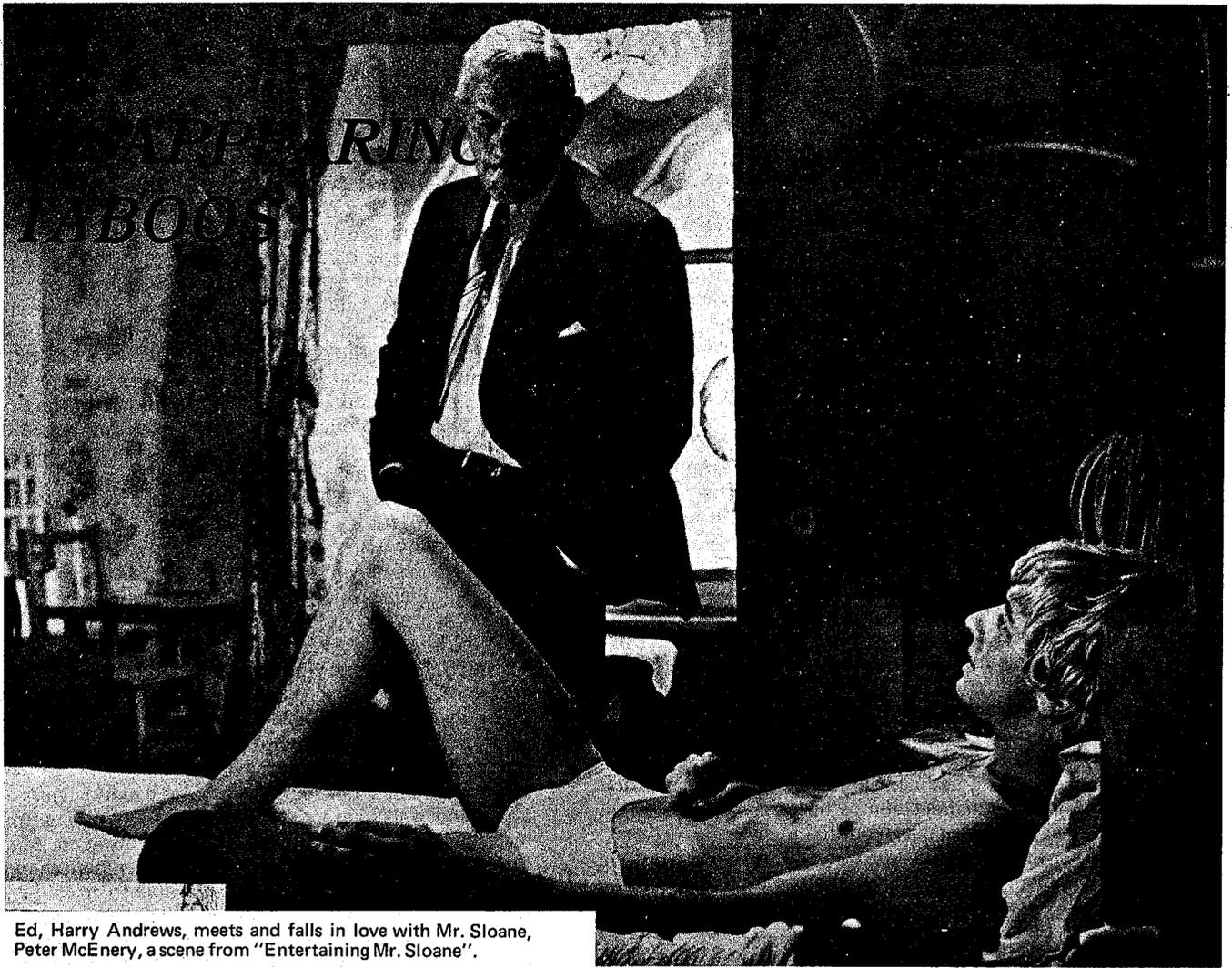
On Wednesday May 26th, 150 people attended the formal Opening of the Brisbane Club Rooms. Thirty gallons of wine flowed and supper was served. One can only say it was a smashing success. The President of the Humanist Society of Queensland, Mr. Vic Lloyd, officially declared the rooms open. A plaque affixed to the entry wall commemorates the occasion. As Mr. Lloyd mentioned in his speech, this was a historic occasion for Queensland. He also suggested that our aims could be achieved by looking outwards in assisting people in all life styles. We feel too, that for C.A.M.P. to become an introspective clique, would negate all that we are trying to achieve and have achieved to date.

Since the Club Rooms began operating in Brisbane 6 weeks ago, we have had 2,300 people pass through the doors. In the last 10 days, \$2,500 has been spent on the premises in redecorating, and in purchasing tables and chairs to accommodate 100 people.

As you can see from the floor plans we are only utilizing just over half of the area available. Rooms 5, 6, 7 have as yet to be redecorated.

A General Meeting of Qld. C.A.M.P. Members will be held on Sunday 27th June at 7.30 p.m. to set up a Club Management Committee. This will be followed by a wine and cheese evening.





Ed, Harry Andrews, meets and falls in love with Mr. Sloane, Peter McEnery, a scene from "Entertaining Mr. Sloane".

THE CHANGING FACE OF HOMOSEXUALITY IN THE DRAMATIC MEDIA

by ROBERT W. CONNELL

When Mart Crowley's play *The Boys In The Band* opened on Broadway in the spring of 1968, it opened the doors of the theatre to the homosexual theme, and now the film version seems to be doing the same for the cinema. During the thirties and forties, homosexuals were only portrayed in the theatre in minor roles, and in the cinema almost never. Crowley's play presents a rather full gallery of homosexual types in their own milieu and environment. Some critics seem to think that Crowley was attempting to portray a cross section of homosexual types, and that the characters in *The Boys In The Band* are typical of homosexuals, which of course they are not. They present one facet, and one facet only of camp life. There is probably no more a typical homosexual than there is a typical heterosexual.

Two decades ago, the subject was part of an unwritten taboo in the theatre. These taboos have made it difficult for the homosexual dramatist who wished to write from his own life and experience. Some critics have seemed to see in the work of certain dramatists, the sublimation of homosexual characters in certain plays. The remark that the husband and wife in *Whose Afraid Of Virginia Woolfe* were in fact a thinly disguised homosexual couple, received wide currency. It was quite strenuously denied by Edward Albee. If Albee had wanted to write on a homosexual theme, I'm sure that he would have had the

courage to do so, and anyway Albee lives in a period when almost anything is accepted in the theatre.

This certainly has not always been the case. The situation of the homosexual writer trying to hide his identity from his work is presented in forthright manner by Noel Coward in his last play *A Song At Twilight*. It relates the problem of an ageing and revered writer, who is threatened with the exposure of some letters he had once written to a man he loved. It raises a number of questions about how deeply a writer should be involved in his own work, and how much he should reveal of his own personality.

The central character of *A Song At Twilight* is said to have been based on that of Somerset Maugham, who seldom if ever admitted to his own sexual attitudes during his lifetime, and certainly never revealed it in his work. (Some of this reticence is explained in *Somerset And All The Maughams*, by Robert Maugham, nephew of Somerset). The character probably also encompasses a great deal of Coward as well (who also played this role in the West End production). Certainly a play such as *A Song At Twilight* would not have been possible earlier in Coward's career, and probably never in Maugham's time.

The homosexual theme only really became accepted in the printed word of fiction in the period following the second world war. The only previous major novel had

been Radcliffe Hall's *The Well Of Lonliness*, dealing with a Lesbian relationship, and which became the subject of court cases and banning, that it inhibited other writers from tackling similar themes for many years.

Gore Vidal's *The City And The Pillar* caused a considerable furor in the United States when it was first published (at that time it had the distinction of being banned in Australia) but it laid bare the passage of a number of other books on homosexual themes. Today novels on camp themes are quite common, and publishers of paper backs make sure that the illustrations on the covers are designed to especially appeal to the growing camp market.

This new freedom of the printed work did not affect the dramatic media for some time. Robert Anderson's *Tea And Sympathy* was probably the first play to have a major character as a homosexual or at least potential homosexual. It was a gentle play about campus gossip almost ruining the life of one boy with homosexual instincts. The play was a rare exception to the taboos and it was all approached a little too tentatively. When the film version was made in 1957, no mention was allowed to be made of the fact that the young central character Tom Lee was a potential homosexual, and the film failed, largely due to this evasiveness.

The same fate befell a number of other screen adaptations of literary works which contained homosexual characters. When Richard Brooks' novel *Crossfire*, was filmed in 1947, the main character who was a persecuted homosexual, became instead a persecuted Jew, and so the film contained overtones of anti-semitism never intended by Brooks.

In the same way, when Elia Kazan filmed Tennessee Williams' *A Streetcar Named Desire*, in 1952, all the references to Blanche's traumatic experience with her young homosexual husband and his ultimate suicide were so blurred as to be almost incomprehensible.

The screen adaptation of Williams' *Cat On A Hot Tin Roof* a few years later met the same fate. The homosexual relationship (before the play had begun) between the central character played by Paul Newman and an old school chum became so evasive as to make the whole film seem ridiculous. It seemed that Hollywood did not want to know that homosexuals even existed.

Williams had much better luck with Gore Vidal's adaptation of *Suddenly Last Summer*, for the Jeselp L. Mankewitz production in 1960. The treatment of homosexuality was faced more squarely than had ever been done previously, though the film did go to some pains to point out that Sebastian - the homosexual character, met a rather grisly death at the hands of cannibals, whom he had previously goaded into sexual encounters. This seems to have been stressed to justify the film's depicting a story with homosexual implications.

Otto Preminger's *Advice And Consent* (1962) had similar implications. The revelation, near the end of the film that one of the senators was a homosexual, was done for sensation and sensation alone. To placate his sin, the senator must then go and blow his brains out. Preminger in his usual heavy handed manner milked the gay bar scene for all it was worth, without even beginning to understand the situation he was portraying.

English filmmakers at this time were beginning to treat homosexual themes more frankly than had been possible in Hollywood. Basil Dearden's *Victim* (1961) (recently shown on Australian television) was a serious look at the social and psychological pressures brought to bear on homosexuals in England before its law reforms. The plot was at pains to point out the homosexuals' vulnerability

to blackmail. When Dearden was asked what influence he felt his film had on audiences he replied: "*People's minds cannot be changed by a movie. Problems and points of view can be expressed and that is all. Though VICTIM pleaded tolerance for homosexuals, I'm sure that it never converted a single person to the cause it espoused. While myself not being a homosexual, I have many friends who are, and are charming and intelligent people. Even if they weren't, I would still plead tolerance for them.*"

In the same year Tony Richardson filmed Sheila Delaney's play *A Taste of Honey* which tells the story of a young girl carrying an illegitimate child, and deserted by the father who is cared for by a young homosexual who feels the need of the child she is carrying. The story is told with some reticence, and while the theme is partially explored, it is certainly not fully exploited.

The Leather Boys, directed by the Canadian Sidney J. Furie in 1963 has the young hero looking for sympathy in an old pal, when his marriage to a girl as immature as himself begins to turn sour. He is really trying to relive his adolescence and without knowing it, the relationship begins to take on a dimension of which he is at first unaware. Furie's approach to the subject was somewhat hidden and tentative, and the version shown here in Australia was so badly cut by the censor that it became difficult to follow.

Two frank film versions of the life - or more specifically the trials of Oscar Wilde dealt with the homosexual theme quite boldly. The first, under the title of *The Trials Of Oscar Wilde*, with Robert Morley as the writer, was the least successful of the two. While Morley's corpulent figure matched that of Wilde's he failed to give much insight into this complex character. Peter Finch however, while not resembling Wilde at all physically in Ken Hughes' *The Man With The Green Carnation*, caught much more of the inner vision and conflict of the man, and the relationship between Wilde and Lord Alfred Douglas was more fully explored.

During this time, in America the homosexual theme was completely in the hands of the underground filmmakers, and it seemed as though it were doomed to remain there. Kenneth Anger had made *Fireworks* in 1947 while he was still at high school. It was a fifteen minute masochistic fantasy which is climaxed by shooting roman candles which serve as phallic symbols. In 1966 he made his celebrated *Scorpio Rising* which is twice as long and twice as searing in its uncompromising look at a homosexual motor cycle cult.

In 1967, Frank Simon made a documentary called *The Queens*, centred around a group of homosexual transvestites participating in a beauty contest in New York's Town Hall.

The best feature length underground film to deal with homosexuality is *Flesh*, (1967) which Paul Morrissey directed under the Andy Warhol banner.

In the commercial market, Hollywood was still trailing behind the maturity of British films and the American underground in its effort to deal with homosexuality. John Huston transformed Carson McCullers sensitive *Reflections In A Golden Eye* into a heavy handed film. Miss McCullers vision of the human condition in the relationship between a middle aged homosexual army officer and his neurotic wife, just appeared sick without having the insight of the novel.

Equally superficial was *The Detective* (1968) which pleaded tolerance for homosexuals by having Frank



and films are a reflection of that attitude; homosexuality is just one part of the whole scene.

What makes *Boys In The Band* different from other plays and films dealing with homosexual characters is that it presents the homosexual in his own environment, and not just as a misfit in a heterosexual world. Mart Crowley said that he had no intention of espousing a cause or starting a new trend with his play "*Homosexuality*" he said "*Used to be a sensational gimmick. The big revelation in the third act was that the guy was a homosexual, and he had to go offstage and blow out his brains. This does not normally happen in life, so it does not happen in BOYS IN THE BAND. If you can once get over the fact that eight out of the nine characters are homosexual, you know the most sensational thing about it.*"

Crowley initially had difficulty in finding a producer for his play and just as much difficulty in finding backing for the film, even in the wake of the plays phenomenal success. Crowley said that he acquired the play's title from the movie musicals of the forties where Frances Langford or Peggy Lee were always saying: "Let's have a hand for the boys in the band," meaning men in minority or something like that. The saying probably goes back even further to the Marlene Dietrick song with the line....'See what the boys in the backroom are having and give me some of the same.'

The plot line of "*Boys in the Band*" is now too well known to bear repeating here, suffice it to say it centres around a birthday party being held for a homosexual. Crowley attempts to show that homosexuality cuts across all strata of society. Among his gallery of homosexuals, there is a Catholic, a Jew and a Negro.

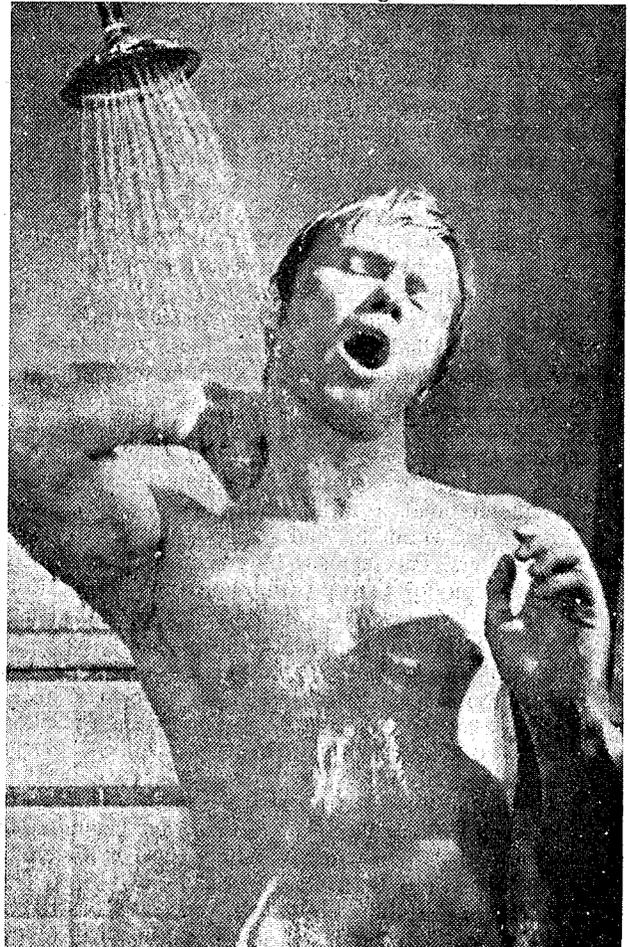
Sinatra deliver what amounts to a sermon near the end of the film with sympathetic statements about how society makes homosexuals feel more guilty about being homosexual than committing murder. Victim has said it all much better years before.

a more significant move in the right direction was John Flynn's *The Sergeant* (1968) which told of an older soldier (played by Rod Steiger) who is infatuated by an enlisted man. True to Hollywood formula however, Steiger was required to blow his brains out upon discovering his homosexual tendencies.

When the motion picture association of America instituted a rating system in 1968 to exclude children from adult films, the American industry became freer to take up taboo subjects like homosexuality with more candor. Stanley Donnen filmed Charles Dyers play *Staircase* with Richard Burton and Rex Harrison as two ageing homosexual barbers. Asked why he took the role, Harrison replied: *The story is really about loneliness and human failure. The two subjects are so much a part of everyday life that most people will not, or do not recognise their presence. I would like to hope that in STAIRCASE, I can shed a little more light on these human frailties.*" However, the previous screen image of these two superstars mitigated against the audience accepting them as two miserable middle-aged queers.

This was one reason incidentally why Mart Crowley insisted that the film version of *The Boys In The Band* use the original Broadway cast of the stage production, none of whom would be familiar to movie audiences.

The most successful film up till that time to deal with homosexuality was the work of the British director John Schlesinger, *Midnight Cowboy* (1969). Joe Buck comes to New York in the hope of being a stud for rich and lonely ladies, but ends up hustling men in order to take Rizzo, his ailing friend to Florida. Although Joe and Rizzo move in an environment inhabited by homosexuals, Schlesinger says that his point was to show that two men can have a meaningful friendship without being homosexual. Asked why he thought that homosexuality was becoming more common on the screen, he replied: *"It comes from what's happening in the world around us. Everybody does more or less what he wants these days,*



Actor John Voight sings in the shower in "*Midnight Cowboy*" before hitting the streets. Voight portrayed a young hustler in John Schlesinger's successful film.

Crowley has been criticised by various homosexual groups in America for presenting homosexuals in an unflattering light. He replied: *"The story is about self destruction. I am talking about the self destructive angle that's in homosexuals who flagellate themselves and demean themselves out of self hatred because they've been so shunted aside and considered such freaks by society. I hope that there are happy homosexuals - they just don't happen to be at this party. Besides Michael is too often taken as a spokesman for all the others. He is really the only truly unhappy person among the nine; all of them have complex natures and have their own feelings about being homosexual."*

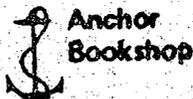
Michael epitomises his feelings about being homosexual in his now famous line from the play, *Show me a happy homosexual, and I'll show you a gay corpse."*

While certain critics have accepted **"Boys In The Band"** as being typical of homosexual behaviour and life as a whole, this is not specifically true. It does, however, cut new ground, and open up a whole new range of human types to the dramatist and screen writer.

Another indication that the screen has come a long way since **Tea and Sympathy** and **A Streetcar Named Desire** is the English screen adaptation of Joe Orton's play **Entertaining Mr. Sloane**, which tells of a young man who trades on his sexual attractiveness to a middle aged brother and sister in order to secure free board. Like all of Orton's work this is black comedy and is played that way in the film version.

Now that **Boys In The Band** has helped to create an atmosphere in which homosexuality is treated frankly on the screen, let us hope that we are not in for a run of films which merely exploit homosexuality as a fad of the moment. This is what happened just after the success of the stage version on Broadway, when a lot of boys jumped in on the bandwagon with a spate of fairly inferior plays on the subject.

A good film like **Boys In The Band** treats homosexuality not just as curiosity, but as a part of the human condition, and from such plays we can learn a lot. Someone who recently saw **Boys In The Band** is alleged to have remarked... *"Homosexuals are sad and mixed up...just like the rest of us."*



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PERTH SCENE

COAST-TO-COAST CAMP.

On the 30th of May the Perth Branch became fully operative. Legal, medical and spiritual help is available for people wanting information or guidance about homosexual problems through Campaign Against Moral Persecution, Box 3072, G.P.O. Perth, W.A. 6001. The other aims of Camp Inc. include law reform and changing social attitudes to homosexuality. In these respects W.A. has an enormous advantage over the other states. Tonkin's Government was elected on a platform that promised homosexual law reform, and the Liberal opposition are likely to treat it as a non-party issue. The Federal debate on censorship is precedent of such a move. The W.A. branch will be able to remind Mr. Tonkin of his promise and not allow him to plead "lack of funds" that is mitigation of other broken promises of State Premiers.

Perth is a relatively small city. The over-cautious precautions in guarding the files in Sydney are being more carefully observed in Perth. Only the secretary has access to the files, and at the moment, you have to be a member to know the secretary is. There is added protection gained from the number of heterosexuals whose names appear on the files (and that of a Roman Catholic priest, as well.) There can be no reason why the Perth branch cannot expand rapidly, so everyone reading this should pause for a moment and think of the people they can coerce into joining.

In fact it was the smallness of Perth that decided us against using a local identity to gain publicity. There will be a general meeting in Perth soon to analyse the results of this publicity, and advertising. Also, this meeting will provide social contact for any members who feel isolated and lonely.

Lesbians of Perth unite. There seems little indication of social acceptance, understanding or even tolerance of female homosexuality in Perth, and very little social contact available. Camp Inc. hopes to provide this in W.A., so encourage all your lady friends to join and assist in achieving our aims.

The official police attitude is that they are there to enforce the law, or more precisely, to see that no-one is hurt. We are told that even though attempted suicide is against the law, people are never charged but helped by the police to find proper guidance. The churches, social welfare groups, and the police would like to see help given to people who are despairing. Based on Kinsey's figures, there should be about 50,000 homosexuals in W.A. We should be able to help each other — with the help of the rest of the state's million people.

We certainly were not ignored by press, radio and T.V. The media were very helpful in the coverage, with one exception. Unless you have any standing in the community and wish to read of your court case, hold out in the mornings for the "Australian". Although it won't have your court case, the "Australian" (and the Melbourne "Age") accepted an advertisement which was declined by one of Perth's noted newspapers. Good to know they are rich enough to resist a ninety dollar ad. from Camp Inc. Wonder if they would feel a boycott by 5% of the community, and their sympathisers, and the ads that 5% run. Apart from that one complaint, we have much to thank the W.A. reporters and commentators for.

THINK Camp Ink

BRISBANE

A Supreme Court judge, Mr. Justice Else-Mitchell, of NSW, told the Australian and New Zealand Association for the Advancement of Science congress in Brisbane last month that laws relating to homosexuality, alcoholism, prostitution and various sexual practices should be abolished.

He said that homosexuality "formerly regarded as highly immoral should not be retained as offences because their criminal nature encouraged or facilitated blackmail".

PERTH

Mr. Tonkin, the Premier of Western Australia, has stated in a letter to a member of Camp Inc that his Government has no plans for the introduction of a monosexual Law Reform Bill. This contradicts his platform speech prior to his election in which he stated that if elected his government would introduce such a bill.

BRISBANE

The Brisbane Club rooms are proving a huge success. The formal opening was booked out (150 people) and they are packed out most nights. The attendance well illustrates the need for Camp Inc in Brisbane.

LOS ANGELES

More to worry about than the waiter's finger in your soup. Nude male waiters is the latest gimmick of The Westside Restaurant, 6112 Venice Blvd., Los Angeles.



SYDNEY

Spreading the word.

Christabel Poll spoke to two groups about Camp Inc last month. They were the NSW Humanist Society and the Bread and Roses Women Liberation Group. Both groups received Chris very well and asked lots of intelligent, non-aggressive questions.

NEWCASTLE

An unexpected interest in Camp Inc was shown by the Newcastle Media last month. John Ware went to Newcastle to speak to the Hunter Valley Women Graduates' Association, and while there he managed to get Camp Inc written up in the 'Newcastle Morning Herald' and Miners' Advocate. He was also asked to appear on Channel 3 sometime in the near future.

Melbourne.

Camp Inc Melbourne is now well established. Their recruitment and publicity campaign is well underway. Last month they appeared on the Mike Walsh Show and were written up by John Larkin in The Age. As a result they are receiving 20 letters per day and lots of new members.

LONDON

Reverend Troy Perry, homosexual, founder of a homosexual church in America and author of the 'Homosexuals are not Sinners' articles which appeared in the March 1971 issue of Camp Ink, is interviewed in the March edition of NOVA'

Minnie Drear

HOMOSEXUAL LAWS IN VICTORIA

The Crimes Act 1958 Part 1, Division L (offences against the person) (13) unnatural and indecent offences. Section 69(4) states: "Any male person who in public or private commits or is party to the commission of an act of gross indecency with another male person shall be guilty of a misdemeanour and shall be liable to imprisonment for a term of not more than three years."

Section 68 deals with buggery (anal intercourse)

(1) Whosoever commits the abominable crime of buggery either with any person under the age of fourteen years or with or upon any person with violence and without consent of such person shall be guilty of a felony and upon conviction thereof shall be liable to imprisonment for a term of not more than twenty years.

(2) Whosoever shall commit the said abominable crime either with mankind or with any animal shall, in any case in which the offence is not punishable in the last preceding subsection, be guilty of a felony, and shall be liable to imprisonment for a term of not more than fifteen years.

(3) Whosoever attempts to commit either with mankind or with any animal the abominable crime of buggery, or is guilty of any assault with intent to commit the same crime upon any male person, shall be guilty of a misdemeanour and shall be liable to imprisonment for a term of not more than ten years.

(4) It shall be no defence to a charge for indecent assault on a male person under the age of sixteen years that such assault was made with the consent of such male person.

These laws are not dissimilar to the ones in Queensland dealt with in Camp Ink Vol. 1, No. 3. In a pamphlet "The Homosexual and the Law - A Humanist View" (copies are available from Dr. L.M.M. Beadnell, 23 Anderson Street, East Malvern 3145).

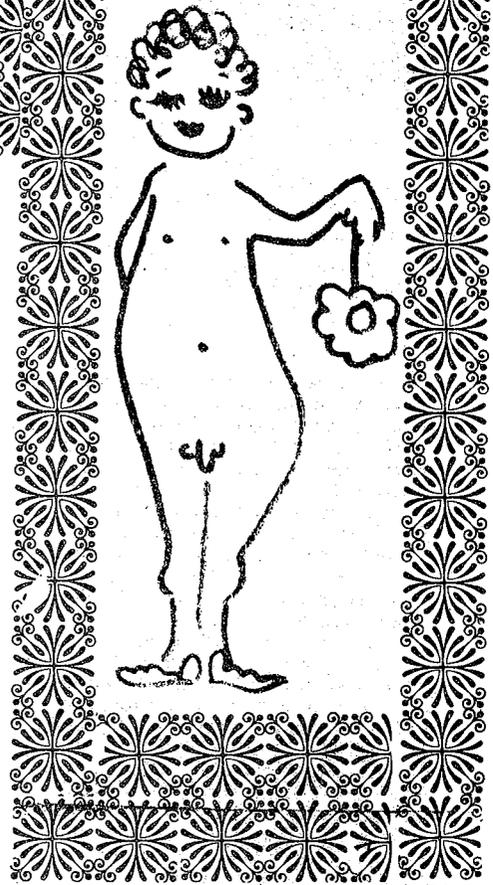
These laws are commented upon, and the conclusion reached that the law-abiding homosexual has four alternatives: (as the law now stands).

- (a) Complete continence
- (b) Solitary masturbation
- (c) Sublimation of the sexual impulses into non-sexual activities
- (d) Treatment to change him into a heterosexual.

From which I can only conclude that we all must become law-abiding criminals.

The inconsistencies of the sex laws are really quite stupid. We all recognise the need to protect the young from hetero or homosexual attack, but as the law stands the penalty for buggery with a boy is much higher than for intercourse with a girl. While buggery may be a pain in the.....neck, fornication could leave a girl pregnant.

Notes in passing; you can still be had up on the "abominable crime of buggery" even if the bit you had wasn't abominable. It isn't your moral judgement that counts. Society at large makes all the moral decisions for you. Whether you liked it or not, it was abominable.



Gross indecency is just very naughty indecency. You only have to attempt it once and not 144 times, as I originally thought. Crimes against animals, I think should be dealt with under the cruelty to animals act, which would require proof that the animal didn't like it. Have you ever read of the methods for obtaining bull semen for artificial insemination. One method requires the use of the hand. Use of another organic implement at your disposal could get you ten years in prison. I'm sure the choice of tool would not matter to the bull. He is not in a position to object nor to see what you use. Sir William Gunn developed a marvellous method for obtaining ram sperm for A.I. It certainly is an "unnatural" method and possibly a crime against nature, but actually it sounds like a lot of fun, but I am sure the ram would rather use ewes.

It is on record, and I do not tell a lie. In a case in which a man was charged with attempting intercourse with a young cow, he was asked, "What heifer made you do it?"

For you marrieds: If you are doing position thirty-seven in the marriage arts manual (why manual?) and you slip, and hubby's sex drive is channeled into another outlet, he could be sent to gaol for an "abominable act". I doubt clumsiness would be an adequate defence. In gaol, all those morally-bound murderers and wardens would then re-enact the crime on hubby to show him just what a dreadful thing he did. He'll love every minute of it, and you'll lose him forever. This kind of accident more often occurs when the wife is very pregnant. To avoid getting pregnant, why not try the "abominable" act and don't report hubby? Minnie Drear is available for private tuition should you have any difficulties.

A proper sex drive is important. Grip the sticks firmly in your hands with the thumbs overlocking and place the balls very gently on the tees (use quality strip-tees). Another sex drive I recommend is North Head at midnight.



Letters

The Editors,

I am rather surprised by the adverse comment about 'Cunt is a Christian Word'. Such statements of a conventional morality seem rather amusing and ironical when expressed by a person whom society condemns by this same moral code. Were I not so bemused by the whole situation I might otherwise be rather appalled.

Surely the paradox of the situation speaks for itself. Whereas certain homosexuals might find the publication or glorification of 'cunt' as 'vile and disgusting' (as for myself I though it a delightful poem, but then I'm a notoriously depraved crackpot), equally so, certain if not many heterosexuals might consider the illustrations accompanying 'Viewpoint' in March 'Camp Inc' as vile and disgusting, an obscenity capable of corrupting youth, if not the whole magazine itself for that matter. It appears that the viewpoint depends on which side of the pond we are standing we we gaze lovingly upon our reflections. An anti thetical image is not as pleasing as our own.

The stand of Wendy Bacon is vital to our interests, linked irrevocably to Camp Inc. In her fight to bring down censorship, to be free to write and publish any material of any nature which does not subscribe to conventional morality and Victorian respectability we can recognise our own fight to free ourselves of the shackles of legal and moral persecution. Indeed it is the fight of the individual against his or her oppressors whether they be the State (communist, socialist, fascist, capitalist or otherwise), society in general, organised crime, business, organised religion, the Great Silent Middle or the Unsilent Fring, the many of the few. While I would support Wendy Bacon and the publication of 'obscene' material I must make certain my own house is clean before I wield the mops on everyone else's.

Richard.

The Editors,

Having just received the April issue of "Camp Ink", I must voice my opinion and agree with the writer of the first letter to the "Editor" on page 14.

I too was extremely surprised that the leaflet inserted in the March issue should have been sent to me.

We may not be just all that we should be but that does not give us any reason for upholding the use of such words for youngsters and the teenagers in the streets and I think that this person deserves all that the Community wants to give her and I for one would not support such a thing, and Hope that anything like that does not appear in print again.

In fact though I think that the idea of the "Camp Ink" was good at the beginning I fear that it would seem to have slipped into printing all the "Dirt" from the Universities of which there is plenty. Personally if I had any control over where my taxes had to go I am afraid that the Uni's would be closed as they would appear to be just breeding grounds for filth.

K.R.

The Editors,

The letter in the last issue of Camp Ink, 'complaining' about the inclusion of Wendy Baker's pamphlet in the March edition, surprised me. Not because the writer of the letter found it 'vile and disgusting' (as a point of interest, readers may like to check the dictionary definition of 'disgusting') as that is a matter for his/her own personal morality, but because he/she thought the inclusion in the magazine was "a gross misuse of our organization". I must disagree.

It seems that the writer of the letter has missed the point of the whole matter. He/she sees the pamphlet as an issue involving only words which are regarded as morally offensive by certain sections of the community. In doing this a much more important issue, namely that of being able to read whatever one chooses, is being clouded over. This is a basic human right that is being fought for all over the world, and Wendy Bacon, and for that matter, Camp Ink, are participants in the fight to end the form of moral persecution known as Censorship. Presumably your correspondent does not find the articles on homosexuality that appear in Camp Ink 'obscene', and would also, presumably, be highly annoyed if arrested for possession of Camp Ink? Wendy Bacon's stand against our archaic censorship laws may be of tremendous help to C.A.M.P. at a later date, should we find ourselves up against the law over the printing of 'obscene' literature. There is a very important legal procedure that of 'precedent' (in this case, set by the jury that declared "Cunt is A Christian World" not obscene) that we would be able to make use of. I feel that we are right to link ourselves with any person or organization that is out to end moral persecution, after all, we are the 'Campaign Against Moral Persecution', aren't we???

B.W.

The Editors,

I am not a member of Camp Inc. as yet, but I intend to be. People talk a hell of a lot on man's humanity to man. It is always in frank honest conversation. Why then can they not speak honestly and frankly of man's love for man — or women's for women, for that matter? Why does homosexuality remain a dirty word in the minds of so many heterosexuals?

It may be because, as with so many other minority groups, only the bad side of the picture is painted for public absorption. The pitiful old man who, perhaps from lack of this understanding which Camp Inc. seems to be trying for, picks up children as the only relief left for his frustration — the screaming, wrist-flapping belle, who is, perhaps, just as frustrated, in that he must, as some women do, attract all the attention to himself by being a whore — the aggressive, male-hating female who must fight all the time to prove how much like a male she is — why are these the sides of camp life forever shown to the public.

Can we not do something more — try to show the rest of humanity that we, too, are human — that we have the same hurts, the same blood, and, at times, the same broken hearts — not as some of our more radical contemporaries would suggest, by parading through the streets, but by saying, "Come, let us show you what we are doing, and then judge us for yourselves, not on what other people tell you, but on what you see"?

These are changing times — we all know this — but prejudice especially prejudice that has been built over centuries as a threat to mankind's continued existence, cannot be torn away by any militant threat to that existence, but must be gently and subtly eroded, as a gentle wind can eventually erode a mountain range into a series of small hills.

Oh, I don't by any means advocate a hundred thousand years of struggling for recognition. I, too want to see peace between homo- and hetero-sexuals realized soon. But can peace be realized by starting a little Vietnam of our own in Australia? Let's try a little understanding and trust and maybe it will be there on the other side — maybe much more than we expected.

Gloria Murphy.

The Editors,

If I may, I would like to wholeheartedly agree with Stephanie Bennett.

I feel she is correct about 'Camp Ink' (and Camp Inc.) beating understandably to a death of boredom. In the three issues I have read, acceptance and understanding of the homosexual has been covered as adequately as is possible.

Stephanie suggests the broadening of 'Camp Ink's' spectrum. Because of the nature of C.A.M.P.'s goals, articles such as Mark Freedman's have to be continued, I guess (but aren't we 'preaching to the converted' anyway, the campaign should be aimed at Mr. & Mrs. Middle Australia — perhaps by starting our own Rugger Buggers or getting a new Holden or cigarette named Sodomy, or something ...), but their boring effect could be minimised by a wider range of topics. Camp must stay as the major topic but other interests should be represented too.

Personally, I like being accepted and understood, but if people don't then its their loss. Law reform is the first of our goals. Stop the bastards interfering with our thoughts and beds and I'm sure it will be easier to make 'them' accept us, homosexuals.

Bernard.

The Editors,

There is no doubt that Camp Inc. is now providing a great source of companionship and comfort to its many members, and will continue to do so for the many more who will hear of it and join up in the future. However, while suitable publicity for a homosexual organization is hard to obtain, let me, by presenting this report of my own experience, urge our organization to seek such publicity wherever possible.

Some months ago now, I found myself under great emotional stress because of my continued lesbian interests while living in a quiet suburban setting — married — and with two infants. Feeling unable to continue coping with the situation alone, I decided to seek the company of other lesbians — especially those who may find themselves in a similar domestic background. The problem, of course, was one of just how to go about this.

Fortunately, I recalled noticing a reference to an American lesbian organisation called 'Daughters of Bilitis'

in a documentary-type novel, and so, with 'babes in arms' I descended upon the American Consulate to scan the many telephone directories. This was my lucky break, for amid screams of 'mummy' from the kids, and irrate looks from the staff — I did find an address! So, I wrote a letter seeking advice, mailed it away to the other side of the world — then settled down to wait reply. Thus duly arrived after almost six weeks (the address had been changed!!)

— but it was a kind, concerned letter, and did provide me with a Melbourne address. So, after more 'long-distance' correspondence — I became a member of the Australasian Lesbian Movement, who supplied me with a contact and details of the Sydney branch of Camp Inc.

Now, here I am — a member of the type or organisation I so fervently hoped would exist — but how many more people — men and women alike — anxiously seek such companionship, while confined within their own tiny suburban "world" — and know not where to find it!!

J.L.B.

Dear Editors,

A belated congratulations on the formation of Camp Inc. in Melbourne. The Committee chosen is most impressive and completely wore away any fears I might have had. Special thanks to Winsome Moore, with the other guests on Mike Walshe's show. She gave an excellent straight forward picture of certain aspects of homosexuality.

The April issue of your magazine was my first, John Ware's extract being the highlight of my reading. May we have more articles of this calibre.

Would it be possible as time progresses to have more than one book reviewed at a time as quite a lot of us in Melbourne are keen book worms. I know we must have a portion of lighter reading, but I (personal view only) find 'Minnie Drear' very dreary. This seems the type of 'Gay Queen' image that is least likely to help gain supporters from outside. Still as a Melbournian I may be too staid.

N.T.

BOOKS



"Orlando" by Virginia Woolf. The Hogarth Press. \$2.50. Also available in Penguin.

"A Room of One's Own" Virginia Woolf. Penguin. 65 cents.

"Between The Acts" Virginia Woolf. The Hogarth Press. \$2.25.

"Ermintrude and Esmerelda" Lytton Strachey. I've forgotten the details but I can tell you where to buy it.

"The Judas Boy" Simon Raven. Panther. 80 cents.

"I Want What I want" Geoff Brown. Panther. 90 cents.

If Christopher Isherwood is "beaut" — and he most certainly is, then Virginia Woolf is "groovy". Describing "Orlando" as a novel whose hero changes sex, and never grows old is giving away some of the less important features of her book. However, the sex-change provides me with just sufficient excuse to review it in "Camp Ink?". Several years ago "Orlando" gave me a marvellous introduction to the work of Virginia Woolf. It is brilliant satire and very clever wit beautifully written, although it contains little of the famous "stream of consciousness technique" — an acquired taste — and can be read even when you aren't in the mood to appreciate the finer art of one of the finest artists.

"A Room Of One's Own" has been described as a "storm in a Bloomsbury tea-cup", but Women's Lib. would do well to quote it as an authority. It was originally an essay on women and literature delivered by Virginia Woolf to a gathering of university students. Later, she expanded the essay to include more arguments, and produced an example of Women's Lib at its most

enjoyable; fascinating the entire length of the book. It probably states many of the conclusions you reached yourself and more, but in beautifully flowing sentences and with an incredibly light and witty touch. A mere male, born many years after Virginia Woolf's death, I was impressed by the femininity of a book that protested forcibly, by reason and wit, against society's suffocation of the talent of many a would-be writer unfortunate enough to be born a woman.

"Between The Acts" was published after Virginia Woolf's death. It has one camp character and so would be camp enough to review here. However it defies review other than an exhortation to read it sometime, when you've read her other books. For me, it is her best.

The biographies of Virginia Woolf show her to be a charming and brilliant person. She lived her life — and ended it — with the consideration of other people foremost in her mind. The mass suffering of starving millions or those dying in the wars must have affected her greatly but it was the unshared suffering of the individual.

in his personal life that she was able to understand and portray accurately in her writing. Her friends, the "Bloomsbury circle" included such gifted people as Keynes, E.M. Forster, Vanessa Bell and Lytton Strachey. Her concern for people and her understanding of humanity, her wit and poetry are alive in Virginia Woolf's work, and it was these qualities that attracted the Bloomsbury circle, and one other quality too. Although she could not have attracted the men mentioned sexually, the added difference of her femininity, that is present in her work, would have made her more attractive. She saw things as a woman would see them not clearer or dimmer than a man's sight, just differently; from another perspective. In doing so, she has given to literature a tradition of feminine writing that in "A Room Of One's Own", she says is lacking.

Eat your heart out, Peter Ryan. I have "discovered" Virginia Woolf. (Peter Ryan writes a fortnightly column for the "Australian" and is a noted critic of "Camp Ink".)

Lytton Strachey's name brings to mind my seeing his book, "Ermintrude and Esmerelda" in a Melbourne shop, recently. How it is allowed to be sold in Melbourne I shall never know. Perhaps, it was a combination of the author's name, which also graces "Eminent Victorians" a classic of biography, and the children's story-book pictures. The book is very camp - sex told in euphemisms of "pussy" and "bow-wows", but what that menagerie of domestic playthings gets up to would have the book instantly

banned if couched in Anglo-saxon terminology. Lytton Strachey wrote it for one of his boy-friends, though he ended up giving it to another. It would have made an interesting gift.

"The Judas Boy" is a kind of camp James Bond, which on reflection wasn't that bad. A writer (bi-sexual) is sent to Cyprus to uncover the involvement of the C.I.A. in the Cypriot riots. The story reveals the many different schemes used by the C.I.A. to have all those involved discredited.

"I Want What I Want" is an incredibly bad novel, but not a bad book, because it does give an insight into the life of a transsexual man, who is physically male but mentally a woman. The main character, Roy/Wendy, is very realistically drawn. Even I could understand that the hero was not homosexual, although he would be lumped in with my lot. He was attracted to a man, but it was his female mind, and not his physically predominating sex that was responsible for his attachment. The book fails as a novel because of its complete disregard for credibility. Roy, a very plain boy, becomes Wendy, a startlingly beautiful woman who attracts an extremely attractive man, in a relationship that gets far too complicated as soon as complications begin to develop. The characters, including the hero, are dispatched with untimely haste, as the author makes a desperate bid to finish the book before the reader.

David Williamson

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PATRICIA JONES is giving
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OBITUARY

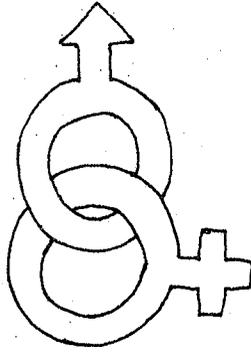
Mr. Gordon Gould died of a heart attach in Brisbane on Saturday, 29th May. Mr. Gould was an active member of Lynx and Camp Inc Brisbane. He is sadly missed.

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Distributors are needed for CAMP INK. Pretty obviously, there is a market for our journal in gay bars, coffee shops, dances, parties, the neighbourhood newsagent or card shop, and all sorts of places. If you want to help spread the good word AND SCORE 10¢ PER COPY SOLD AS WELL!!! -

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CAMP INK is the official magazine of the Campaign Against Moral Persecution (CAMP INC) the society for the rights of the homosexual. You can receive CAMP INK on a regular monthly basis by becoming a member of CAMP INC.

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