

(STREAMERS, from p. 9)

for Billy are traits we know. And, straight or gay, you've got to love Billy as the film moves on in its inexorable rhythm. The attraction of his character intensifies the strength of the conflict waging within Richie. As we fall in love with Billy, Richie's desperation becomes our own, resonantly recalling our own past in similar situations. You have to be gay to appreciate Richie's dilemma. Not only is what you want impossible, but the thought of your love is disgusting to the object of that devotion.

At the end Roger and Richie are alone in the barracks, and Roger pins the blame on Richie; Richie's answer is only, "I just wanted to hold his hand," which sounds manifestly senseless at first. Richie is right though. Holding hands would be enough--in a peculiar way--but it just won't ever happen, which contributes to the tragic nature of the movie.

The climax is unavoidable, and this point evinces Altman's power. Nowhere can you find an escape: "if they'd only done this or if they'd done that...." Billy's all-American upbringing, which makes it impossible for him to leave and allow Richie to have sex with Carlyle, is just as responsible as Carlyle's knife.

Altman's movie is based on David Rabe's play of the same name written in 1975. The title refers to jumping from a plane with a parachute and the parachute not opening. The symbolism is not exact, but it works. Our four characters jump holding their prejudices (Carlyle), orientations (Richie), expectations (Roger) and the belief that what they've been taught is right and good (Billy), and when they don't open up when they need to, the result is just as disastrous.

Don't miss Streamers. It was at the Carolina in Durham in January and is supposed to be a late show at the Varsity in Chapel Hill sometime this spring. The plot may sound like another homosexual tragedy, but its telling is finely tuned, taut, and grandly played with the intensity of a Greek epic. It's a movie you'll remember, not only for the brilliance of its execution but also for the questions it raises and does not answer.

-Bill

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The Friends for Lesbian and Gay Concerns (Quakers) held their annual midwinter gathering over the Feb. 17-19 weekend at the Philadelphia Friends Center. The theme for the weekend was "Our Lives: Too Precious to Hide Under a Bushel."

Speakers included topics of nurturing friendships and lover relations. And the teen-aged son of an FLGC member coordinated a workshop for children (minium age of 10 years) of other FLGC members.

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1984 Gay Awareness Week

Planning for Gay Awareness Week continued on Feb. 27 with a meeting for those people interested in helping. The group scheduled the week for April 2-6 and brainstormed ideas for programs. Program topics such as lesbianism and feminism, self-defense, gay marriage, religion and homosexuality, third-world gays, and coming out were discussed.

It was also decided that the week should begin with a coffeehouse and end with "blue jeans day" and a dance. The coffeehouse is tentatively scheduled to be held in the lounge of the Campus Y Building. Each day of the week there will be a booth in the pit. The committee is also looking for people willing to perform at the coffeehouse and to staff the booth.

One or more films may also be shown during the week. Possibilities include: Pink Triangles; Michael, a Gay Son; Women Loving Women; and Boys in the Band.

Because our coordinator for GAW resigned during February, a new coordinator is badly needed. Anyone interested in becoming coordinator or helping with any aspect of the Week should contact Robert between 3:15 and 4:00pm on Monday, Wednesday or Thursday in the CGA office.

A sheet has been placed on the backside of the office door for comments and suggestions about the week.

Saturday night the Friends enjoyed contra dancing and held a talent sharing with participants bringing musical instruments for the event called, "Out from the Bushel, On to the Stage."

