

Hope Along the Wind: The Life of Harry Hay

Abbreviations:

HH	Harry Hay
JG	John Gruber
KS	Konrad Stevens
MS	Miriam Sherman
FP	Frank Pestana
HG	Helen Gorog
DJ	Dale Jennings
JB	John Burnside

Title: In the 13th century masked jesters formed a society to mock the monarchy and stir rebellion. They called themselves the “Mattachine.”

Fade to Black.

See waving palm trees in the night sky.
Under sparse ominous music, we hear:

VO: On a warm Los Angeles night in 1948 an unknown man wrote a document that would spark a social revolution.

See hands typing on old typewriter, b&w.

VO: He was a radical, a communist, and a homosexual.

Slow push into period photo of HH.

VO: His name was Harry Hay.

Fade out.

Fade in to males holding hands in candlelit room.

HH: Our interlocking, sustaining and protecting hands guarantee a reborn social force of immense and simple purpose. We are sworn that no boy or girl approaching the maelstrom of deviation need make that crossing alone, afraid in the dark, ever again.

VO: His words would become the founding document of the Mattachine Society, the first successful gay rights organization in America.

HH: Even after all these years, -- this is fifty years ago -- I can still feel the sense of rebirth in me...

See HH on camera.

HH: ...putting down these words, hoping that they would reach the others as they were reaching me. (pause) You see the Mattachine Brotherhood was not just political. It was very much a brother...we spoke of it as the Golden Brotherhood.

Slow-mo of fabric in wind.

Music fades out.

Busy sidewalk shot. HH and JB walk toward us.

JB: And then we go over and sit down.

HH and JB go to sit on a sidewalk bench.

HH: Sit down on this side.

JB: On this side?

HH: Yes. So that you can hear me and I can hear you.

JB: Oh, that's right. This is the right side.

HH: Now wave at the birdie.

JB: (laughs) Oh!

Wide shot, a young girl walks by.

HH: (to girl) Hello.

HH and JB, close-up.

HH: I want to hold your hand.

JB: Yeah, hold my hand. Yeah.

Medium shot, HH and JB follow sound of streetcar.

Wide shot, street car.

Period music begins.

Archival footage of streetcars.

Photo of Harry as a child.

Archival footage of LA in the twenties (streets, leisure class)

VO: Born in 1912, Harry Hay grew up in Los Angeles as it blossomed from a desert town into a metropolitan powerhouse. Harry's family lived well, thanks to his father's successful real estate investments

Schoolyard footage, then ROTC photo of HH.

VO: From an early age he was secretly attracted to other boys but repelled by their competitive sports. To avoid the embarrassments of gym class Harry found an unlikely hiding place: the ROTC. Ferociously intelligent and curious, he was skipped ahead two grades in school.

HH: At one particular point, a certain number of us were ready to read ancient history. That night at dinner my father said something about Egypt

See HH on camera.

and whatever it was that he said was exact opposite of what I'd read on that page. And I simply said, among other things, while we were having supper, "Well, you're wrong."

People eating at dinner table.

And we all have our soup spoons up, and all of a sudden they freeze,

See HH on camera.

and all the soup spoons are all hanging there in mid-air in the, in the dining room and finally my mother says in a very sort of agonized whisper, "Harry! We're waiting for you to apologize." And I said, "Well I don't have anything to apologize for, he's wrong!"

Spoon drops on table.

Feet walking away from table, under

HH: So my father pushed me back from the table and he proceeded to walk me to his workshop. He starts to whip and whip and whip...

See HH on camera.

HH: And he pretty soon catches the idea that I'm not going to give in no matter what.

Adult closing door, under

HH: I can wait for him to get back down the stairway and make it to my history book.

Fire burning.

HH: And I am right and what he had said is wrong.

See HH on camera.

HH: And so, you know, I thought to myself, if my father can be wrong, sometimes the teacher can be wrong,

Push in on HH as young man

HH: and if the teacher can be wrong sometimes, the priest could be wrong! And so I began to recognize that the little voice that I've always had in my soul was telling me correctly,

See HH on camera.

HH: And maybe I could listen to that always and maybe it would tell me truthful things. And from that point on, I didn't feel guilty about the thoughts that I had.

Period music begins.

Los Angeles entertainment footage (marquees, audiences, performers—an out-on-the-town feeling)

Various headshots of HH, under

VO: Increasingly drawn to the world of theater and film, in 1932 Harry began working as an actor in low budget Hollywood movies and experimental films with his friends.

Outtakes of HH in the movies.

HH: I found myself being cast as the comedy lead, in this particular show and I get the chance to watch

See HH on camera.

HH: that wonderful hero whose name is Will Geer. Nobody has heard of him before and he's sort of a plain man, but oooooohhhh!!! Every time he goes on stage, I just go oooooohhhh!!! I get butterflies in my stomach and I can't wait to watch all of his performances.

Photo of Will Geer, under

HH: And it turns out that he was also a communist and so among other things he was sort of recruiting me to work with him.

VO: Will Geer was just beginning his Hollywood career when he and Harry became lovers.

Photo of WG as Grandpa Walton.

VO: He would later become famous as TV's Grandpa Walton.

Footage of long lines, Theater groups on parade, under

VO: The Hay family fortune was gone, devoured by the stock market crash of 1929. As the Depression tightened its grip left wing theater groups sprang up to crystallize public discontent.

Will Geer brought Harry into his world of art and politics. Soon the young lovers were taking their acting talents to the streets, dramatizing the struggles of the working class.

Upbeat period music ends.

Military music begins.

See Military trucks, troops marching

Archival TC: Militia Called in Big Dock Strike

Sync of Man at desk: I have ordered the National Guard of California to move in to San Francisco strike area to safeguard lives...

See protestors

Man at desk: ...to protect state property and to preserve order.

VO: The West Coast Longshoreman's strike of 1934 startled the nation with its militance and unity. Over one hundred twenty unions joined in, bringing the city to a standstill. Will and Harry, in town to rally the strikers, were in the streets when the government cracked down and radicalized thousands.

HH: What we would do is push ourselves into a situation where we can do a show,...

HH on camera.

HH: ... that sort of called for strike, or called for, fidelity, or all work together, and all that kind of stuff, solidarity. These are the very slogans which were used,...

General Strike footage.

HH: ...which the whole crowd would then pick up. And at one particular point and I'm not sure just how this happened or why. All of the sudden the uh, militia opened fire.

Footage of Militia fighting with protestors

HH: I can remember a couple of bullets whizzing past my ear. Now all of the sudden there's a shock, you can feel the uh,...

HH on camera.

HH: ...the whiz go by and you can hear the sound, and then you hear screams.

General Strike Footage.

HH: And as a matter of fact in that particular volley, two men were shot and killed

San Francisco Great Funeral March footage.

HH: The Great Funeral March in San Francisco is something that I can never forget. There were at least a hundred thousand men marching up Market St. and.....it was a feeling of solidarity and union

HH on camera.

HH: And I've always said, you couldn't be part of something like that and have your not have your life changed forever. You knew perfectly well where the power came. You knew what "power to the people" meant.

See Protestors.

HH: You know what the "power of the people" is. you know what your own feelings are I that regard.

Music starts. "Which Side are You On?"

Song: Come all of you good workers, good news to you I'll tell. Of how the good old union has come in here to dwell.

(Chorus:) Which side are you on? Which side are you on?

Don't scab for the bosses, don't listen to their lies. Us poor folks haven't got a chance unless we organize.

(Chorus:) Which side are you on? Which side are you on?

See marches, CIO Labor School footage.

VO: Amid widespread suffering and inequality, the party beacons with its promise of a truly egalitarian society.

See Frank on camera.
ID: Frank Pestano

Frank Pestana: The objectives of the Communist Party were objectives that have been realized today and are part of what we live with. They were fighting for workmen's comp, job security, medical care, all the things that we know and have now. Social security was a dream that they were pushing on, you know.

See protestors.

FP: And I felt that the Communist Party was fighting for the interests of this people of this country.

WOMAN?: There was this vision of a socialist society that we were working for and at least I felt that if I wouldn't see socialism, I thought I was going to die on the barricades.

Protestors and police clash.

WOMAN?: There was always this danger of either being arrested or clubbed and beaten. I saw many of my best friends clubbed and beaten.

Communist Party rally, under

VO: In 1934, Harry followed Will Geer into the Communist Party, carefully keeping their romance secret.

Dissolve to Photo of HH

VO: Harry soon became a popular labor organizer and Marxist teacher.

HH: The Party was doing things. They were organizing the unorganized.

See HH on Camera

HH: And I was part and parcel of that and I was proud to be part and parcel of that.

Picket line

HH: And at one particular point, I said to Will, you know, we should start organizing the gay guys, the people who are like us and Will said, "how can we organize people like us? What the hell would we have to talk about?"

Different Light Bookstore window, exterior. (zoom on “Radically Gay”) under

Speaker: Today, a great honor to welcome back Harry Hay.

See Speaker with mic.

Speaker: Please give him a warm, wet, and unconventional welcome.
Harry Hay. [audience cheers]

Wide of audience.

Audience claps and cheers, as HH walks to stage.

MCU of onlooker, then HH seated with mic, under

HH: We’re dealing with a very different climate than anything any of you know.

MCU of onlooker, then HH seated with mic, under

HH: Do you know when homosexual made it into the American dictionaries? Not earlier than 1938, and that wasn’t so long ago. It wasn’t in the dictionary, so that we had no way when I’m growing up of calling myself anything. And, eventually, by cruising, naturally [audience laughs], I met another person who me a word, and the word was “that way” [laughter] “he’s that way,”

Then after maybe about 6 months I learned a second word, “nervous.”

MED of audience laughing, under

HH: This was how we knew ourselves. This is how we knew each other.

MED of HH.

HH: So that what we’re talking about is essentially a negative image.

Sync dated Anti-Gay Propaganda footage.

Instructional Film 1: Homosexuality is in fact a mental illness which has reached epidemiological proportions.

Instructional Film 2: We know that once a person is perverted, it’s practically impossible for that person to adjust to normal attitudes in regards to sex.

Slow piano music begins.

Footage of gay lifestyle decades ago—bars, drag queens, sirens.

John Gruber on camera.

ID: John Gruber , Original Mattachine Member

JG: In those days, as compared to now, if you had, if you were a deviant, a social deviant or a sexual deviant in any sense of the word, you were in trouble and you knew it and the problem was yours, not society's.

Gay footage continues.

John Gruber on camera.

JG: The pattern that I started when I lived with my parents for a year or so after the Marine Corps was that I waited until they went to bed and then I cleaned up and went out.

Gay footage continues, under

JG: We were in dangerous country, but in the meantime let's dance a little.

MED on Konrad Stevens.

ID: Konrad Stevens, Original Mattachine Member.

Konrad Stevens: Everybody knew somebody who had been entrapped or arrested in a bar. Someone would be at a bar and, uh, the cops would come in and line everybody up and say, "You, you, you, you, you, you're coming with us." And, so that's the way we lived.

Gay arrests footage.

VO: Homosexuals who were arrested faced an uncertain future. Many lost their jobs, their homes and their family. Others were committed mental hospitals where they faced electroshock treatment was common, and the threat of lobotomy loomed. Each time homosexuals tried to meet, they put their lives at risk.

JG: There , there was almost a kind of

John Gruber on camera.

JG: ...sense of relief when somebody got busted, because we knew that they had done their chore for the week or the day, and uh, and it was probably safe from then on in, so there was a kind of calm that would come over the place after that.

Footage of gays being arrested, under

JG: They're, they're on their way to the station with their prey of the day and that's the end of it, and now we can have fun.

Pull out of photo of HH as younger man with cigarette in mouth.

VO: When his affair with Will Geer ended, Harry embarked on a series of relationships. None lasted. Constantly courting arrest, Harry persevered in his search for a partner to share his life and his politics.

HH: I'm always looking for somebody who believes in the working class.

MED on HH.

HH: But if it didn't feel that way then okay, it's off, and I'd go looking for somebody else. And after about 1938, I began to think, you know, I haven't found anybody.

Stills of HH as younger man, under

VO: In desperation, Harry met with a psychiatrist who assured him that changing his sexuality was as easy as closing one book and opening another. And on the picket lines of the labor struggle, he finally met someone whose beliefs were as radical as his.

Helen: Anita was my oldest friend from high school and...

MED on Helen

Helen: ...we were really amazed when Harry and Anita hit it off and started dating and then we were very concerned. "Did she know?"

MED on HH

HH: She knows at this moment that I am a gay man. I mentioned that in advance. It turned out that practically all of her boyfriends had been gay.

Photo of Harry and Anita.

HH: And she was absolutely sure that all that any gay man needed was a good woman who really understood these situations.

MCU on Helen.

Helen: I think he thought that it might work. I think that he was attracted to her. She was an attractive woman in a masculine kind of way and

Photo of Harry and Anita.

Helen: He was interested in joining the communist party and the party was against being gay. So, as a married man, it, it made a difference.

MCU of HH.

HH: I am a gay man who has married. But I have to, I have to recognize that I'm a gay man until this changeover's going to take place. They tell me the changeover is going to take place and I'll hold in limbo for this period until that happens.

Photo of Harry and Anita

HH: For me, it never changes. It never does change. And at the end of four years, and my wife has, has become interested in having children,

Photo of HH with two babies in his arms.

HH: ... and I'm already now into a situation that I have to live through and I have to be responsible for.

Big music begins under newsreel title card: Coast to Coast "Battle of the Ballots."
Various shot from the 1948 presidential campaign, under

Archival VO: 1948 campaign climax: Democratic President Harry S. Truman, whose fight was made an uphill one by the emergence of two new parties from dissenting elements of his own, Henry A. Wallace, pacifist leader of the Progressive Party, which attracted left wing support,

Frank Pestana: Henry Wallace ran with Communist support.

MCU of **Frank Pestana:**

Frank Pestana: His program was that, that the Republican and the Democratic party were not really serving the needs of the people

Wallace campaign parade.

Frank Pestana: And that a new government had to come in which would fight for goals which the people needed to have accomplished.

Miriam: The Henry Wallace campaign was a time of, of great hope and so we all fanned out to many parts of the city to re-register in to the progressive party so that they could vote for Henry Wallace.

Convention footage.

VO: Harry became a vocal Wallace supporter. He seized on this historic moment and envisioned a way his progressive politics could finally intersect with his secret homosexual life. Harry began drafting a new platform for the Wallace campaign—to end illegal police entrapment of homosexuals.

CU of HH.

HH: We were being entrapped right and left at that point in California, so I went home to work on this plank.

Typing footage.

HH: And I couldn't sleep and I sat up all night and I worked out, not only a series of ideas for the planks in the platform, but I ended up with the whole idea for the idea for an organization.

VO: What Harry wrote that night was a new way of thinking about homosexuals. For the first time, a political activist was defining homosexuals as an oppressed minority, a minority that could organize politically.

Archival LA street footage.

VO: Drawing on his years of training in the Communist party, Harry declared that the problem was not with homosexuals, but with the society that mistreated them.

CU on HH.

HH: We are a national or a cultural minority, and if we establish ourselves as a cultural minority in this country, all of a sudden they can't put us on the defensive any longer. We are an entity, which is entitled to the protection of the first ten amendments of the constitution. And we can set ourselves up on that point, and we can take the initiative and and that would make it possible for us to look at ourselves in an entirely different way.

Fabric blowing in the wind, under

VO: Harry's platform was never considered, and the Wallace campaign was soundly defeated.

WS of the beach.

VO: Undaunted, Harry began scouring spots where homosexuals gathered in search of others who might share his dream.

WS of men playing volleyball.
Soldiers walking on the beach.

HH: And I go back and forth for two years, from 1948 to 1950, and I can't find a single gay person in Southern California, who would dare touch a thing like that, it's so dangerous. Until one day I met this man whose name was

Shot of Rudi Gernreich as a young man.

HH: Rudi Gernreich —wonderful! And I finally show him the call I had written and he reads the thing over and he said, "You know I am a German refugee. I'm an Austrian refugee"

MCU on HH.

HH: And I know just how dangerous that kind of work is. And this is the most dangerous thing I've ever read in my life and, yes, I'm with you 100%."

Shots of Rudi, then others as they are mentioned in the VO

VO: Rudi Gernreich was an aspiring fashion designer when he and Harry teamed up. Within a year, they had signed up three recruits through Harry's Marxist education class: Bob Hull, a chemist, Chuck Rowland, a factory worker, and Dale Jennings, a writer and publicist. Within a few months, they were joined by Konrad Stevens and his boyfriend John Gruber.

MCU of HH.

HH: All of them thought of themselves as Marxists. We're all thinking in the same direction, feeling in the same direction, looking in the same way and feeling in our bodies: this is the beginning of a brotherhood. And this is the beginning of what we were going to be calling six months later the Mattachine Society.

HH walks up hill and greets Konrad, tries to kiss John Gruber.

DJ?: Hi Harry.

HH: Hi, [laughing, to Konrad] I can't say that you, that you haven't changed.

KS: I haven't changed?

HH: Yes you have, you've changed a lot.

HH: [to John Gruber] You're the one that's changed.

~~**DJ:** Go ahead, I'll come in.~~

JG: Steve says I'm exactly the same and he's changed

Photo of original Mattachine members in 1948 (?)
Slow music begins.

HH: The only thing that I'm thinking about honey is that I haven't seen you in a long time.

Dissolve to WS of men gathered in room.

HH: Do you remember?

KS: Sure I do.

HH: Chuck wrote a good deal of this. Chuck wrote some. Bob wrote some. I wrote some.

MED of DJ

KS: Gosh. This takes me back. I remember all of this now.

Reenactment of original Mattachine meetings.

DJ: The first meetings were, uh, in my place, in the basement room—

Dale Jennings on camera.

ID: Dale Jennings, Original Mattachine Member

DJ: ...in fact in the lower basement, so that we'd be sure there'd be no eavesdropping going on.

Mattachine meeting reenactment continues.

KS: At least 75 % of the people that participated in the discussion group used a pseudonym.

Konrad Stevens on camera.

ID: Konrad Stevens, Original Mattachine Member

KS: Then if you got to know the person and later on, uh, became friends, then they would say my name isn't George, it's, uh, it's James.

More reenactment footage.

VO: With hope and caution, the Mattachine founders began setting up public *discussion* groups. From the beginning Mattachine attracted few women, but for men it became a haven where they dared to speak openly with each other.

CU on HH.

HH: We were calling to a brotherhood to come together to find out as a matter of fact who we were, as people. Who we were as homosexuals. Where had we been? Because obviously we had been other places in history, but if we were other places in history, what

happened to us? Why aren't we here now? And why are there so many of us with similar characteristics, and what are we for? These are the questions that need to be talked about and thought about.

HH opens box and pulls out folder, holds up Mattachine flow chart.

HH: Oh yes, yes, yes, yes. These were the original Mattachine papers. This is the diagram that we made of how the, we, I generally thought of, of the organization and how it might be eventually set up. Remember that we're working at the time that we're working underground and because of the fact that we're underground, we have to

HH holds Mattachine flow chart, CU

HH: ...be able to take care of each person and be sure that they're safe.

See the Initiation reenactment.
Slow warm music begins.

VO: The Mattachine Society was organized into a secret cell structure, similar to the Communist Party. Members in one cell never knew the members in another, protecting the group in case of arrest.

KS: When we would initiate somebody into the Mattachine and stand around in a circle and hold hands and say the pledge, I got a chill up my

Konrad Stevens at reunion.

KS: ...spine every time, and I felt a very emotional surge.

Initiation reenactment and warm music continues.

JG: For the first time in our lives we were becoming aware of a brotherhood that was really very beautiful. And it was to be found nowhere else.

See HH on camera.

HH: In the fall of 1952, we got this lovely letter from South Australia and in it the brothers who didn't, at this point I was gonna say they were eventually were proven wrong, but they simply said, this is in the late November of 1952, "Of course we recognize that the wonderful things you are doing in California will never be repeated in our area in our lifetime, but we just wanted you to know that the word "Mattachine" spells "hope along the wind"; and I thought, that lovely phrase? "Hope along the wind."

Photo of original Mattachine society.

KS to DJ: You know you said one time you thought that the meetings were boring. Did you really?

DJ: Yes I did. We kept repeating ourselves. And you see, you forget that the so-called upper-echelon had been through all this shit endlessly and then we had to repeat it for the membership and I just sat back into a coma.

MCU on Dale Jennings.

DJ: Harry founded things. He guided things. He dictated things. And boy when he got the floor he never got it up.

MED on Konrad Stevens

KS: He was an intellectual bully and he wouldn't really talk to you, he would talk at you. And you always felt that you were being educated and to a great extent you were because he was a very brilliant man.

MED on Dale Jennings.

DJ: He was the Mattachine. He was the movement. And those of us who attended as many of the meetings as he did, didn't like to admit that he was the works. A benevolent dictator, uh huh. Dear Harry.

Photo of HH sitting on a rock.

KS: I don't think anybody really became his friend. He was too engrossed in himself and what he was doing.

MCU on Konrad Stevens

KS: As much of respect they had for him, there wasn't that feeling of friendship.

ES (*Interviewer off camera*): That's sort of sad, I guess, to hear that.

KS: Yeah, it is really. But I think that happens very often with people that we consider great.

Photo of HH.

KS: It's the downside.

Sync Archival footage of speech:

Speaker: The Communist Party shows the way. No person can hold a responsible post in it, unless he is ready to subordinate himself to the collective will and wisdom of the whole army [crowd cheers].

Archival Footage of Comm. supporters.

VO: Many American Communists would leave the party when Joseph Stalin's reign of terror in the Soviet Union could no longer be denied. But when Harry Hay left in 1950 his reasons were very different.

Under photo of HH and two daughters, we hear:

Miriam: He came to the house and he presented me with a...

Miriam Sherman on camera.

Miriam: ...document telling me why he wanted to leave the Communist Party and why he felt it was necessary for the party to expel him.

Shot of Harry as younger man.

Miriam: The document said that Harry was in danger of FBI pressure because he was a homosexual.

HH on camera.

HH: One of the party precepts that anything that you do in the party you always talk to the party first before you make any sort of action of any sort, make any kind of commitment of any sort, personal, emotional, anything else. You talk to the party about it and Miriam mentioned that and I said, "Yes, I know," and that's why I'm mentioning this, because this is also even more important to me than the party oath is.

Photo of HH.

HH: My loyalty must shift from the party to my brothers.

Silhouette of two men clasping hands.

VO: But Harry was still a married man.

Photo of HH and daughters in wooden swimming pool.

VO: No longer willing to lead a double life, he finally confronted Anita.

HH: I knew that I belonged with another gay man,

MED of HH.

HH: ... and so consequently I told her about all of this, and she thought it all over and she said, “Well, you’ll have to go.” and I left.

Photo of Anita with Katie and Hannah.

HH: And what I felt was that what I would do is that I would simply pull away from her and all the people that she knew. That they would simply form a loving group around her and give her support.

HH on camera.

HH: ...so I simply pulled away and never saw any of them again for 35 years. I felt that that was the least that I could do. But I did go to see the children every two weeks

Photos of Harry with Katie and Hannah.

Shot of sky with rays of light.

VO: By 1952, Mattachine chapters were spreading across Southern California. But their potential to accomplish much more became clear when one of their members faced danger.

Under mysterious music, reenactment of Arrest begins.

DJ: He was standing in the restroom, by the way, good looking—big muscular. Naturally I noticed him, but I didn't dally, because I wasn't about to be arrested. I walked out and he followed me. And, uh,...

DJ on camera.

DJ: I, I think I sat down on the park bench and he sat down on the park bench and we got to talking.

Reenactment of Arrest continues.

DJ: I never suspected that he was...

DJ on camera.

DJ: sizing me up and waiting for the right moment. Well, apparently the right moment did not come because he got impatient and said, “You're under arrest.”

Reenactment of Arrest continues.

DJ: and I said “what for?” And he said...

DJ on camera.

DJ: ...for "making a sexual advance duh, da duh da da." And I remember saying, "What, when, where?"

Reenactment of Arrest continues.

DJ: ...And he grabbed me into the car and we went, and there I was, in jail. And by the way,...

DJ on camera..

DJ: ...the number I called, the one number you're allowed, you'd never guess who I called, Harry Hay.

HH on camera.

HH: The reason why he called me was that I was the only member of the group of five who had a bank account. So I went down and bailed him out. And then, um, I wasn't able to get him out until six o'clock Sunday morning, and the first thing I needed to do is cheer him up, so I took him to the Brown Derby for breakfast.

Photo of Dale as young man.

HH: and I suddenly said "Dale we're going to fight it."

DJ on camera.

DJ: Then my heart sank – I pictured myself in court, da-da da da - money for bail and all this—mer, mer, mer, mer. And, uh, it was not heartening but at the same time, it was very good to know that somebody was on my side. Particularly in a case like this where you have few friends you can mention it to. That is where the Mattachine came in. All of a sudden there was a consciousness we had never had before—I am not alone.

JG: The Dale Jennings case seemed to be the perfect solution to: how do we get the message out that we are being persecuted?

John Gruber on camera.

JG: And we set about making plans to make, to make as much noise as possible, to make as much fuss as we could—to be noticed.

Music begins.

Reenactment of Dale giving presentation begins.

DJ: I was called upon almost every night of the week to attend some chapter meeting and...

DJ on camera.

DJ: ...go through the whole damn thing. And have these gay guys sidle up to me and say, "I feel for you," "I think you're just wonderful" da-da-da, and I thought, "Great, I'm glad you like it, ya wanna trade places?" It was, it was a very miserable situation to be in.

ES (*Interviewer off camera*): Why did you decide to do it?

DJ: Well, I didn't have any choice.

ES (*Interviewer off camera*): Well, you could have pled guilty.

DJ: Oh, I suppose, but uh, no, I couldn't—uh, by then I was so far gone on principles that one of my ...

Push into photo of Dale as young man.

DJ: ... prevailing thoughts was I am not alone. Think of all the guys who've gone through this completely alone.

DJ on camera.

DJ: I must stand up for myself and for them. Not in so many words. But, uh, I knew my place. I knew that speaking out was of prime importance. And I spoke out.

HH on camera.

HH: George Shibley was one of the most famous labor lawyers on the, on the waterfront. And he was a real powerful waterfront character. Dale had heard about him, because there were a lot of cases he had handled that were very sort of notorious at that time. I said, "George has always said that I taught him more about Marxism than anybody else he's ever had and he owes me one. Well, he's gonna pay it off."

Music begins.

Reenactment: men walking in suits (hall of court)

Dale Jennings on camera.

DJ: He was really a courageous young man, because, nobody wanted to be known as an attorney who defended queers, and he said, "Huh! Yeah, send him in, I want to talk to him."

DJ: He sounded like Christ on a white horse, God he was everything!

Reenactment: images from the trial: people enter courtroom.

Image of (Dale) on stand, guys in back watching trial.

HH: When he finally put Dale on the stand, to all of a sudden hear somebody...

HH on camera.

HH: standing up and saying, yes my client is 100% a good American, and yes, my client is a homosexual and a fine upstanding decent citizen," it's, we were all in tears because we had never heard those kind of good words said about us in public before in our lives.

Image of cop on stand, shuffling uncomfortably, (Shibley) crossing in front

HH: George Shibley caught the arresting officer in a lie.

HH on camera.

HH: We caught the jury being tampered with. And the judge in a fury said that this is not any kind of a case that's been properly...

Reenactment cont.

HH: ...conducted or put together at all, and he threw the case out of court. So, in effect, we had won.

Doors open to reveal images of bright sun and courthouse pillars,

DJ: Walking out of the courtroom free was a liberation that I never anticipated.

Dale on camera.

DJ: It didn't happen in our society. You went to jail for this sort of thing. And, uh, so, I was numb for some time, and it began to dawn on me that we did have a victory.

JG on camera.

JG: We were the heroes of the moment because we had challenged the police and the police had backed down, and that had never happened.

HH on camera.

HH: We were inundated, with members who wanted, who all of a sudden wanted to come into the Mattachine Society.

Photo of Mattachine Society door.

HH: And all of those people who wanted to come in however, were right of center, not left,

CU on HH.

HH: All these people wanted to do was change the law just a little tiny bit, so we could all go back to being happy citizens just like everybody else. So this is, we had the original assimilationist crowd hit us in the summer and fall of 1952. And they were not the slightest bit interested in our being a cultural minority. That was leftist talk, that was communist talk. They didn't want any part of it. And, it is true, that beginning at this point, Senator Joseph McCarthy is beginning to kick out the gay guys in the State Department.

Photo of Newspaper: "107 U.S. aides ousted..." "126 perverts discharged."

HH: And these people are known as the pinko commie queers.

CU on HH.

HH: And very soon almost half the country has almost got hysteria about the pinko commie queers.

Sync: Edgar Hoover and anti-Commie protests.

SOT (J. Edgar Hoover): Communism in reality is not a political party—it is a way of life, an evil and malignant way of life. It reveals a condition akin to disease that spreads like an epidemic and, like an epidemic, a quarantine is necessary to keep it from infecting this nation.

Archival VO: New York's annual Loyalty Day Parade airs its annual defiance of Communism and the Kremlin.

VO: The Cold War had ushered in a virulent form of anti-Communism, and the new members in Mattachine were not immune. They became increasingly uncomfortable with the founders' ties to Communism and demanded that that the issue be addressed.

HH on camera.

HH: And this is the beginning of the end. Because one of the very first things that these guys did was that they insisted that we call a conference, a convention the following spring.

Reenactment of the Mattachine Convention—guys milling around church—tension, acrimony. Impassioned speeches from podium, waving papers, groups huddled, discussing...

VO: The convention was held in a Los Angeles church. In the first few minutes, conflict erupted. To new members, Mattachine's clandestine

structure served no purpose. They demanded the group become an open, public organization and that Mattachine purge itself of Communist influence.

JG: If indeed this organization...

John on camera.

JG: ...does have, at the center of it, Communists or ex-Communists or anybody suspect, then maybe we better get rid of them, because that way we can clean house, so to speak,...

Reenactment.

JG: ... and we can represent ourselves as good, clean, red-blooded Americans with no overtones of negativity at all. And that was the idea.

HH on camera.

HH: And the first thing they did was they threw out all us radicals. Because we were a danger to them.

Photo of orig. Mattachine society.

HH: We were all heartbroken. All the original Mattachine members were very much heartbroken. I thought to myself, I'm never going to belong to another organization where anybody tears anybody apart, certainly not a gay organization.

CU of HH.

HH: ...and I wanted no part of that —this was not the golden brotherhood that I had looked forward to.

See HUAC footage.

Archival VO: Are you a member of a Communist Party? Have you ever been a member of the Communist Party?

Archival of exposed homosexuals leaving courtroom?, Photo of HH on trial.

VO: Communist hunting had become a national obsession. When the House Committee on Un-American Activities came to town, Harry was among those subpoenaed. His hearing was short. He pled the Fifth Amendment, and refused to testify. Considered insignificant by the Committee, Harry Hay was dismissed.

Pan across sky to wooded area.

VO: Harry's commitment to his beliefs had cast him adrift from his family, his organization, and society. He was never more alone.

JB and HH buy flowers in Castro [chat with florist].

Sweet piano music begins.

JB and HH arrange flowers at home. [chat a little]

HH: Honey, all my life I've been looking for that wonderful other person who was going to be my companion.

HH on camera.

HH: I had to live the first fifty years of my life before I would find found the one I was supposed to be running with.

Individual portraits of HH and JB.

HH: I was 51. John was 47.

Photo of HH and JB together.

JB: He had given up, you know, when we met. He had decided that there were just no...he just tried so many times to find the right companion. He thought he never would and then all at once there we were ...

XLS of HH and JB walking through field together

Still of HH later in life.

Leaves on a limb, blowing in the wind.

VO: Harry's search for gay community burned even stronger after his break with Mattachine Society. For the next ten years, he threw himself into research always asking his three questions: "Who are we?" "Where do we come from?" and "Why are we here?" In his readings, he uncovered brief passages that began to suggest an answer.

MED of HH.

HH: You can lift the, the, the, the printed page and you can see the shadows behind. And it's the shadows behind where the stories are. And that's what I used to do. I would read the stuff over and over again, until all of a sudden I would find a word that kept sticking in my mind. This is how I came across the word "Berdache."

Fabric blowing in the wind.

Native American music begins.

HH: Berdache was something particular about the magical person. He lived together with other Berdache. They seemed to be what we call sissy men.

MED on HH.

HH: ...And I suddenly thought, "that's me, that's me, that's me."

See shots of Berdache.

VO: The Berdache, or two spirit people, were honored members of many North American tribes. Combining male and female traits, they performed sacred ceremonies and passed on arts traditions. Harry's discovery of the Berdache radically confirmed his view of gay people's role in the world.

MCU on HH..

HH: We are men not for killing and men not for war. We are not men for being husband men. So, therefore, we are thought of as a third gender, and as a third gender, we have in a way, as we ~~are~~ have with quite a number of tribes here in the Northern American continent, we are given the responsibility of keeping the men and women in balance. And because if we keep the men and women in balance, if we do that well, we are honored and rewarded and we are loved.

Images of Berdache.

HH: But we are a different people and a different way of relating.

HH on camera.

HH: And we have been able to make wonderful contributions to many other people in the past.

Images of Berdache.

Clyde: In tribal society, there is always room for everyone. No one is cast out and there is always a place where they fit in, where they can fit in best and the old-time two-spirit people were known as name givers, judges, and foretellers of the future.

MED on Clyde.

Clyde: They played a very integrated part in society as a whole.

Pan from trees to XLS of Naraya ceremony.

HH and JB in middle of circle.

Photo of older HH.

VO: Inspired by the two-spirit tradition, Harry and John moved to New Mexico, and immersed themselves in Native American culture.

Photo of HH, JB? and ?

Clyde honors Harry in Naraya ceremony.

Clyde: I'm going to paint you both. Okay

HH: Ooooooh!

The two spirit traditions were underground for many, many years. But Harry helped bring it out and was one of the initiators of bringing the knowledge of the Berdache back. I thought it was only fitting to end this circle by having him come back in this ceremony today.

Clyde on camera.

Clyde: It's a way of a...thanking him and giving back to him something for all of his efforts with

Clyde, HH & JB at ceremony.

Clyde: gay people and Indian people and people that have been oppressed over the years. He's always...

Clyde on camera.

Clyde: ...been on the cutting edge of all of those things at a time when it was the most difficult.

Native American music fades over picture of HH.

(New section)

Mattachine protest footage, with slow piano.

VO: Throughout the 1950s and 60s, Mattachine continued to grow. The new members took their work above ground and expanded to seven major cities. For many years Mattachine, and a parallel organization for lesbians, the Daughters of Bilitis, were the largest and most powerful gay rights organizations in the country.

Still of HH with ?

VO: Harry never returned to Mattachine, instead he embraced the growing counter-culture youth movement.

Sixties music begins.
Montage of 60s Gay Liberation Movement.

Archival VO: It used to be that homosexuals of both sexes were the strangers in our midst, invisible to most of us, hiding from sight out of fear of persecution both social and legal. Now they are out in the open, “out of the closet” as they say, demanding fair and equal treatment.

Archival VO: There’s a generation gap here, too. The younger members of the new Gay Liberation Movement call the older, more conservative Mattachine Society the NAACP of the gay movement.

See images of Harry as activist in older years.

VO: The revolutionary spirit of the times had finally caught up with Harry. Returning to Los Angeles, he was welcomed by movement activists in one cause after another, building bridges between gay and straight.

Ends with photo montage of HH in sixties. End with photo of HH in Moscow.

HH gets out of car.
View of mountain tops.
HH and JB see entrance to sanctuary.

JB: Well, there it is. Welcome home. Ah- ha! Welcome home. Harry and John.

VO: In 1979 Harry’s beliefs and activism coalesced into a new movement: the Radical Faeries.

Faeries montage: hanging out, cooking, being together.

VO: The Radical Faeries were Harry’s response to a gay liberation movement he believed had lost its spark. Organized around seasonal wilderness gatherings, the Faeries sought to balance political work with spiritual renewal.

HH walking through brush with Brendan Kearney?

BK?: I really respect those core concepts that Harry brought to the Fairies. The “jester”, right? Wasn’t that what it was really all about. Because that’s what I try to manifest here when I come to fairy space. Uh, sort of the playful trickster energy.

Faeries montage: dancing, walking, kissing, swimming, etc.
Fun contemporary music begins.

AP: To me a gathering is celebrating who you are. It’s all about celebration,.

Andre Pruitt (Lovechild) on camera.

AP: It's also a place where people come to heal. You know? Being in a society that hates you, especially hates you because you're gay—you know, that every time you turn around, you open up a book or you look at the TV or you look at a commercial, you're reminded that this society does not like, like gay men. And it's a place to heal from that.

Faeries montage continues.
Fairies holding hands, kissing, drinking celebrating.
Hear sad piano.

VO: Defiantly and joyfully gay, politically engaged, spiritual and sensuous, this was the community and the family he'd been seeking. Harry Hay had come home.

Montage continues. Parade.

Harry Hay receives plaque at ceremony in auditorium. (crowd cheers).

Urvashi on camera.

Urvashi: Harry Hay has taught me, by power of example, how to be an activist.

?? on camera.

Leslie Cagan: The fact of his life, not any one particular thing, but the fact of the whole combination of his life, keeps a lot of us going.

?? on camera

John Callahan: Harry doesn't give up. He doesn't give up. I think that's beautiful.

Light of candles on a cake. HH blows them out.

Miriam?: Harry, still, is working for a better world.

Miriam? on camera.

Miriam?: a more tolerant world, a more understanding world and a more just world.

Andre Pruitt on camera.

AP: I give a lot of credit to Harry Hay, you know, cause if it wasn't for him and that group 50 years ago we wouldn't be hear now. So...

HH opening umbrella at party.

HH on camera.

HH: For the 20th anniversary of Stonewall, I was invited back to New York...

Photo of HH speaking on stage.

HH: ...to be one of the keynote speakers at their big rally in Central Park. And a young guy came up to me...

HH on camera.

HH: ...and said, "Are you Harry Hay?" and I said, "yes", and he said, "Can I have a hug?" And I said sure, and so I gave him a hug, and when I gave him a hug he whispered in my ear, he said, "I just want to thank you for my life."

Photo of HH in park, under

HH: And it wiped me out. And if that's happened to me one time, its happened to me a hundred times. Each time very quietly and into my ear...

HH on camera.

HH: "...I just want to thank you for my life."
And just to think that a particular person felt that something that I had done, had given him a life, is the most wonderful thing that's ever happened to me. As far as I'm concerned, its the greatest compliment that I've ever received.

HH and JB walk down the street.

JB: It's nearly five o'clock. You have to get home and take your medicines.

HH: Yeah.

JB: (hums quietly)

Fade to black.

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Eric Slade

Producers

Jack Walsh and Eric Slade

Editor

Dawn Logsdon

Executive Producer

Vivian Kleiman

Writers

Sharon Wood

Stuart Timmons

Mark Page

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Tom Christensen

Music composed by

Tim Jones

Narrator

Taylor Mali

Cinematographers

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Philippe Roques

Sophie Constantinou

Lighting Director

Rob Mack

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David Bjorngaard

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