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**ONE INSTITUTE ANNOUNCES
HISTORY WITHIN US
HONORING LGBTQ+ STUDENT LEADERS FROM
YOUTH AMBASSADORS FOR QUEER HISTORY PROGRAM**

One-Day Exhibition To be Held at One Gallery on January 27

Students to be honored by West Hollywood & LA County Officials

FOR IMMEDIATE RELEASE:

Los Angeles, CA (January 9, 2024) — One Institute announced today [History Within Us](#), a one-day exhibition presenting creative research projects by six LGBTQ+ student leaders from the Institute's 2023-24 Youth Ambassadors for Queer History program. The students will be

honored, and their work will be on display at One Gallery in West Hollywood on Saturday, January 27 from 3:00-5:00 PM. [History Within Us](#) is free and open to the public.

One Institute's Youth Ambassadors for Queer History program ignites LGBTQ+ high school students' passion for queer and trans history through in-depth archival research, field trips, workshops, and conversations with LGBTQ+ scholars, activists, artists, and community leaders. Utilizing materials from the digital collections at ONE Archives at the USC Libraries, as well as the insights and skills they gain throughout the semester-long program, students are encouraged to create a final project that showcases both their creativity and historical knowledge.

"I am inspired by the dedication our Youth Ambassadors for Queer History have shown to critically examine and creatively showcase our community's histories," said Education Programs Manager, Trevor Ladner. "These students, destined to become future leaders and scholars, embody profound respect for queer elders and showcase boundless creativity. They are already leading the charge for LGBTQ+ inclusion and storytelling."

[History Within Us](#) will include a digital zine on lesbian publications in the 1960s and 1970s, an investigation into the impact of corporate funding on grassroots LGBTQ+ activism, and a deep dive into LGBTQ+ student organizations in colleges and high schools, and more. The installation will also include a "Letters to ONE" display, featuring students' responses to archival letters sent by *ONE* Magazine readers in the 1950s and 1960s. Visitors are invited to view the exhibition while enjoying light refreshments, including rainbow and transgender flag-colored conchas from the LGBTQ+ allied Los Angelitos Bakery.

RSVP for the free event at oneinstitute.org/history-within-us/

During the event, leaders from Los Angeles County and the City of West Hollywood — including Third District Supervisor Lindsey Horvath, City of West Hollywood Mayor John Erickson, City of West Hollywood Vice Mayor Chelsea Byers, and members of the City of West Hollywood Transgender Advisory Board — will honor this year's cohort with certificates for their successful completion of the program, as well as their exemplary leadership skills and commitment to civic engagement.

"Learning about queer history is really important to me and has inspired me to take action in my community through sharing the knowledge I have gained," said Youth Ambassador JoJo (age 16). Adds Joshua (17), "We're becoming more unapologetically ourselves. We keep fighting for our rights through protest, love, and art."

[History Within Us](#) is organized by One Institute as part of the 2023-2024 **Youth Ambassadors for Queer History**, led by Education Programs Manager Trevor Ladner. This programming is made possible through the support of the Dwight Stuart Youth Fund. Special thanks to ONE Archives at the USC Libraries for their research support, as well as the City of West Hollywood and the Los Angeles County Board of Supervisors. Learn more about Youth Ambassadors for Queer History at oneinstitute.org/youth-ambassadors-for-queer-history.

About the Projects

Queerly Important: Exploring the Impact of Queer Student Unions by Cora, 15, is an interactive photo gallery that examines how LGBTQ+ student groups— such as the Gay and Lesbian Student Union at Los Angeles City College or Project 10 in LAUSD — have served as

vital resources for inclusivity, expression, education, and support of LGBTQ+ youth from the 1960s to today.

Follow the Money Trail by **Luca, 15**, is a visual presentation that explores funding of LGBTQ+ movement from the 1980s to the present, questioning how sources of LGBTQ+ funding today, such as large corporate grants, have impacted movement goals compared to the grassroots fundraising of activists such as ACT UP Los Angeles in the 1980s and 1990s.

Dear Robert by **Jojo, 16**, is a poetry series that probes various perspectives and ethical questions in the case of Robert Rosenkrantz, who— as a Calabasas High School student during the anti-gay hysteria of the 1980s AIDS crisis— was incarcerated for murder in 1986 after fatally shooting a homophobic bully, his case garnering national LGBTQ+ attention through an article in *The Advocate*.

Forever Queer: The Hidden Rainbow Inside of Neverland by **Star, 17**, is a visual art series that celebrates the trailblazing performance of Maude Adams— actress, production designer, and lesbian— who originated the role of Peter Pan on Broadway in 1905, a story which itself continues to inspire young, queer imagining.

Here Before Us by **Joshua, 18**, is an ofrenda, or altar, honoring the storied lives of queer Latinx individuals and institutions in California, including candidate and drag queen José Sarria, activist and journalist Jeanne Córdova, the popular nightclub Circus Disco, and Gay and Lesbian Latinos Unidos.

Those Lesbians are Everywhere by **Sophie, 18**, is a digital zine that celebrates lesbian activism and identity in the 1970s through 1990s through an exploration of queer women's publications, including *The Lesbian Tide* and Kitchen Table Press, as well as the role of lesbian organizers in political groups, such as the National Organization for Women and ACT UP Los Angeles.

About One Institute

One Institute (formerly ONE Archives Foundation) is a nonprofit organization dedicated to elevating queer and trans histories and embracing emerging stories through collaborative education, arts, and cultural programs. Founded in 1952, One Institute is the oldest active LGBTQ+ organization in the United States. Today, the organization produces one-of-a-kind exhibitions and public programs connect LGBTQ+ history with contemporary culture to effect social change. Through our distinctive K-12 teacher trainings, lesson plans, and youth mentorship programs, we empower the next generation of teachers and students bringing queer and trans history into classrooms and communities. Additionally, the Institute assists in promoting the materials within ONE Archives at the USC Libraries, which houses the largest collection of LGBTQ+ materials in the world.

The curatorial and educational choices made by One Institute are guided by our commitment to social equity and justice. We engage with the complexity of LGBTQ+ history and representation through highlighting the intersectional and authentic narratives of Black, Indigenous, people of color (BIPOC), women, gender- nonconforming and transgender people, people of various abilities, youth, and elders across all socio-economic classes. Learn more at oneinstitute.org, and connect with us on [Facebook](#), [Twitter](#), and [Instagram](#) @oneinstitutela.

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12 NOON TILL 1 P.M.

MON—26 DON AMADOR
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TUES—27 ANNE KRONENBERG
Who Was Harvey Milk?

WED—28 JIM KEPNER
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THURS—29 HENRY HAY
Frontiers We Might Explore

FRI—30 LAUD HUMPHREYS, Ph.D.
The Emerging Gay Culture

Further Information, Please Call 465-1533

SOCIAL CHANGE THROUGH EDUCATION
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TAPESTRY • ARTICLE

Can a Woman be a Man On Screen?

By Denise Noe

This article was previously published in The Gay & Lesbian Review—Ed.

Cinematic female-to-male impersonations have usually been meant to fool the characters on screen, but not the audience, which is typically in on the ruse. Critics have often raised the question of whether a woman can play a mature man with enough conviction to deceive the other characters (except in farce). Indeed, girls and women have more often been deployed to play boys than adult males, an innovation that seem to go over better with critics and audiences.

National Velvet, set in a romanticized and picturesque English village of the 1920s, is typical of the latter sort of movie. A pre-pubescent Elizabeth Taylor plays Velvet Brown, who is all fresh-faced,



Madeleine Adams appeared on stage as Peter Pan in five productions, 1905-1918. Photo credit: F. Michael Moore, Draft Note and Female Impersonation on Stage, Screen, and Television (The University of North Carolina Press, 1994).



Mary Martin in stage role as Peter Pan, 1954. Guess the name of her son (Hint: He appeared on TV in Dreams of Genie and was the gay you loved to hate on Dallas). Photo: Moore, Draft

wholesome enthusiasm. It is a role utterly devoid of the sensuality and worldliness that would come to define the adult Taylor's screen persona.

The family father tries to impress upon his daughters that "your faces are your fortunes," but Velvet, unlike her older sister (played by Angela Lansbury), has not yet hit the teenage years and thinks nothing of romance. Her interest is horses.

Velvet's mother is eminently happy in her domestic role, but tells her daughter that she once swam the English Channel, despite warnings from those who thought a girl couldn't do it (athletic tal-

ents seem to run in this happy family). In this way, she encourages Velvet to train her dear horse Pie for the Grand National Steeplechase.

Just before the race, however, Velvet decides she can't trust the cynical jockey that she was about to hire to ride Pie. The night before the race, she disguises her gender by cutting off her long hair and donning a jockey's uniform. (At the time she made National Velvet, Elizabeth Taylor had not yet developed the breasts Richard Burton would one day describe as "apocalyptic.")

"His" fellow jockeys don't immediately see through Velvet's disguise, but do

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Interpretation TAPESTRY 110

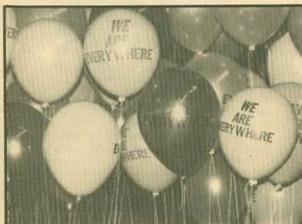
JEANNE CORDOVA

Those Lesbians Are Everywhere!

by Jeanne Cordova

Whether lesbian herstory remembers Houston as the end of the gay-straight split, whether we successfully reap the rewards of some three million dollars in free publicity, or whether our daughters write of this event as the birth impetus of a truly national lesbian movement, Houston was a proud moment for dykes.

Friends tell me I'm not a shy woman, but the overwhelming reality of being packed into one wily with several thousand movement leaders was enough to empty my half-gallon bottle of Pepto Bismol.



"We Are Everywhere" balloons huddled together in the outer halls, as IWY Lesbian Commissioner Jean O'Leary introduced the lesbian rights platform; "Madame Chair, I move the following resolution on Sexual Preference: 'Congress, states, and local legislatures should enact legislation to eliminate discrimination on the basis of sexual and affectional preference in areas including, but not limited to, employment, housing, public accommodations, credit, public facilities, government funding and the military. State legislatures should reform their penal code or repeal state laws that restrict private sexual behavior between consenting adults. State legislatures should enact legislation that would prohibit consideration of sexual or affectional orientation as a factor in any judicial determination of child custody or visitation rights. Rather, child custody cases should be evaluated solely on the merits of which party is the better parent, without regard to that person's sexual and affectional orientation.'"

Front Page Stuff

For lesbians, the significance of what happened in Houston stretches far beyond a report that goes to Congress and the President and may or may not get acted upon in piecemeal over the next century.

Houston did what Bryant, the Gay Movement and the Women's Movement couldn't do for lesbians. It said the word lesbian loud and clear over the front pages of most major newspapers in this country. Sipping milk in the caf-

eteria line on Monday, November 21, with seventy other sisters, I stood at The Houston Chronicle. There we were, under "Sadat Visits Israel." "Support of Lesbian Rights Overwhelmingly Approved." The Houston Post ran the Lesbian Rights banner which had hung in the Convention hall on the front page. The New York Times and the Los Angeles Times graciously followed suite. We were front page stuff. For thousands of lesbians in major American cities who watched the 72 hour gavel to gavel coverage on public television, we could see and tell others, "this is what we mean by 'Lesbian Visibility.'"

Indeed for lesbians, Houston was the first time we were seen as more than the female half of the Gay Movement, more than the Lavender Menace of the Women's Movement. The powerful lesson of what lesbians learned in Houston became apparent to me when I attended a California state gay conference two weeks later. For the first time I sat in a Lesbian Caucus at a gay conference and actually heard dykes debate whether or not lesbians should support the Gay Movement. As you may recall, we usually sit and complain about how the Gay Movement is treating lesbians. While many gay men, and some lesbians, would cry out, "How can you even think of not supporting the Gay Movement in it's time of trial... blah... blah...," to me this strategic question represents lesbian seeing ourselves as capable of choosing whether or not we wish to be in partnership with men. The question reminds me of how a straight friend once told me she reckons her coming out as a feminist from the day she first decided she was capable of leaving her husband.

National Muscle

Embedded in this "outrageous" questioning of our role in the Gay Movement, and embedded in the lessons of Houston is a turning point for the Lesbian Movement. The attempt to pass the lesbian rights resolution marked the first national co-ordinated effort solely carried out by lesbians. The fact that it was so successful means that it won't be the last.

Lesbian feminism has grown like an underground railroad network.

The Women's Movement has its National Women's Political Caucus and its National Organization for Women. The Gay Movement has a nationally developed publications network and the National Gay Task Force. Up until Houston, the Lesbian Movement has consisted of thousands of small collectives, service projects and local organizations. Lesbian feminism has grown like an underground railroad network, except of course, we know all the rails have never been connected. To date the greatest strength and greatest weakness of the Lesbian Movement has been its diversity and fragmentation. In Houston I saw and heard pockets of lesbians excitedly discussing the possibility of national organizations, federations, and networks. Whether or not such plans come to fruition is less important than the fact that lesbians have become aware of a larger sense of our own power.

A Strategic Reputation

In the halls, on the floor, in the airplane, I heard straight women comment, "Those lesbians are well organized... they're everywhere! They've got their act together." While the Black Caucus was unofficially spoken as the "hottest and pushiest" group (a strategy which worked well for them)

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Image Credits

PHOTO #1: *Promotional Image by One Institute.*

PHOTO #2: Virginia Uribe, “Collage of news coverage on Project 10 attached to a letter sent to Robert Rosenkrantz,” January 1987. Robert Rosenkrantz letters, ONE Archives at USC Libraries.

PHOTO #3: ACT UP Los Angeles, “Poster for the ‘Reality Ball,’ an educational fundraiser and performance showcase on women and AIDS, signed by benefit participants” January 1992. LGBTQ Poster Collection, ONE Archives at USC Libraries.

PHOTO #4: LACC Gay & Lesbian Student Union, “Poster advertising Gay History Month programming,” November 1979. Los Angeles City College Gay and Lesbian Student Union records, ONE Archives at USC Libraries.

PHOTO #5: Denise Noe, “Can a Woman be a Man on Screen?” from *Transgender Tapestry*, featuring Maude Adams,” Fall 2005. Periodicals collection, ONE Archives at USC Libraries.

PHOTO #6: ACT UP Los Angeles, “Picket sign featuring Jeanne Cordova, Chicana lesbian activist,” June 1989. ACT UP Los Angeles Picket Sign collection, ONE Archives at USC Libraries.

PHOTO #7: Jeanne Cordova, “‘Those Lesbians are Everywhere!’ from *The Lesbian Tide*,” January 1978. Periodicals collection, ONE Archives at USC Libraries.

PHOTO #8: ONE Institute, “Youth Ambassadors for Queer History visit the Rainbow Book Bus in West Hollywood,” November 2023.

Download full press images with credits [here](#).

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