

Why are they talking about “*HIM*”?

**An Academic Look at the Lost 1974
Film**

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Table of Contents

| | |
|--|----|
| Introduction..... | 1 |
| Production..... | 2 |
| Plot Summary..... | 3 |
| Marketing and Release..... | 5 |
| 1974..... | 5 |
| 1975..... | 6 |
| 1976..... | 6 |
| Unknown..... | 6 |
| Unverified..... | 7 |
| Revival of Interest..... | 8 |
| The Kinsey Institute..... | 9 |
| Further Developments..... | 10 |
| Conclusions..... | 16 |
| References..... | 18 |
| Additional Bibliography and Filmography..... | 22 |
| Further Reading..... | 23 |
| Special Thanks..... | 24 |

Introduction

The purpose of this document is to serve as a sort of go-to place to collect as much information as possible about the 1974 film *Him*, with the aim being that anyone interested in researching the film further could read this document once and be up to speed on the basics of what is known about it.

The contents of this document will attempt to cover the following:

- The production of the film.
- A description of every known scene in the film based on accounts from the few who have been confirmed to have seen it.
- The marketing and release of the film.
- The revival of interest in the film.
- Developments that have occurred since the initial publication of this document.
- My conclusions and a very basic summary of key points.

It should be stressed that this document is subject to change as new information comes to light. Sources cited in this document will be listed below. Any errors or omissions in citations are entirely mine, and I urge you to get in touch if you identify any. Besides that, if you have any queries, information, or corrections whatsoever to submit, I can be contacted at

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Production

More or less nothing is known about the production of the film itself. The film would most likely have been shot sometime between late-1973 and early-1974. Advertisements for the film credit the director as Ed D. Louie. The film featured mural artist Gustav Von Will (also known as Tava) in the role of Jesus. The website *Gay Erotic Video Index* lists Ron Travers as an actor (1). The obituary of gay porn star Frederick Crane Mongue III (also known as Tray Christopher and, most commonly, Christopher Rage) lists *Him* as being among his filmography (2). Film historian Elizabeth Purchell has also visually identified Rage in one of the film's advertisements (3).

For a long time, very little was known about Ed D. Louie. It was long rumoured that the name was a pseudonym for infamous director Ed Wood. However, evidence from a *Variety* article (4), as well as the recollections of director Wakefield Poole, suggested that the name wasn't a pseudonym at all. Both these sources suggested that Louie was a relative of San Francisco-based theatre owner Frank Lee, with *Variety* claiming Louie to be a nephew. Further insights into the work of Louie can be found in the "Further Developments" section of this document.

The film was first released on the 27th of March, 1974. In a conversation with Wakefield Poole, a groundbreaking director of "all-male" films who saw the film during its original run, he stated that the film "was done on the very cheap." This would lead me to believe that the film was probably quickly shot in early-1974, rather than late-1973.

The 1981 book *The Bible on Film: A Checklist, 1897-1980* has a listing for *Him* which states that it was shot in colour and apparently distributed by Hand in Hand Films (5). The film's listing on the *Gay Erotic Video Index* website lists it as being produced and distributed by a company named Fantastic Films (1). Articles from *Variety* note that Ed D. Louie seemingly distributed the film himself (6), before selling the distribution rights to Hand in Hand in mid-1974 (7).

It is perhaps worth noting that a production of the E. E. Cummings play *Him* was being performed by the Circle Repertory Company from 1973-1974 (8). While it's purely speculation, it's possible that the title "*Him*" was an allusion to the play, with Ed D. Louie's name above the title being a way of differentiating the two.

Plot Summary

In contrast to the production, a decent amount has been described of the film's content. The basic summary involves a man who develops a fascination with the sexual life of Jesus Christ. There do exist various reviews which feature descriptions of scenes featured in the film. Included below are all such descriptions currently known and accessible to me.

- The opening credits are said to be played over a scene of "a stiff cock being licked by a very pretty white pussycat" (9).
- A scene where the main character confesses to a priest about "having these dreams where I'm having sex with Jesus," at which point the priest starts to masturbate while the main character describes his dreams. After achieving orgasm, the priest states "My son, everyone is allowed to have their own fantasy" (10).
- A scene where we see "a man beat off with a vacuum cleaner attachment" (10).
- Various scenes of "men looking at their rectums with mirrors, measuring their cocks with rulers, making plaster casts of their testicles" (10).
- Christ appears approximately three-quarters of the way into the movie. He is seen carrying a cross past the Pan-Am [now MetLife] building. At this point, he is seen by the main

character who “moves in for the fuck. Church bells ring. Sunspots blind the camera.” (10)

This sequence is notable for having a surviving production still.¹

- “Cut to Christ hanging on a stop sign in SoHo. Close-up to Christ” (10).
- This leads into “graphic anal probing” (10)

The following scenes are described on the website *Gay Erotic Video Index* (1). The webpage lists articles in three different publications as sources. The full articles are not available to me as of writing, and therefore I cannot personally verify this information. However, for the sake of completeness, the descriptions as provided on the website will be included here. The articles listed as sources are as follows.

1. Pete Dvarackas. “Gayflicks” *Gay Times* #19, 1974 pg. 22
 2. Bruce King. *Gay Scene* Vol. 4 No. 12 May 1974 pg. 15
 3. *Data-Boy* No. 114 Mar. 12, 1975 pg. 17
- “Our hero (Ron Travers) masturbates to a Michael Rennie film, in which Rennie plays a priest bringing religion to Indians of the American Southwest.”²
 - “The hero makes orange juice on an electric juicer with a dildo on its top”. This then transitions into the aforementioned vacuum cleaner sequence.
 - “Two Angora cats are shown having sex to Gershwin’s *Rhapsody in Blue*.”³
 - “Jesus (Tava von Wilo) is seen naked, walking the streets of New York City and carrying a cross. He falls in the street and our hero rescues him, takes him to his apartment where they have sex.”

¹ Uncensored 1700×2340 photo, courtesy of Vincent Parrillo: <https://drive.google.com/open?id=1vPowWtgvgEeZxvVUmRx3CR2m8qazsLNV>.

² The film described here is the 1955 film *Seven Cities of Gold*.

³ This is possibly the same scene Al Goldstein described as playing during the opening credits.

It's worth noting that the website quotes Bruce King's *Gay Scene* piece as crediting an actor named Ron Travers in the main role, about whom I have been unable to locate any further credits or information. The same source identifies Gustav Von Will (Tava) as "Tava von Wilo", though it is unknown if this is a misprint by the source, or if this was the name Tava was credited with for the film.

Marketing and Release

The film premiered at the 55th Street Playhouse in New York City on the 27th of March, 1974. The film ran for a little under two months, ending on the 23rd of May, 1974. It should be noted that, at this point in its history, the 55th Street Playhouse seems to have exclusively played films in the 16mm format (11).

Several newspapers ran advertisements for the film with blurbs such as "Are you curious about HIS sexual life?" (12; 13) There are also several documented reviews. The most commonly cited reviews are Al Goldstein's review for *Screw* (9), and David Tipmore's review for *The Village Voice*, in which Tipmore goes on to claim that the actor portraying Jesus was his former roommate (10). The film was also reviewed in *Hustler*, receiving a "half-erect" or two out of four rating, being called "one of the better-made male-for-male films." (14)

It has been confirmed that the film played in various other locations in the two years following its premiere. The following is a list of all screenings I have been able to confirm.

1974

- 55th Street Playhouse, New York, New York. March 27th – May 23rd, 1974 (12; 15; 16; 13; 17; 18; 19; 20; 21; 22; 23).

- 55th Street Playhouse, New York, New York. Run lasting approximately one week, starting December 6th, 1974 (24; 25; 26).

1975

- Bijou Theatre, Chicago, Illinois. January 29th – February 11th, 1975 (27; 28; 29).
- Nob Hill Theatre, San Francisco, California. Run lasting approximately from February 9th – February 23rd, 1975 (30).
- Sansom Cinema, Philadelphia, Pennsylvania. Run lasting approximately from February 16th – February 23rd, 1975 (31; 32; 33).
- French Quarter All Male Cinema, Houston, Texas. August 29th, 1975 (34).
- Gay Paree Theatre, Atlanta, Georgia. March 17th – March 30th, 1975 (35; 36; 37).
- Wood Six 1, Highland Park, Michigan. April 16th – April 22nd, 1975 (38).
- The David Theatre, New York, New York. April 18th – May 1st, 1975 (39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49).
- Penthouse II Theatre, Pittsburgh, Pennsylvania. May 21st – May 27th, 1975 (50).

1976

- 55th Street Playhouse, New York, New York. Run lasting for several weeks in January 1976 (51; 52; 53).

Unknown

- Adonis Theatre, New York, New York. Ca. 1975 – 1977.⁴

It's worth noting that on several occasions the film seems to have been shown in multiple theatres simultaneously. The film's run at the Nob Hill Theatre in February 1975, partly overlapped

⁴ This screening has not technically been verified. No advertisements or records of its screening have been located. Information on this screening was provided to me by Vincent Parrillo. It will, however, remain listed under verified screenings as Mr Parrillo has firmly established himself as a trustworthy source.

with screenings at both the Bijou Theatre in Chicago and the Sansom Cinema in Philadelphia. In April 1975, the screenings at the Wood Six 1 in Highland Park and the David in New York also partly overlapped. This leads to the conclusion that at least two prints of the film were in circulation.

It should also be noted that many of the advertisements listed here simply refer to the film as “*Him*” rather than “Ed D. Louie’s *Him*”. This has led some to speculate that these could be advertisements for an unrelated film, or perhaps a copycat film.

Unverified

There have also been claims of screenings in various other theatres. These claims come from sources of varying validity, are currently unverified, and should be taken with a grain of salt. It is also possible that one or more of these are misidentifications of other films, such as *Jeg så Jesus dø* (1975).

- South Station Cinema, Boston (54).
- Ottawa, Canada (54).
- Amsterdam. Ca. 1979 – 1985 (54).⁵
- Scandinavia. Ca. 1978 (54).

⁵ Possible theatres listed as “Le Bijou, Spuistraat, Le Salon, Nieuwendijk 22, Beate Uhse Twin Cinema, or the movie space of the long defunct Viking Disco (Later Havanna Bar) in the Regulier Dwarsstraat.” Information kindly provided to me by Mario Kleinmoedig.

Revival of Interest

Being a small release in a very niche genre, it would follow that the film didn't cause much buzz during its initial release, although it seems to have achieved some notoriety as at least one article reporting its release turned up in Italy (55). The film was also briefly mentioned in an article in *Time* (56). Nonetheless, the film seems to have been forgotten once it left theatres. The film came back into the public eye following a mention in Harry and Michael Medved's book *The Golden Turkey Awards*, where it was listed as the "Most Unerotic Concept in Pornography" (57). The film's mention in the book was mostly ignored due to the authors' admission that one of the films listed in the book was entirely fabricated, leading many to assume that *Him* was the film in question. However, the hoax entry was actually "*Dog of Norway*". Rumours of *Him* being a hoax were quenched in 2005 when a forum user going by the name "Billy A. Anderson" posted Al Goldstein's full review from *Screw*.

On the 11th of February, 2010, a blog post was published online by a man going by the handle "Captain Obscurity" (54). The post contained extensive detective work that, through use of Google's News Archive service, turned up various advertisements from the film's original run. The post went on to become something of a rallying spot for all who sought information on the film. Soon after, Captain Obscurity was contacted by Vincent "Vinny" Parrillo, the former partner of Tava who, it was revealed, passed away on January 15th, 1991. Vincent also provided a photo of Tava in character as Jesus.⁶

Around 2014, film critic Phil Hall had begun making claims that he had found some new information about the film's elusive director. In his book *In Search of Lost Films*, Hall stated that he had interviewed director Wakefield Poole. I personally reached out to Poole, who confirmed that he

⁶ See the "Plot Summary" section of this document.

“saw the film when it played the 55th St Playhouse. I remember it was made by a Chinese man who was an uncle of Frank Lee, the owner of the playhouse. Hie [*sic*] was called Mr. Louie. He managed the theater during a period of 2 years. His job was included in the 4-wall agreement. I’m sure everyone connected with the film is long gone. You might Google Frank Lee. He owned the Canal St Theatre in NY. which showed Chonese [*sic*] films only. It might be dusting in the basement of that theater.” It’s worth mentioning that the 55th Street Playhouse was at one point in the early-1970s managed by a man named in newspaper reports as Chung Louis (58). The last name bears a striking resemblance to Louie, although this may just be a coincidence.

I also reached out to Captain Obscurity, the author of the 2010 blog post. He shared a news article about a man named Frank Lee currently running a theatre in California. The article stated that Mr Lee was taking after his father “Frank Sr.” who had owned several theatres, including theatres in New York. Though Mr Lee’s official website, I contacted him to ask if he was related to the man who owned the 55th Street Playhouse at the time. He confirmed this was the case, although he stopped replying after further queries were submitted. I also received an email from a Robert Lee, which included nothing except an email and phone number, neither of which received a response when contacted. The contact page has since been removed from Mr Lee’s website. As both men are evidently hesitant to discuss the topic, I must insist that readers respect their privacy and not attempt to contact them.

The Kinsey Institute

At the suggestion of Billy A. Anderson, I searched online through the collection of the Kinsey Institute for Research in Sex, Gender, and Reproduction. Within the collection, I stumbled across an untitled reel of 16mm film (59). The description indicates that the reel contained 12 short films, several of which seem to have been edited down from feature-length films. The page notes that the reel is listed as “A hand in hand films release”. As noted earlier in this document, the distribution rights to *Him* seem to have been sold to Hand in Hand Films in 1974 (7). The first item

listed in the reel's description is "Why is everyone talking about him" [*sic*"]. This name is uncannily similar to one of the blurbs used in advertisements for the film (13). It's also worth noting that the fact that the reel is 16mm is consistent with the films played at the 55th Street Playhouse during the mid-1970s (11).

It is my theory that the item listed on the reel may well contain footage lifted from *Him*. It's worth noting that on the Kinsey Institute page, there is a single quotation mark after the word "him", despite the fact there isn't a quotation mark anywhere else in the reel's description. This leads me to believe that the word "him" is intended to be in quotation marks, just as it was on the advertisements that I theorise this name may have been lifted from (13).

I emailed the Kinsey Institute to request any additional information they may have on the reel. They responded that they were in the process of digitising their collection, but that this particular item had yet to be digitised. They stated that the digitisation process was expected to start between October 2018 and January 2019. As of the publication of this revision of this document, I have yet to receive any update on the progress.

Further Developments

In April 2020, I was contacted by filmmaker Sam Ashby. Mr Ashby had contacted me some years prior to express his interest in the subject, contributing several helpful sources of information that were included in this document soon thereafter. In his April 2020 correspondence, he again provided several useful leads, some of which have already been included throughout this document. He went on to email me a summary of his findings that, having been granted his full permission, I will repost here almost verbatim. **Sections marked in bold are my additions**, with citations using the original links and files provided to me by Mr Ashby. I've also taken the liberty of replacing the deadname of an individual who publicly transitioned in the time following this email.

“Last summer I made contact with Joe Rubin over at Vinegar Syndrome, who is an expert on “all male” movies and has a lot of them in his collection (though he hasn’t released any of them citing their lack of commercial potential). He has heard of him, but is quite dismissive of it, suggesting that it probably wasn’t particularly good example of the genre, and stating that 20% of all “all male” movies on film are lost.

Joe put me in touch with his friend Martin Brooks (who uses the pseudonym '[removed for privacy]' Facebook [*sic*]), another expert on porn movies. Martin told me that he had noticed the photo credit Valerie Brown on the HIM Village Voice ad [December 2nd, 1974 (25)] and had found Valerie online through her website (60). She replied, and even had the original negative for the shot and sold the image to Martin. He sent me a small image of it [attached].⁷ The subject is Mike Foldes, her friend who Valerie gave Martin his contact information. [*sic*] Martin gave me both their contacts and I sent them emails. Valerie had this to say:

"I must say I do not recall anything about the film. Eddie Louie lived in my loft building in Soho and he may have done filming there. The picture that Martin purchased is of Mike Foldes and I'm not sure if Eddie asked me to shoot it for ad or if he used a photo I already had."

I made contact with Mike Foldes. He told me the correct spelling of Ed's surname: Lui. I called him and we spoke for a short while. Here are the highlights:

—Mike tried and failed to track “Eddy” down in Hawaii “some time ago”.

—Mike owns an artwork by Ed, pen and ink on silk.⁸

—Eddy was a multi-disciplinary artist.

—Eddy was bisexual.

—Eddy was cynical about religion.

⁷ <https://drive.google.com/file/d/1-raA0dxMu9HWEPMv8KU9LffD8d1JzI/view?usp=sharing> 320×264 image.

⁸ https://drive.google.com/file/d/1IICtTtVypOLfjIKU_uPmRJ9-yDM75VJPx/view?usp=sharing 2016×1512 image.

—Mike didn't know what the film was about, until after it was already in production.

—Mike didn't recall being in the film, and if he doesn't think it would have been a speaking part. He says he was doing a lot of drugs at the time which might be why he doesn't remember.

—Mike, Valerie and Eddy were friends from Columbus, Ohio and moved to New York together.

—Mike is the man in the advertisement, but he says the photo was taken in a house in Columbus Ohio before they moved to New York. This would corroborate Valerie's memory that Eddy might have chosen a photo she had already taken to promote the film.

—Eddy was Chinese, spoke with an accent but was articulate in English

—Mike believed an artist called Thomas Fichter would know more, and might have even appeared in the film. (I contacted a Thomas Fichter in Brooklyn, but he tells me I had the wrong one)

—Eddy moved to Hawaii because he was tired of the New York scene and didn't [*sic*] think it was worth staying around for. Mike thinks he may have had family there.

—Mike thinks he saw the film more than once. He thought it was "kind of dragged out" and long but he liked the idea a lot. He didn't consider it gay porn. He thought that if he had had more of a budget it could have had a bigger run and really shocked people. The thesis of the film wasn't just about being gay, "it was philosophically and theologically bigger than that."

—Mike only really remembers the scene of Christ dragging the cross.

—I sent Mike the image of [an] Ed Lui from [a] LinkedIn page I found and he said he believes that it is his friend.

Martin Brooks sent me a review for HIM from HUSTLER magazine. They give the film a limp dick rating, but are quite complementary about it in the short text (14).

I also made contact with Elizabeth Purchell, another gay porn historian. Elizabeth runs the Instagram account Ask Any Buddy and has an impressive collection of films and related ephemera. Elizabeth sent me a couple of things of interest. One is an advertisement for a screening of HIM at the French Quarter All Male Cinema in Houston, Texas on Friday, August 29 [see the **‘Marketing and Release’ section of this document**]. The year is not on the ad so I need to follow up with Elizabeth on that [an ad identical to the one provided appears in the August 23rd, 1975 issue of *This Week in Texas* (34)]. Another is an obituary for the gay porn star and director Christopher Rage, which lists HIM among films he had appeared in (2). This is particularly interesting because Christopher is an important figure in gay porn history.

Elizabeth was doing some research at the ONE Archives in LA and came across a model release form⁹ that Tava had signed for a 1987 video called GOODJAC TOO! (61; 62). Tava doesn’t look to be one of the main credited actors and I haven’t managed to find a full copy yet, but hopefully this means we will have some footage of Tava if HIM never shows up. [Tava’s name is absent from most online cast listings, although he is credited on-screen under this name]

I met with Vincent Parillo, [sic] who was a real character! He gave sent me an amazing collection of images of Tava’s artwork which I might hold back from sending for now as there is a lot of it!

So, ultimately quite a lot of good information which adds some more details to the narrative, but I think the biggest lead is the correct spelling of Ed’s surname.”

⁹ https://drive.google.com/file/d/1mwX0x5GocKdP8SdP0ptYT_ncRCoSmrwV/view?usp=sharing 3919 x 2939 image.

In February 2022, Captain Obscurity located a Hawaiian newspaper article from 1976 about a man named as “Ed Dee Louie (Eddie Lui)” (63; 64). The article states that he arrived in America in 1967, coming from Canton, China, and studied commercial art for two years at New York’s School of the Visual Arts.¹⁰ The article describes some of his early works, including “an English dictionary with his 1967 visa photograph attached to the front, 17 copies of Seventeen Magazine bound together with string,” and “a teapot filled with letter T’s”. The pieces described in the article, said to have been performed at a venue named “The Foundry” the previous Monday night, are as follows:

- “*Drawing*” (1973)

Details largely unknown. Photo exists showing Louie “[describing] a circle in the sand”.

- “*TIME PIECES*”

This piece consists of two people lying in a circle of sand, simulating the minute and hour hands of a clock, while a third person walks around them, simulating the second hand.

- “*V.D.*” (1974)

Apparently involves tossing a live carp onto a pile of sand “along with plastic bags of water”. This is apparently an attempt “to examine the collective responsibility for the death of [the carp]”. The article states that the fish managed to survive.

- “*Untitled*” (1972)

Features “a dark room, a nude woman, a pistol shot, a falling, breaking mirror and a roomful of exploding firecrackers”. Besides this, details largely unknown.

¹⁰ It’s worth noting that an anonymous comment on the To Obscurity and Beyond blog stated that “Around 1980, a teacher of mine at School of Visual Arts told me one of his students made this film as a school project and showed it at one of the quarterly review committees.”

Interestingly, the article also alludes to the existence of taped recordings of some of the performances. The article also includes a picture, though admittedly not the clearest, of the man. Given what has been described of the man in Sam Ashby's research listed above, I'm confident in saying the man listed in this article is *the* Ed D. Louie.

Following this, I turned up a few possible examples of this man's work, although I must stress that I am unable to definitively confirm if this is indeed the same man. Firstly, I found an old Blogspot article with several photographs credited to "my friend Ed Dee Louie" (65). Next, I found a small advertisement from 1985 scouting for models under the name "Ed Dee Louie Photography" (66; 67), as well as an advertisement from 1986 for a modelling agency that features a photo credited to an "Ed Dee Louie" (68). I then turned up several advertisements for a business in Honolulu named "Ed Dee Graphics", including many advertisements actively scouting for models (69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83). A business directory site turned up a listing for "Ed Dee Graphics", stating that it has been inactive since August 28th, 1992, and listing its "Agent" as an Eddie Louie (84). Lastly, I found a listing of the contents of the February 1980 issue of the adult magazine *Partner*, which listed one of its contents as an article or story titled "Crotch Shot" which is listed as "by Honey Bunsen with illustrations by Ed D. Louie" (85). There also exist issues of *Oui* and *Hustler* which contain works credited to an Ed D. Louie (86) (87). It's worth noting that the photographs of Louie's work featured in *Hustler* are credited to Valerie Brown, definitively confirming they are the work of *the* Ed D. Louie. Interestingly, the artworks in *Hustler* happen to feature in the same issue as the magazine's review of *Him*.¹¹ Also featured in both *Hustler* and *National Screw* respectively are sculptures and a photo essay credited to an Eddie Louie (88; 89; 90).¹²

Captain Obscurity also turned up several more articles about Ed Louie (listed here as Eddee Louie) ranging from the early-1990s to the early-2000s. These articles provide a bit more

¹¹ Thanks to Lost Media Wiki member Al for tipping me off about Louie's artwork being featured in *Hustler*.

¹² Thanks to Lost Media Wiki forum user leptiricia0 for tipping me off about these articles.

biographical information on Louie, a much clearer photograph of him (91; 92), as well as details about some of his business ventures and family (93; 94). Speaking frankly, I'm hesitant to reprint any major details from these articles, as at that point this document is in danger of moving away from the film and getting closer to a man's real life. It's the least of my intentions to invade anyone's privacy, and the only real pre-*Him* details in any of these articles are that Louie was born in either 1949 or 1950 in Hong Kong (91; 92). The articles also deal primarily with Louie's family, which only makes me more hesitant to reprint them here. However, in the interest of not withholding information, as has always been the intention of this document, and given that they are technically publicly available, I'm including citations to these articles.

Conclusions

There is still very little to go on regarding any potential whereabouts of the film itself, and still a lot of mysteries regarding its production, content, and release. There are a few leads, but nothing concrete. It's possible that the film may never be found. It might be possible that clips from the film would have been edited into other pornos of the time or sold as 8mm home versions. Footage such as the vacuum cleaner masturbation could have been sold in porno catalogues for special interest audiences. It also goes without saying that the Kinsey Institute findings may prove fruitful, although it is difficult to speak on that with any certainty for the time being.

So, to summarise the basic information listed above:

- Directed by Ed D. Louie (also known as Eddie Lui, Eddee Louie, and Ed Dee Louie), born 1949 or 1950. A relative of San Francisco theatre owner Frank Lee Sr.
- Starring Gustav Von Will (A.K.A. Tava), possibly credited on-screen as "Tava Von Wilo" [Died January 15th, 1991], Frederick Crane Mongue III (A.K.A. Tray Christopher and

Christopher Rage) [Died April 24th, 1991], and possibly Ron Travers. Mike Foldes is featured in an advertisement, but it is unknown if he featured in the film itself.

- Produced ca. late-1973 – early-1974
- Possible production company and/or distributors listed as “Fantastic Films”. Probably initially distributed by Louie himself.
- Distribution rights sold to Hand in Hand Films in mid-1974.
- The film was initially released at the 55th Street Playhouse in New York City on the 27th of March, 1974. This run ended on the 23rd of May, 1974.
- The film would most likely be in the 16mm format.
- The film also played in various other theatres during the mid-1970s, with the latest confirmed screening occurring in January 1976.
- It would seem there were at least two prints in circulation.
- Fell into obscurity before being listed in *The Golden Turkey Awards*.
- Believed for years to be a hoax before various reviews and advertisements appeared online approximately between the years of 2005 and 2010.
- There are confirmed living relatives of the film’s director who seem, at best, hesitant to discuss the film.
- A film reel possibly containing footage from the film is archived in the collection of the Kinsey Institute.

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18. *The Village Voice*, 11 Apr. 1974, p. 82.
19. *The Village Voice*, 18 Apr. 1974, p. 96.
20. *The Village Voice*, 25 Apr. 1974, p. 84.

21. *The Village Voice*, 2 May 1974, p. 100.
22. *The Village Voice*, 16 May 1974, p. 107.
23. *The Village Voice*, 23 May 1974, p. 96.
24. *The Village Voice*, 21 Nov. 1974, p. 142.
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