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period of non-being, long or short, he could not tell, during which the world simply did not exist and he had no idea whether he was on his feet or his back or whether he was living or dead. Then he knew he lay on the bed and Jack was rolled slightly above him, and he could feel the man's body against his own; his senses bounced up to his fingertips and toes, his head drumming. He blinked once, and then the world was full of stabbing wonderful flames.

(From an unpublished novel.)

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## Intelligent Film on Homosexuality

During its opening sequences, *Victim*, is little more than a crime story—it could even be described as a crime thriller—in which the crime itself is blackmail. The reason for the blackmail is homosexuality, but the subject is referred to only obliquely in these opening scenes, and the actual word is scarcely mentioned.

But gradually the story comes to grips not only with its characters but also with its theme. The setting is London, in the area that covers so many contrasting streets and alley-ways between Piccadilly and the Temple, and the central character is a prominent barrister, on the point of taking silk, who is himself a homosexual and who becomes involved in the investigations which follow the death of a boy with whom he has previously associated.

The suspense in the film—and this is by no means inconsiderable—is sustained by the prolonged search for the blackmailers, whose cunning is altogether too great for the victims whom they have snared, but the chief interest in the film lies in the victims themselves, who are seen to come from all types and classes, and to be motivated not so much by a differing impulse as by a differing reaction to the same impulse. The basic issue in this matter must always be the interpretation of the word «love» which—used often so loosely in this as in so many other contexts—can refer either to an erotic desire or a deep emotional need. Here the emphasis is laid on the genuine feeling which one male can feel for another, and which can still affect a married man.

A large cast has been chosen with care and perception, and this is of the utmost importance in any story which depends, as does *Victim*, on the cumulative effect of a number of small but important scenes. The acting is exceptionally good throughout, and although Mr. Dirk Bogarde is not required to reveal any wide range of feeling as the barrister, his practical and intelligent interpretation of the part provides the solid foundation upon which the film is built.

*Victim* may not say a great deal about this difficult problem, but what it does say is reasoned and just; and it does invite a compassionate consideration of this particular form of human bondage. (From: *The Times*, London)

## BAUFONDS

Wir haben in diesem Monat folgenden Kameraden sehr herzlich für ihre Spenden für den Baufonds zu danken: 5010, 5252, 1283, 1439, 1912, 3518, 3140. Der Kreis.

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