# A beautiful day in the Gayborhood

## Framework

**The Role of the Judge is to Promote the Reclaiming of Educational Spaces**, which means they must endorse our ability to use debate for critical discourse.

#### [ROB & Arana ‘21] As educational oppression is rooted in ignorance; the **Role of the Ballot is to Endorse the Strategy that Better Addresses Material Oppression to LGBTQ+ folk and Intersectional Identity**. This means we use the round to increase education about hidden rights violation. While this framework is open to multiple forms of oppression, it’s time to specifically talk about these groups since republicans are making it increasingly difficult to do so.

Arana: Arana, Gabriel. [A writer for The New Republic] “The Republican Plot to Ban LGBTQ History in Public Schools” *The New Republic*, June 28, 2021. <https://newrepublic.com/article/162862/republican-laws-ban-lgbtq-history-education> EM

**This Pride month, as revelers hit the streets to celebrate LGBTQ history, Republican state legislatures are hard at work trying to erase it.** And it’s not just epochal events like the Stonewall riots, or towering figures like Harvey Milk, that could be wiped from classroom instruction. **In public schools in Tennessee, Arkansas, and Montana, it may soon become illegal even to mention Bayard Rustin, the openly gay co-organizer of the 1963 March on Washington, or educate kids about the AIDS crisis. In May, Tennessee became the first state to pass what queer-rights advocates have branded as “Don’t Say Gay” laws, which either forbid the teaching of LGBTQ history in K-12 schools outright or allow parents to choose whether their children participate in lessons that include it.** Within days, Montana followed suit**. Yet another bill in Arkansas awaits the signature of the state’s Republican governor. Similar bills have been considered in West Virginia, Iowa, and Missouri, and even more proposals are percolating through red-state legislatures. Akin to bans on the teaching of critical race theory, these laws seek to preserve the myth that the story of America is one of inexorable progress and unblemished virtue, that we stand exceptional among nations as the gleaming embodiment of democracy; they also imply that a great number of us don’t matter. In particular, legislation forbidding the teaching of queer history aims to ossify what remains of society’s moral disapproval of LGBTQ people and endangers queer youth susceptible to suicide. “It is a false representation of the past, one in which LGBTQ people are imagined never to have existed,”** said Anthony Mora, associate professor of history and Latinx studies at the University of Michigan. “The hesitancy to open up questions about the failures of the past—of not living up to the goals of the republic—is less about the past than about not wanting to change the present, to hold in place the status quo and not allow for real moments of debate and change.”

Thus, COOPTING LIBERATION DISCUSSION IN FAVOR OF IMPACTS UNRELATED TO QUEERNESS IS A PERFORMATIVE ACT OF HEGEMONIC HETERONORMATIVITY IN THE DEBATE SPACE.

## **A. Link**

#### [Link] The aff defends that the appropriation of outer space by private entities is unjust when looking for aliens.

#### [Pearson] Have no fear the queer alien is here.

**Pearson**: Wendy Pearson. “Alien Cryptographies: The View from Queer.” *Science Fiction Studies* 26, no. 1 (1999): 1–22. http://www.jstor.org/stable/4240748.

1. Introduction: **Fear of a Queer Galaxy** On November 25, 1998, the memberships of the U.S.S. Harvey Milk and the Voyager Visibility Project (offshoots of the lesbian and gay sf group, the Gaylaxians) issued a call for a boycott of the then soon-to-be-released Star Trek: Insurrection. After nearly two decades of lobbying the producers of the various Star Trek shows and movies for the inclusion of a lesbian or gay character' in a cast intended to represent all types of humans (including a variety of racial and ethnic types, as well as both sexes2) and quite a miscellany of aliens, the group's membership has finally, it seems, had enough. Curious as it might seem at first glance, sf shows seem to be the last hold-outs in a medium that is rapidly accommodating itself to the idea that there really are lesbian and gay people in the "real" world that television claims, however peculiarly, to reflect (in precisely that mode that Suvin labels "naturalistic"). **Spokespeople for the Voyager Visibility Project note, trenchantly enough, that despite the addition of visible lesbian and gay characters to non-sf television shows, "it is just as important as ever to show that gays and lesbians will exist and will be accepted in the future." The heteronormative assumptions behind much science fiction, both cinematic and literary, are very neatly exposed by the circular reasoning with which the producers of Star Trek refute demands for visibly non-straight characters: homophobia, they say, does not exist in the future as it is shown on Star Trek;** gay characters therefore cannot be shown, since to introduce the issue of homosexuality is to turn it back into a problem: in order for Star Trek to depict a non-homophobic view of the future, it must depict a universe with no homosexuals in it.3 Clearly, logic is not a pre-requisite for would-be television gurus. Nevertheless, while I certainly acknowledge that a visible gay or lesbian character on the cast of a Star Trek show would be a politically astute move for those whose day-to-day politics are focused on an inclusionary, rights-based approach to ameliorating the conditions in which lesbian and gay people live, it's worth asking whether the inclusion of a gay character on a show that presupposes **an already heteronormative view of the human future can be said to "queer" that future in any significant way.** If a lesbian officer is shown on the bridge, for instance, or a gay male couple is shown holding hands on the holodeck, either might certainly be an instance of "cognitive estrangement" (to borrow Suvin's term) for many audience members, but neither instance would necessarily be queer. Of course, the producers will have to use a little and one might suggest that it would only take a very little-imagination in showing us that their new lieutenant, shall we say, is lesbian, without making her sexuality into a "problem." Moving from a consideration of Star Trek to sf in general, I suggest that the presence of a lesbian or gay character, while not per se a radical or subversive strategy, may change one thing, for a particular reader, the reader who is unused to-and is perhaps searching for-a gay/lesbian presence within sf. In this case, the naturalization of a lesbian or gay character within a plot that has nothing explicitly to do with sexuality may, temporarily, function as a novum for this reader, just as the incidental revelation in Heinlein's Starship Troopers of Johnny Rico's blackness did for Samuel Delany.' In this case it is not so much the character as the character's environment that produces cognitive estrangement, since the character goes unremarked within his world and is not marked as different, either racially in the case of Rico or sexually in the case of our putative gay/lesbian character. It is precisely this revelation that the Voyager Visibility Project wishes the producers of Star Trek to provide for its viewers: the vision of a future in which queerness is neither hidden nor revealed as difference, but is simply there. Given the ubiquity of political, religious, and social commitment to the continual reinscription of hetero- normative "family values," this strategy may be queerer and more subversive than one might at first think.5 For the remainder of this essay, I want to explore what might be implied when one combines the terms "queer theory" and "science fiction." **This contemplation will circulate around two quite different strategic interventions of "queer" into the world of sf-one is the performance of a "queer reading" and the other is the recognition of a "queer text."** In speaking of queer readings, I want to make it clear that this is not necessarily a strategy most usefully applied to already queer texts; similarly, I want to suggest that the inclusion of gay and lesbian characters or issues does not make a text queer. The answer to my earlier question-what would queer Star Trek?-presumes, then, a movement beyond the inclusionary towards a radical re-writing of the assumption within the show of the naturalness, endurance, and fixity of our current understandings of sexuality and its relationship both to the sex/gender dyad and to sociocultural institutions. To return to my Star Trek example one final time, the portrayal of a marriage between, say, Lieutenant Tom Paris and Ensign Harry Kim would certainly be gay-likely in both senses of the word-but it would not necessarily be queer.What, exactly, do I mean by "queer?" Or, as an esteemed elderly colleague of mine was heard to say, after reading my partner's M.A. thesis proposal, "Isn't queer a bad word?" Of course, queer is a bad word. Despite the particular joy with which both academics6 and activists (often they are the same people) have reappropriated it, for the majority of gays and lesbians "queer" is still an insult, too often accompanied by bottles, fists, or the blows of a baseball bat. Because queer theory is a politically engaged form of academic work, most people immersed in the field are only too conscious of the ethical implications of this reappropriation. Queer resonates not only with its pejorative usage, but also with its mundane connotations-odd, strange, eccentric. In fact, the first definition in my dictionary explains it as "deviati from the expected or normal." Any attempt to define "queer" within a postmodernist theoretical milieu must take into account the context through which we come to understand this deviation: is the deviation itself a misunderstanding by society at large of the fact that we are all human, that lesbians and gays deviate from the normal only in terms of our choice of romantic and sexual partners, a difference which is itself understood in this formulation as minor, even inconsequential? Or does queer deviate from the "normal" in ways that are radical and subversive, dedicated to exposing and challenging an ideologized teleology that reaches beyond sexual attraction to reveal the deeply un-natural and constructed nature of our understandings of biological sex, the performative nature of gender roles, and the sociocultural institutions founded upon this ideology? Or, to put it in its simplest possible terms, is queer a politics of identity or a politics of difference?7 My answer to this question is dependent on my own sense of where queer comes from: a dissatisfaction with both the universalizing (all gays are alike) and the segregating (gay men and lesbians are different) style of "identity politics" influenced by an ethnic model of gayness; the late twentieth century's intellectual shift to a more contingent, discursive, and localized understanding of the production of knowledge; and AIDS. The construction in the West of AIDS as a disease identified with homosexuality and the concomitant rise of an overt and death-dealing homophobic has discourse reinforced the existing tendencies towards political engagement and consciousness on the part of those theorists, critics, and activists whose work has been gathered under the rubric of queer-even when that term has not always been used by the individuals themselves. Nevertheless, queer remains, both within the academy and among gays and lesbians in general, very much a contested term. As Annamarie Jagose points out in her survey of queer theory's origins and meanings: "Given the extent of its commitment to denaturalization, queer itself can have neither a foundational logic nor a consistent set of characteristics" (96). Queer's very slipperiness, however, its tendency towards instability and its pleasure in resisting attempts to make sexuality signify in monolithic ways, are all parts of its appeal. Furthermore, queer suggests a move towards not just a different conception of sexuality, but also towards a different understanding of subjectivity and agency. Lee Edelman notes, in "The Mirror and the Tank," that To the extent that we are capable of identifying those junctures where the gay subjectivity we seek to produce recapitulates the oppressive logic of the culture that necessitated its emergence, we have the chance to displace that logic and begin to articulate the range of options for what might become a postmodern subject; we have the chance, in other words, to challenge, as Andreas Huyssen suggests postmodernism must, "the ideology of the subject (as male, white, and middle-class [and we must add, as he does not, heterosexual]) by developing alternate and different notions of subjectivity. " (I 1 1).

## B. Impacts

#### [Lang 1] Gay bars are a place for queer people to see that there is a life for them.

**Lang 1**: Lang, Nico. [Nico Lang is an award-winning reporter and editor. They are an LGBTQ+ correspondent for VICE and a frequent contributor to NBC News and Xtra. Their work has been featured in the New York Times, Rolling Stone, Esquire, Harper’s Bazaar, Washington Post, Vox, BuzzFeed, Jezebel, The Guardian, Out, The Advocate, and the L.A. Times.] “An Ode to Queer Spaces Lost During COVID — and Those We’re Fighting to Keep Alive”, *them.,* December 16, 2020, <https://www.them.us/story/queer-spaces-lost-covid-19> EM

The first person who made me feel like there was space in the world for the person I wanted to be was a boy who refused to pronounce the word “to-go” correctly. **He was a waiter with dark indie bangs at Hamburger Mary’s, an LGBTQ+-owned hamburger chain in downtown Cincinnati that was an hour’s drive from my small town in semi-rural Ohio.** One day, the server decided that carry-out orders would henceforth be known as “togo boxes” — intended to rhyme with “pogo” — and he was determined to make the innovation stick. He was, admittedly, onto something: The burgers, which tasted faintly of shoe leather, were unmemorable at best, but years later, I can still hear him walking around the restaurant singing that word contentedly to himself. **But no one went to Hamburger Mary’s for the food or a phonetics lesson. Called simply “Mary’s” by regulars, it was the only place I could go to access queer space as a teenager.** A narrow, railroad-shaped restaurant with red and white checkered floors that was connected to a full-service bar, its vibe was pure retro kitsch (down to the crooked painting hanging on the wall), like a John Waters movie come to life. While the city’s bars were 18+ and attempts at creating a lasting LGBTQ+ center have proven quixotic, **Mary’s allowed a glimpse of what a happy, successful life could look like as a queer adult.** When I split a giant plate of fries and a coffee with a friend who was willing to drive me the hour it took to get there, **I would sneak a peek at the waiters who skipped to their own beat and the drag queens sharing a milkshake and hold in my heart that joy was achievable for me. It’s a radical message for those of us who spent most of our childhoods believing that queerness is synonymous with misery. Our community was born in these rooms, a diaspora forged from the alchemy of police brutality protests at bars like the Black Cat in Los Angeles and Stonewall Inn and restaurants like Compton's Cafeteria in San Francisco. The cafés, bookstores, nightclubs, and bathhouses that have dotted our gayborhoods for decades are imperfect possibility models — spaces for identity formation, political action, conflict, missed connections, loves that last a lifetime, and sometimes the best sex of your life.**

#### [Gonzaba] Black gay bars were important intersectional sites.

**Gonzaba**: Gonzaba, Eric. [George Mason University, The site earned a 2016 National Council on Public History Award. Eric’s research focuses on the cultural politics of the late twentieth century United States, with a particular interest in African American and queer history.] "BLACK GAY NIGHTLIFE AND BLACK HISTORY MONTH" *Point Foundation.* February 15, 2018. <https://pointfoundation.org/black-gay-nightlife-black-history-month/> EM

I’m a historian, so it’s not going to shock you that I want you to love history like I do. However, I’m going to assume that not everyone reading this (or even the majority) are going to share my passion (obsession?) with history. Part of this is because many understandably don’t see history as integral to our daily lives. Black History Month exists just because we were told in school that our past was important, right? We’ll hopefully read plenty of inspiring tales this February of African American heroes, both familiar and unfamiliar. Granted, we ought not keep our study of black history to twenty eight days, but Black History Month is a nice reminder of the incredible legacies made by people like Claudette Colvin, Ida Wells, Harriet Tubman, Marian Anderson, and Shirley Chisolm, not to mention black LGBT Americans like Barbara Jordan, Laverne Cox, and Marsha P Johnson. There’s nothing wrong with this kind of remembrance of the past. After all, history is about actual people, so it makes sense that biography can be an effective way to analyze the past. But beyond thinking about black history as simply the retelling of a person’s accomplishments, I hope we as a society can start thinking about how African Americans have shaped our cultural spaces, the sites we walk past on our way to work in the morning, or the places we relax at on the weekends. When I think of spaces at the center of the black experiences, sites like the barbershop and the church easily come to mind. But what of LGBT African Americans? Thanks to the generous support of Point Foundation, I’ve been researching and writing a chapter this spring for my dissertation on, amongst other things, resistance to racial discrimination at gay nightlife spots in the 1970s through 1990s. **For decades, black gays and lesbians faced discrimination at gay bars.** They were refused entry at the door and forced to show multiple forms of ID, while white gays and lesbians simply walked right on inside. Some bars raised the price of drinks to dissuade certain minorities from patronizing, while others refused to play kinds of music popular with black communities. This happened all over the country, from New York to San Francisco, to Houston and Indianapolis. Some African Americans chose to fight this discrimination in the press or the courts. In Philadelphia for example, anti racist activists formed the Coalition on Lesbian-Gay Bar Policies in the 1980s to combat this kind of discrimination. Other African American lesbians and gays had no interest, though, in trying to integrate into a place they felt unwanted. They instead formed communities and socialized on the streets or at majority black gay house parties. Despite these non commercial alternative sites, black gay bars were formed across the US, fully embracing a community neglected by the wider gay community. In DC, African Americans frequented the Rail and La Zambra. In Philly, it was Smart Place, the Ritz and Allegro II. In LA, the Jewel’s Catch One outlasted all gay black clubs. What attracted African Americans to new clubs that catered to their interests? For one, black bars allowed for greater expression that black LGBT folks claimed they couldn’t find at white bars. One African American club goer told the Washington Post in 1981 “[White gays] have good restaurants, happy hours at their bars and places to congregate and talk. We, on the other hand, have limited opportunities to express ourselves. Black gays are limited to a cruise bar or a disco bar. I’m sick of both.” Black bars were also used in different ways. **Black gays and lesbians utilized their bars beyond simple social sites. By the 1980s, black gay men saw predominantly black bars as more communal than typical white gay nightlife; that is, while social clubs served as places of leisure and enjoyment (places to grab a drink or dance), they also served as formal community centers, fundraising operations, and educational support groups. This was especially important at the outbreak of AIDS, when channels of communication across communities proved vital in efforts to curtail the crisis.** Black bars were, as one patron called them in 1994, “a meeting ground . . . [not just] for cruising or looking for lovers . . . [but] to hear the latest gossip: who around is doing what, who just got a new job, who’s in their old relationships. . . We do not have a Black press, the gay press in [Philly] is dominated by the white community.” **So, why does reframing the gay bar as a black space matter? I think it’s important to see our queer communities through a historical angle to help us make sense of current moment.** What does the fall of gayborhoods mean in the context of gentrification? Do black gay bars complicate a common myth we’re told that African Americans are more homophobic than other communities? How can places we find as relaxing and fun be harnessed for political ends by others? So much of what we read about Black History Month will be centered on the Civil Rights Movement, of the campaigns to desegregate public schools, buses, and swimming pools or the separatist aspirations of some black leaders. **It’s important to understand the similar campaigns for racial justice occurred among LGBT communities across the country, to rid their gay** liberation movement and culture of the scourge of white supremacy and apathy. Some activists attempted to integrate the predominantly white bars. **Others decided to find refuge in bars of their own. In the end, we should remember that Black History Month is tinted with plenty of rainbow.**

## C. Alt

#### [Alt] Private entity appropriation of outer space for creating gay bars for queer aliens is just.

This solves the aff because if gay space aliens are in gay bars they would be too busy to colonize earth.

**A crowd of people holding flags

Description automatically generatedA group of people standing on the sidewalk

Description automatically generated with low confidence**

A picture containing text, screenshot

Description automatically generatedA picture containing text, indoor, shelf

Description automatically generatedGraphical user interface, website

Description automatically generatedA picture containing text, person, outdoor, people

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