

Acknowledgments

We seldom consider that many of the words we now read and speak, the images or sounds that we consume and make, and the activities that we engage in—usually without a second thought—were contested, controversial, or downright illegal a half century ago. Many of the freedoms that we take for granted today were forged by pioneers in the years after World War II and into the 1970s—the period we now call the “sexual revolution.”

I have been privileged to meet, to interview, or in some cases know a number of the people mentioned in this book. Some engaged in high-stakes battles to publish books or to make, distribute or exhibit films that dealt with sexually provocative, and often explicit, material. Although this resulted in wealth and fame for some, for others it came at great personal or monetary cost. And yet for every individual who made a movie or published a book or magazine, who was named in an important legal decision, or was the subject of articles in the press, there were hundreds of thousands—perhaps millions—who simply did what they felt was right and true to themselves. Female or male; straight, gay or queer; young or old; and of many races and creeds, they were the foot soldiers in the sexual revolution. This book acknowledges the challenges they faced, the sacrifices they made, the achievements they won—and the struggles that continue.

Beyond those mentioned by name in these pages and the anonymous “sexual revolutionaries” who engaged in these battles, my largest debt goes to the contributors to this collection, to the efforts they devoted to their essays, to their dedicated research, and to their patience as the collection came together over time. My thanks also goes to the staff of Duke University Press, especially to Editorial Director Ken Wissoker, who is nonpareil in the field; to Elizabeth Ault, Sara Leone, Leigh Barnwell, Courtney Berger, and Bonnie Perkel for their help; to Sonya Manes for her incisive copyediting; and to the anonymous manuscript readers for their astute suggestions. The support of my colleagues Jonathan Wacks

and Daniel Tobin at Emerson College was integral to pushing this project across the finish line.

Two essays were previously published. Thanks to Duke University Press for permission to reprint “Make Love, Not War: Jane Fonda Comes Home (1968–1978),” which originally appeared as chapter 4 in Linda Williams’s *Screening Sex* (2008), and to Wayne State University Press for permission to reprint Elena Gorfinkel’s “Wet Dreams: Erotic Film Festivals of the Early 1970s and the Utopian Sexual Public Sphere,” which first appeared in *Framework: The Journal of Cinema and Media* 47, no. 2 (fall 2006): 59–86. I am very pleased to be able to include both of these essays, which have been slightly edited for this volume.

For help with illustrations my hat is off to Ted McIlvenna and Rand McIlvenna of the Institute for the Advanced Study of Human Sexuality; Danielle Kaltz at the *Detroit News*; Andrea Pereira at UPI; Jeff Sconce and the Associated Press; Elana Levine and the American Heritage Center at the University of Wyoming; Joseph Lam Duong and Arlene Elster; Arthur Knight and the *Notre Dame Observer* and the William & Mary *Flat Hat*; and the Emerson College CARAFE Fund. Unless otherwise noted, the illustrations are from the collection of the editor.

This book is dedicated to my father and mother, Frederick and Jeanette Schaefer, who have provided me with constant love and support. They are simply the best. And as always, words cannot adequately express all that I owe to Eithne Johnson. I benefit every day from her love and encouragement, from her wit and beauty, and from the warm glow of her intelligence.

Eric Schaefer, Cambridge, Massachusetts, March 2013