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SAN FRANCISCO'S LARGEST
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Commission Set To Probe Paez Shooting

Houston Police charged with physical abuse and harassment of gays

The fatal shooting of Houston gay activist Fred Paez by an off-duty policeman will be taken up by the U.S. Civil Rights Commission when it meets in Washington, D.C. in September, and is expected to put the spotlight on the Commission's forthcoming recommendations to remedy police abuse of civil rights, including harassment of gays.

The Commission, which has set a watch on police relations with minority communities in a number of cities since violence erupted in Miami's black community, also said it was stepping up its monitoring of police dealings with the gay community in Houston.

Commission members noted that Houston was one of two cities where it held formal hearings on police-minority relations, and that the political club that Paez was an officer in had offered testimony on police abuse of gays in Houston.

"It's a very serious matter and we're keeping our agency informed of it," said Richard Avena, the Commission's southwestern regional director.

"My impression from the hearings is that there are severe problems with police-gay community relations in Houston," said Avena. "I think there is a definite built-in bias against gays. There are obvious problems in claims and charges of physical abuse, harassment, very similar to the complaints we get from blacks and Hispanics."

Avena noted that one reason the Commission elected to hold hearings in Houston was that the city had the highest number of police-inflicted fatal shootings of any city in the nation. While the then-police chief had disputed the Commission's statistics at that time, Avena said, the chief testified that he "gave 44 caliber guns to the police because he said that was the largest gun he could find. He said he would give them napalm if he could."

Late this fall the Commission is expected to release its findings and make recommendations designed to remedy the abuses it believes are occurring. In a preliminary report issued shortly after the Miami disorders, which left dozens dead, the Commission sent a clear message that it sees serious problems in police relations with minorities,

(Continued on page 10)

U.S. House Passes Anti-Gay Amendment

Fear and Loathing in the Southwest: The Death of Fred Paez

by Greg Carmack

Montrose is a fifty square mile section of Houston with a concentration of gay life as heavy, it seems, as San Francisco's Castro or West Hollywood's Boystown. Here, gay bars are rambling complexes of old farmhouses connected by patios. A literal sea of humanity—mostly men—fill its space day and night with festive partying that spills into the streets. The air is electric with freedom—hard fought and hard won.

Two blocks from the hub of Montrose, Ray Hill sits in the control room of KPST-Radio, Houston's listener-supported Pacifica station. A team consisting of Hill and a handful of others—backed by the monied gay bar and business establishment—are responsible for Houston's emergence as the gay *grande dame* of the South. It was Hill in earlier days who placed himself on the block as the community emerged from cellar to street level. His voluntary arrest at every Houston Police Department raid on every gay establishment became a Southern anachronism, galvanizing a fledgling gay political establishment and an emerging mass of gay pride.

Today, the man who more than any other brought gay freedom and pride to Houston is in a shambles, moving through the motions of his job as general manager of KPST. Associates who were once amazed at his brilliant strategies and unrelenting drive worry about his holding up under the strain of the greatest challenge yet to meet Houston's gay community.

In a farmhouse south beyond the city limits of Houston, I sit in the neatly-made bedroom of Fred Paez. The only evidence that Fred once lived here are the sparse personal effects on a dresser, bedside table and bookshelf. Books on criminology line the shelf. A couple of blue 4-H ribbons are stuck in a crack of a mirror. A picture of Fred—a big, strapping farmboy—has been tacked to the wall by his family. Next to it is a Letter of Commem-

ation from the U.S. Civil Rights Commission. It thanks "Mr. Paez for outstanding work contributed to the Commission's investigation of Houston Police Department abuse of gay men and women."

It is Tuesday, July 22, less than 24 hours after my return to Houston. There is anger in the streets of Houston. Three weeks before, respected community leader, activist, and friend, Fred Paez, was killed by a Houston police officer under conditions so suspicious as to warrant the on-the-spot intrusion of the FBI and the Justice Department. Tonight's demonstration will be the first march on the headquarters of the HPD. The last bastion of gay oppression and reckless brutality are being called to account. There are 1,000 people in the streets of Houston. We want to know how, why—even where—Fred Paez was killed.

Charles Brydon, co-executive director of the National Gay Task Force, delivers a droll speech to the crowd, politely, thought not warmly received. Charles Brydon would fare better

tonight before the Houston Chamber of Commerce: he has never been to Houston, in a paddywagon, or a victim of Houston (or any other city's) police brutality. It is activist movement veteran Troy Perry who touches the crowd most.

"We are a peaceful people, but we will not stand for this," he says. "We are drawing the line on the Houston Police Department."

After a march from the City Hall rally to HPD headquarters, the crowd breaks into chants, later reverently sings "America," then prays aloud. Candles are lit and after organized parading, the march disbands.

According to the Houston Police Department, Fred Paez was shot accidentally by a Houston Police Officer early on the morning of June 28—the day before Houston's Gay Pride Parade. Officers K.M. McCoy and S.A. Cain reported Paez stopped the car he was driving, approached them and groped McCoy, who immediately

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Election year jitters may ensure Senate approval of House action

by Larry Bush

The U.S. House of Representatives, in its first recorded vote on a gay issue in three years, overwhelmingly approved an anti-gay amendment sponsored at the behest of the New Christian Right. The amendment, barring the use of Legal Services Corporation funds "in promoting, defending, or protecting homosexuality," carried by a substantially larger margin than a similar 1977 effort.

The successful effort, which may be repeated shortly in the U.S. Senate, lays the groundwork for similar amendments striking the use of federal funds for a host of gay programs, predicted Gay Rights National Lobby Director Steve Endean.

A similar effort aimed at showing Congressional disapproval of abortions has resulted in a cut-off of all federal funding for those programs, Endean noted, saying that gay community centers, health clinics and research programs stand to lose millions of dollars in federal grants.

Like the 1977 anti-gay vote, this year's amendment was first defeated in a voice vote but then carried by a wide margin when members were forced to record their votes and thus face possible constituents' backlashes. The July 21 vote was 290-113, while somewhat differing language in 1977 passed 230-133.

"We had predicted that it would come up and probably win despite what we could do," said Endean, "but I did not think they could increase the margin by this much. I was shocked and blown away by their margin in this victory."

Endean and several members of Congress attributed the wide victory in part to the language of the amendment, which suggested federal funds had been spent to promote homosexuality, and to the emphasis on tax money rather than basic civil rights issues.

The measure now passes to the Senate, where a specific effort will be required to delete the anti-gay provision. The first opportunity to accomplish that may come up as soon as today, when the bill is slated for markup in a Senate subcommittee chaired by South Carolina Democrat Fritz Hollings.

Unlike other bills, which originate independently in both branches of Congress, appropriations bills are first passed by the House and then sent to the Senate for approval. Any changes in House language requires specific action by the Senate, with differences

thrashed out in a conference committee of both houses.

The 1977 anti-gay amendment died in such a conference committee and never became law. That amendment was to an authorization bill, however, rather than an appropriation bill, and allowed the Senate to kill the measure without any discussion of the issue. Of course, this procedure cannot be followed this time.

Senate observers nevertheless expect the anti-gay amendment to be stricken, most likely at the request of Senator Lowell Weicker (R-Conn.), a Senate gay rights bill co-sponsor and ranking minority member of Hollings's committee. Whether Weicker can win approval of the committee, however, is in doubt since both Sen. Paul Laxalt (R-Nev.) and Sen. Jake Garn (R-Utah), closely identified with the New Christian Right, also serve on that body. Hollings, the chairman, is on record as saying no candidate will run to the right of him in this year's election.

Although Endean foresees that a Weicker effort may be successful, he also predicts that the House language would be re-inserted on the floor, possibly by ultra-conservative leader Jesse Helms (R-NC).

"We can see probably Jesse Helms leading the fight to put this prohibition in on the floor," Endean said. "They're going to ask for a roll call vote on the floor, and I think we have to expect that we're going to lose. They're scared to death of the election, probably more so in the Senate than the House."

The newly approved House language closely follows a provision from Sen. Paul Laxalt's Family Protection Act, and has been a focal point for the New Right. Both Christian Voice and the Moral Majority, fundamentalist lobbies with an anti-gay program, strongly endorsed the measure and emphasized that it was a taxpayer issue and not a civil rights concern.

The House action was bitterly denounced by several members of Congress, including John Burton (D-Calif.) who termed it "a very disheartening exhibition on the part of the House... which does discredit to the House."

The amendment also was quickly opposed by the White House, which issued a statement that Administration lobbyists would back a change.

The impact of full Congressional approval of the anti-gay provision on funding for low income people involved in gay rights cases, the ostensible

(Continued on page 8)

Cuban Refugees Due To Arrive

Program leaders struggle with unforeseen obstacles

by Chris Kerby and Sue Zemel

The first group of gay Cuban refugees will be arriving in San Francisco within "the period of the next one to seven days," says John Wahl, co-chair of the Gay and Lesbian Cuban Refugee Program.

As sponsors wait on-call for the arrival of the 25 refugees to be flown here from Elgin Air Force Base in Florida, the Refugee Program leaders have been wrestling throughout the week with a variety of unforeseen obstacles.

Last Wednesday, a story went over national AP wires reporting State Department official Louis Guzman's statement that San Francisco's Refugee Program had been indefinitely suspended. "We don't know when they are going to be shipped out," the report quoted Guzman. "The operation was suspended because of excessive publicity. It will resume operation when we feel it can be resumed under controlled conditions."

The report came as a surprise to the coordinators of the Refugee Program in San Francisco who were absorbed in preparing for the refugees' arrival. (Then, as now, the specific arrival time was in terms of "the next few days.") Meetings were scheduled throughout the week to brief the sponsors as to the responsibilities they would assume shortly and to coordinate the airport pick-up of the refugees, arranging for buses to transport the Cubans to MCC program headquarters.

Co-chair Wahl stated unequivocally that "the statement that the program is indefinitely suspended is incorrect."

"I think it was more a problem of the State Department not wanting the exposure that might endanger these people," said Bob Havens, media coordinator of the Refugee Program. "They want to make sure the refugees' privacy is protected."

Apparently the "excessive publicity" which the State Department feared was the brain-child of Ken Maley, a publicity consultant who volunteered to act with the Fundraising and Media Committees of the Refugee Program. Acting without the approval of the Executive Committee of the Program, Maley held an interview with a *Chronicle* reporter providing misleading information about the arrival time of the refugees. A story with this informa-

tion broke in the morning headlines of the *Chronicle* and was picked up by various radio, newspaper and television sources who deluged the Program office demanding further information.

Maley, according to Wahl, also contacted ABC-TV and CBC-TV, who then set up vans outside of Elgin Air Force Base to report on the departure of the refugees from Florida. News crews were also apparently on-call to rush out to San Francisco International Airport to cover the Cubans' arrival to the Bay Area.

Because the resettlement agency working with the local program, Church World Services, has a strong policy of limiting media coverage of incoming refugees let alone, in this case, of gay refugees whose status in the United States is still uncertain, the State Department issued the statement Wednesday announcing the indefinite halt.

Informed *Sentinel* sources indicate that the Immigration Department also appears to be responsible for various delays in processing Cubans—gay and non-gay—out of the camps.

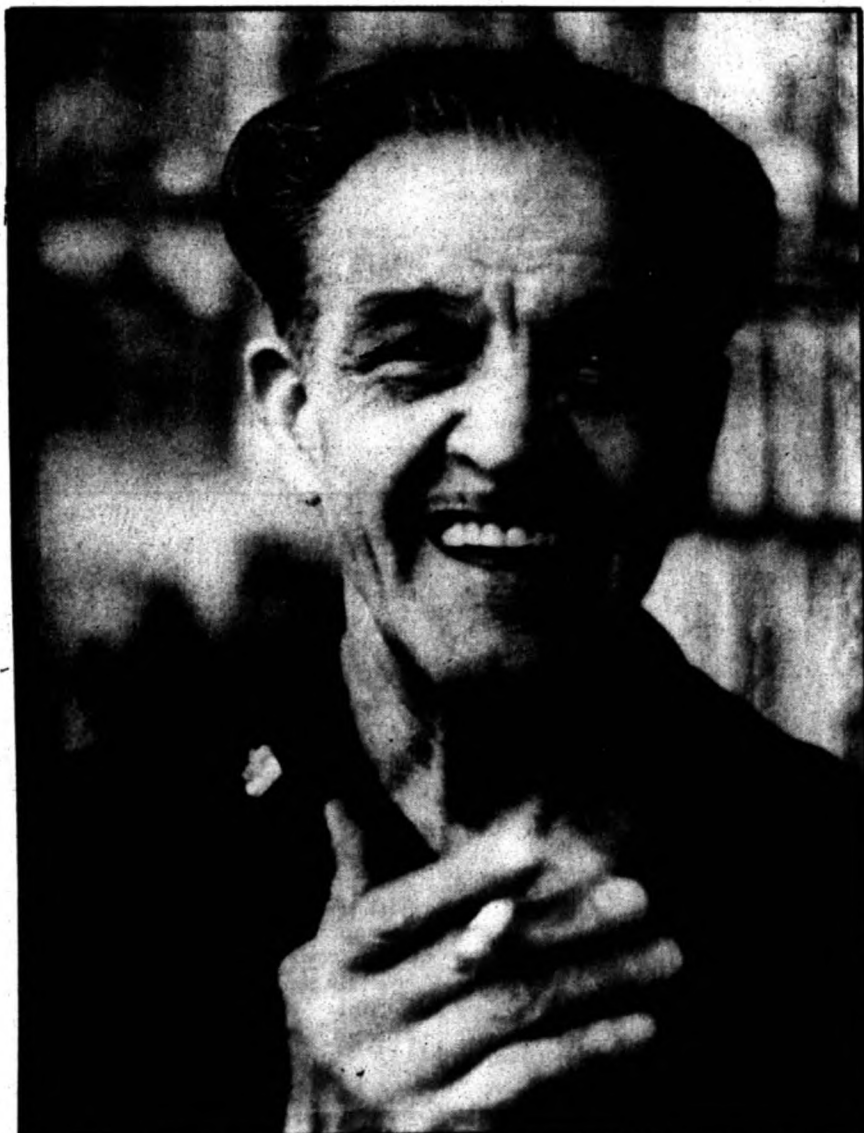
The State Department is negotiating with "friendly" South American governments such as Peru and Brazil, according to informed sources, to receive several thousand Caribbean Boat People. How this may affect the status of all Cubans waiting to leave the refugee camps is uncertain at this time.

After phoning around the country to the State Department and Church World Services, the Refugee Program got itself back on keel by the end of the day. "We're proceeding with our plans," said Wahl.

Yet that night, the three local network television stations ran stories on the late editions of their news show reporting the bare details of the off-again/on-again status of the program. Local stations Channel 2 and Channel 7 carried video-footage of statements taped from the Metropolitan Community Church, headquarters of the Refugee Program.

By Thursday the arrival of the Cuban refugees had become a "hot item" in the press. Film crews descended on the Program offices and calls from reporters continued to come throughout

(Continued on page 6)



IN MEMORIAM

Ernest De Bacca (1903-1980)
Owner and manager of Cliff's variety store since 1941
San Francisco's gay community will remember him for his warmth and his integrity.

Republicans Endorse New Right Goals

Party leaders insist gay interests not compatible with conservative political philosophy

Ronald Regan's courtship with the New Christian Right at the Republican's Detroit convention left would-be gay Republican insiders on the outside and intensified concern that some Reagan supporters may use gays as a scapegoat in the upcoming fall campaign.

Reagan campaign aides, who did not meet with gay Republicans at the convention, later sought to downplay such concerns, emphasizing Reagan's earlier statements opposing discrimination against homosexuals. They also sought to dispel fears that a Reagan Administration could be coaxed by Fundamentalists into broadening existing federal discrimination against gays, but said that resolving current discriminatory practices would likely be a low priority.

The Republican convention itself, however, held out no such olive branches, as fundamentalist forces hostile to gays took firm control of the party platform and infrastructure, leaving gay Republican activists the choice of taking their lots or bolting from the party.

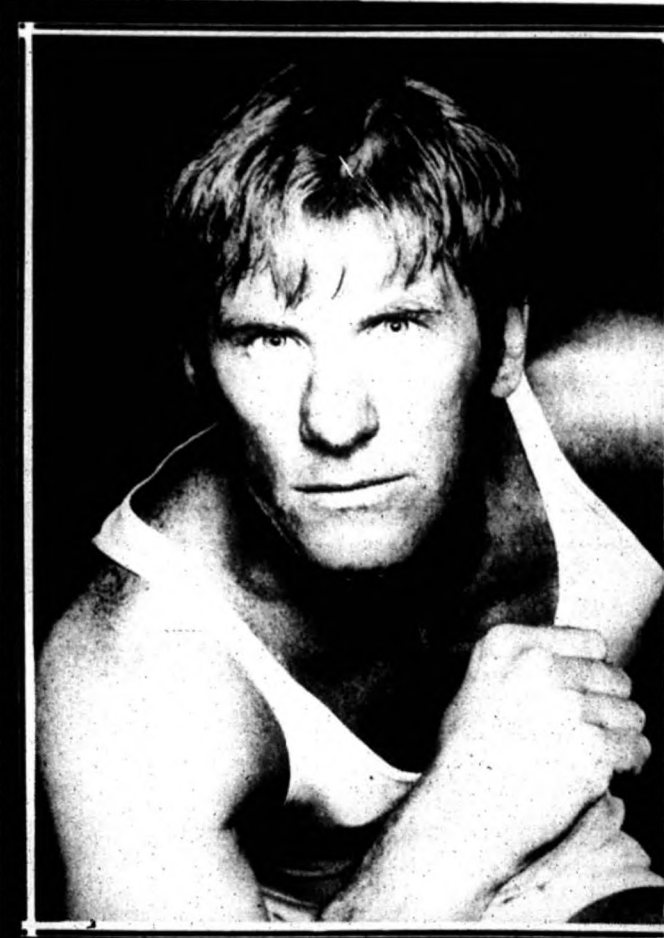
"Unfortunately, your contention

that 'your interests are basically compatible with a conservative political philosophy' is hardly shared by Republican conservatives," wrote platform coordinator Roger Smerd to the gay caucus. "To suggest that the gay lifestyle is compatible with a conservative philosophy is unrealistic."

Gay Republicans were divided over a future course of action at the convention's close. Illinois delegate Tim Drake, an Anderson supporter, announced he would continue his work in the state and local party but campaign for John Anderson this fall. New York alternate delegate Chuck Thompson, president of an influential Republican club and uncommitted at the convention, said he will support Reagan. The two men were the first openly gay Republicans to be elected to their party's national convention.

"The right wing forces, the Moral Majority, controlled that convention from beginning to end," Drake said. "They have adopted what has to be the most right wing platform ever adopted. There is no way we could

(Continued on page 7)



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NEWS BRIEFS

Fundraisers for Cuban Resettlement

(San Francisco) Several fundraising benefits have been scheduled to raise money to help resettle gay Cuban refugees in the Bay Area.

A musical benefit will be hosted by the Unitarian Universalist Gay Caucus on Friday, August 1 at 8 p.m. in the Chapel of the First Unitarian Church, located at Geary and Franklin.

Several musicians will provide the evening's entertainment. David Kelsey and Pure Trash will perform Dixieland jazz renditions, while Jack Penitelo will perform on the harp. Chris Tanner, a gay/feminist songwriter, will present some of his original music.

Contributions will be collected at the door for the refugee fund which the Unitarian Universalist-Gay Caucus will use to provide assistance to members who sponsor refugees.

A weekly benefit has also been announced for the August 1 at Square Saloon in the Hotel Casa Loma.

Starting tonight, the *Conan Band* will be performing every Friday at 8 p.m. at the bar located at Fell and Fillmore.

According to hotel manager George Roll, a \$2 donation will be collected to funnel into the fundraising pool of the Gay and Lesbian Cuban Refugee Program.

Customs Ordered to Deliver Gay Publications

(New York) The U.S. Customs Service has thirty days to appeal a federal court decision directing the Customs Service to deliver several gay-oriented publications which it seized.

Judge Leonard Sand of the Southern District of New York ordered Customs and the U.S. Postal Service to deliver copies of the Swedish gay liberation publication *Revolt* and the German publication *Gay Man* which Customs had seized, contending they were "obscene, immoral, lewd, lascivious, salacious, and patently offensive."

Judge Sand ruled that the magazines are not obscene and are protected by the First Amendment because the magazines contain articles of serious value concerning the gay movement in addition to the sexually explicit photographs which might be considered obscene.

Judging the content of the magazines "as a whole," Sand ruled that Customs had violated the First Amendment.

"The major significance of this case is the judge's ruling that articles about the gay movement have serious political value," said attorney Robert Roth.

"His decision specifically recognizes that serious gay publications are protected by the First Amendment because of their gay political content."

Dr. Bruce Voeller, president of the Mariposa Education and Research Foundation and former co-director of the National Gay Task Force, expressed his pleasure with the ruling. "I am delighted that we have won an internationally important First Amendment case which both the American Civil Liberties Union and the New York Civil Liberties Union declined to handle in the belief the case would lose," he said.

"Free flow of information between countries is essential to the gay movement."

Women's Forum Scheduled

(San Francisco) On Sunday, August 3, Tory Hartmann will hold a benefit brunch at 520 Church Street to help send the members of the Democratic Women's Forum who were elected as delegates to the Democratic Convention.

Carter delegates Larry Eppinette and Jane McKaskie Murphy, and Kennedy delegates Ellen Caplan and Anne Daley will attend the convention in New York.

State's Only Gay Rights Lobbyist Resigns

(Sacramento) California's only remaining gay rights lobbyist resigned this month due to financial hardships of the California Human Rights Advocates, the gay rights lobby organization in the state capital.

Alan Robertson is the last of the CHRA full-time employees to resign following organizational budget cuts from \$300 per month a year ago to \$1200 per month today. Robertson has left his paid position with \$5200 in back wages owed to him.

CHRA will continue limited operations with anywhere from five to twelve volunteers staffing offices most week-day afternoons and with an answering machine to take calls when the office is closed.

"In spite of my resignation, I am going to try to keep some of the appointments I've made," Robertson told *San Diego Update*, hoping to push for introduction of gay rights legislation in the next legislative session.

CHRA incoming revenues from gay organizations around the state have been dwindling ever since the March on Sacramento failed to secure statewide gay legislation last January and the defeats in Santa Clara County last month.

"CHRA knows what to do; it needs the support of the community it represents," Robertson told *Update*. Robertson noted the need for the presence of a well-staffed lobby in Sacramento, estimating that an annual budget of \$75,000 to \$100,000 would be the bare minimum for effective operation of the organization.

Forum on Anti-Gay Violence by Students

(San Francisco) As a result of four attacks on gay people last week by gangs of young teenagers from the summer school sessions of Everett Junior High in the Mission District, a meeting was called to develop solutions to the problems of physical and verbal harassment of gays by students.

The meeting, moderated by the San Francisco Human Rights Commission, brought together representatives of the Mayor's Criminal Justice Council, Community United Against Violence, San Francisco Unified School District, Gay Teachers Association, San Francisco Police Department, Supervisor Harry Britt's office, and others.

Reserving discussion of long-term solutions for the August 1 meeting Mayor Feinstein has scheduled to deal with anti-gay violence, the representatives agreed on several short-term solutions to cope with the remaining four weeks of the summer school sessions.

The School District announced plans to hire five para-professional security aides for Everett Junior High and ten for Mission High School. Two campus control officers will be stationed outside of each building during school hours.

The Police Department announced plans to increase its patrol time in the area of the two schools and add another police officer to the beat.

Everett Summer School Principal Renee French consented to send a memo to the teachers indicating that "fagot" remarks were not acceptable and asking them to "set the tone" by reprimanding students for using such slurs.

David Mazer, a Mission resident who requested this forum, was pleased with the results, but noted the earlier difficulties he faced to get a response.

"Attacks on gay people just aren't taken seriously," he said. "It shouldn't have taken more than the first attack to get some results. Yet these people really had to be prodded. But I guess I'm satisfied now."

Portraits of Gay Leaders Commissioned

(New York) The Mariposa Education and Research Foundation has received gifts exceeding \$10,000 to commission portraits of twelve American gay men and women who have contributed outstandingly and on-goingly to the gay movement throughout the past decade.

Don Bacardy, California portraitist and long-time lover of writer Christopher Isherwood, has accepted the commission to do the portraits. His portraits of Igor Stravinsky, W.H. Auden, and Christopher Isherwood have recently been acquired by the Metropolitan Museum of Art in New York and the National Portrait Gallery in Washington, D.C.

D.C. University Fights Gay Student Groups

(Washington, D.C.) Georgetown University has reacted to a lawsuit brought by gay student groups seeking official university recognition by filing a countersuit against the groups.

The Gay People of Georgetown University and the Gay Rights Coalition of Georgetown University Law Center have charged the University for violating the District of Columbia Human Rights Act (which forbids discrimination on the basis of sexual orientation), in the school's refusal to grant recognition of the groups as legitimate campus organizations.

Attorneys for the university have denied the charges and have countersued the groups in an attempt to stop them from using the name of the school in the organizational titles.

Across town, a gay black student group has formed at Howard University, according to the *Washington Post*. The Lambda Student Alliance is believed to be the first gay student organization on the campus of a black university or college.

Baltimore Council Downs Gay Bill

(Baltimore) As 200 homosexuals watched from the audience, the Baltimore City Council killed a bill last Monday that would have outlawed discrimination against gays.

The Judiciary Committee had reported the ordinance on the measure and the council voted 12-6 to accept the report.

The bill, which had ten sponsors and once had seemed destined to pass, failed after intensive lobbying by religious groups, especially Roman Catholic Archbishop William Borders.

Prior to the vote, New Ways Ministry, a Catholic group ministering to gay people, had responded to the homophobic statements issued by Borders.

The response by New Ways denied Borders' assertion that the ordinance would be a "betrayal" of church doctrine. New Ways suggested that while homosexuality might be outside of the church's moral doctrine, this stand doesn't preclude a policy supporting civil rights and social justice.

In contrasting the Church's strong opposition of human rights and the opposition of some church leaders to gay rights legislation, New Ways said that the Church faces the accusations of "hypocrisy, double-talk or outright persecution of homosexual people."

"It is distressing to us as ministers of justice . . . to realize that while the Klu Klux Klan can have their rights to burn forth racial hatred protected in law, our homosexual sisters and brothers in our community are denied fundamental human and civil liberties, protection against unjust discrimination and the respect and dignity due to all of us as people of God."

The group's response also countered Borders' objection to the ordinance because homosexuality involves actions "contrary to God's will" by pointing out that this is a "dangerous policy" reminiscent of the Inquisition, which burning, and Nazi Germany.

New Ways also quoted Fr. Philip Keane, a moral theologian at Baltimore's St. Mary's Seminary who said that "with all the bias and unjust treatment homosexuals have received in the past they especially need to belong. Thus they especially need to be welcomed by the Church."

Lawyers Guild Promotes Gay Issues

(New York) The National Lawyers Guild, an organization consisting of over 6,000 progressive lawyers, law students, and legal workers, recently adopted guidelines requiring the organization to promote gay issues in its coalition work.

The guidelines call for the Guild and its members to include gay groups when forming coalitions and to suggest gay speakers at coalition-sponsored programs and conferences. The guidelines also call on coalition members to educate other groups who have negative positions toward gays and to discontinue participation in any coalition in which gay people or groups are explicitly excluded.

The National Lawyers Guild is currently involved in a lawsuit that aims to legally require the Federal Bureau of Prisons to accept gay-oriented publications which are sent to inmates. This summer the Bay Area Chapter of the Guild is sponsoring the organization's 5th annual summer project, focusing on "Police Abuse in the Gay Community."

PEOPLE

Author Rita Mae Brown denied rumors that she and tennis star Martina Navratilova had formalized their "courtship" in a lesbian marriage ceremony.

"Had we decided to do that, I can assure you the house would be full of wedding presents," said Brown.

An attempt is being spearheaded to evict the two women from their 27-room mansion in Charlottesville, North Carolina, by Jeb Bush, the son of GOP Vice nominee George Bush.

Speaking of George Bush, he explained to *New York Magazine* that "Yeh . . . Well, maybe I could accept homosexuals in White House staff positions if there were positions for which they were uniquely qualified." Pausing, George seemed at a loss to elaborate on which unique positions he might consider.



Werner Erhard

est founder Werner Erhard resurfaced in San Francisco last week to promote his film *Today Is for the Championship*. Following the film's screening Erhard shared his thoughts about the documentary and life in general. "Life is a splendid torch," and "You are on your own in this one," proclaimed Erhard.

The famed initiator of the Hunger Project explained that the primary purpose of the film (production costs \$500,000) was "to convey the experience that Life Matters."

"The Kisser," Joao Moura, finally managed to make good his vow to kiss Pope John Paul II. After his unsuccessful attempt in Rio de Janeiro to implant a blessing on the portable pontiff's lily lips, Moura then made his way to Manaus, Brazil. He took up a position at 4:00 a.m. at the site where the Pope was to later celebrate an outdoor Mass.

Several hours later, when John Paul passed on his way to the altar, Moura was there and kissed the Pope's feet.

As the Republicans recover from their spectacular convention (where Donnie and Marie punched out some toothy tunes, Debbie Boone lit up everyone's life), and the Democrats strategize for what promises to be a sweaty session, the Kosmick Ladye issued no promises from her planetary campaign office.

She did, however, send word of her party's "Mine Platform/Planks, Spikters/bones 'n nails of contention." These include:

- Individual retention of dignity/no more detention by a society which is criminal.
- Wars and insanity will be illegal; even death will die, for we will no longer believe Cosmic Rules of the Road.

Zohn Artman escorts the divine Miss M through a throng of several hundred admirers lined up to get autographed copies of her new book, *A View from a Broad*.



The \$15 million invasion of privacy suit against San Francisco *Chronicle* columnist Herb Caen, brought by Oliver Sipple, who deflected Sara Jane Moore's arm when she attempted to shoot President Gerald Ford in 1975, has been thrown out of court. Sipple claimed damages because Caen revealed to the world that Sipple is gay.

Getting struck by a lightning bolt has proven quite therapeutic for Edwin Robinson of Falmouth, Maine. The incident restored his eyesight, which he had lost as a result of a traffic mishap nine years before, and his hearing, impaired in the same accident. Robinson's physician also reports that there's been an additional development to the victim's once-bald head: "It's amazing. All on top there's hair coming in," he marvelled.

Sally Field, the director of the Joffrey II dance company, recently appeared in the press that the Joffrey is "gay free."

"All the boys in my company are straight . . ." she said to reporters who inquired about Ron Reagan, son of the GOP presidential nominee and member of the company. Field hastened to add, "Ron has a wonderful girlfriend."

At the CBS annual meeting to preview next season's air fare for the nation's media critics, reporters complained to Vice President Robert Chandler, anchor Ed Bradley and "60 Minutes" pundit Andy Rooney about this year's program, "Gay Power, Gay Politics."

While several reporters and critics called the program "deceitful" and "unprofessional," Chandler defended the program's accuracy and Rooney complained about "special interest pleadings."

Some of the journalists who questioned Chandler about "GP-GP" are now threatening legal action against CBS if it doesn't apologize for Rooney's remarks.

Police in Plainview, New York arrested a well-known magician and TV performer and charged him with child pornography-related offenses. Nassau County officials have charged Marvin Matlow with three counts involving "use of a child in a sex performance" and "promoting a sexual performance by a child." Matlow has appeared on many national TV shows in the character of "Baldy the Clown." He is also famous for his performance as "The Human Seal."

Mayor Dianne Feinstein recently announced the appointment of Donna Hitchens, the director and staff attorney of the Lesbian Rights Project, to the City's 11-member Commission on the Status of Women. Hitchens is presently representing Denise Kreps, the Contra Costa lesbian fighting for an appointment with the sheriff's department there.

A crew of scientists and adventurers is setting off to search for the wreck of the Titanic, the "unsinkable" luxury liner that rammed into an iceberg and sank in the North Atlantic sixty-eight years ago. Expedition leader Mike Harris says there's a 99% chance of finding the ship, believed to rest in 12,000 foot deep waters in a 60-square-mile area 380 miles southeast of the coast of Newfoundland.



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Group Plans Documentary of Cuban Refugee Resettlement

(San Francisco) A film documenting the resettlement of gay Cuban refugees in the San Francisco gay community has begun production this week.

The documentary *Miral Miral Mari-con!* (Look! Look! Queers!) will focus on the experiences of gay Cuban refugees and their sponsors. It will also examine the larger picture of the 115,000 refugees' expulsion from Cuba and the political, social and legal complexities of this worldwide event.

For a period of six months, the film company, KVELL, on Film, will explore the difficulties of meeting survival needs in an alien culture: breaking down language and cultural barriers, acquiring marketable job skills, locating permanent living space.

The 60-minute, 16mm color production will examine the effects of social freedom on members of a previously imprisoned, tormented and persecuted minority.

The gay community's effort to organize assistance for the individual sponsors and refugees will form a pivotal part of the film. The documentary will also emphasize how the "adoption" of refugees affects the sponsors' lives.

Beyond simple documentation of culture shock on both refugee and sponsor, the film will stress how both parties benefit when people give of their resources to others in need. *Miral* will also demonstrate how the mobilization of the gay community at large was necessary to provide support and opportunity for the individual sponsors, and how, in turn, the entire gay community is enriched by their outreach to the refugees.

"In the wake of recent media representations of the San Francisco gay community," said film producers Steve Gibson and Sue Zemel, "we feel compelled to document and broadcast a program that will reveal the gay community's willingness, determination and commitment to share our resources and privileges with people in need."

"We want to emphasize that we intend to respect the right to privacy of both the refugee and sponsor," the producers added. "We're fully aware of the bearing that this plays on the touchy question of immigration of homosexuals, an issue that we intend to bring to light in the documentary."

The film is co-sponsored by the San Francisco-based Human Rights Foundation, a nonprofit organization founded in 1977 to develop programs to eliminate popular misconceptions about gay men and lesbians.

"The Human Rights Foundation is proud to be acting as co-sponsor and fiscal agent for the production of the documentary *Miral Miral Mari-con!*," explained HRF directors Bill Henry and Stan Criolalis. "We believe this film is a vital project which deserves our overall support. The film will also help foster a sense of community within the gay and lesbian populations throughout the world."

Once completed, the film will be marketed to television networks, theatres, gay and other organizations, and colleges and universities. Ninety percent of the revenue generated by the sale of this film will be used to establish a gay media fund to support gay efforts in videotape, film, and the various print media. The fund will be administered by the Human Rights Foundation. The remaining ten percent will be retained by the production company, KVELL, on Film.

Any proceeds from the rental of the film to schools and existing groups will be funneled into community funds.

"We want this film to be a real community effort," said the producers. The process of making the film is just as important in our view as the product. If gay power is anything, it's the power of the communal effort to bring to-

Cuban Refugees Find Sponsors Among San Francisco Gays

by Sue Zemel

"The definition of a sponsor can be summed up in one word—love," said Reverend Robert Falls, program coordinator of the San Francisco Gay and Lesbian Community Relations Program. "I just primarily feel that I have a moral duty, if nothing else, to become a sponsor," said Les as he filled out a sponsorship application form at the weekly Wednesday night orientation meeting at Metropolitan Community Church at 150 Eureka Street.

Les is a Cuban gay who came to the United States in 1938, he says, long before there were any problems for homosexuals. Forty years later an estimated 15,000 gay men and lesbians have arrived in the United States, reporting stories of terrible oppression in their country. "You might say I feel a family duty to assist these people," suddenly came to an end in October. It happens over time."

To date, MCC has received over 500 inquiries from gays and non-gays in the Bay Area regarding the sponsorship program. However, less than 100 sponsors have been screened and approved. While the overwhelming majority of sponsors thus far are men, women sponsors are desperately needed, as there are already over 500 lesbians in the four camps who have requested placement through MCC.

Organizers encourage small groups of friends, employees, etc. to pool their resources to co-sponsor refugees. While the financial burden may be too much for one person, several people could contribute into a pool, thus forming a "cluster sponsorship."

Over 80 refugees are expected to arrive in San Francisco within the next several weeks, and according to Reverend Falls, while there is for the moment a surplus of sponsors, several hundred gay and lesbian refugees still wait to leave the camps. "We need more sponsors as soon as possible," he stated.

"I have three roommates, two gay men and a lesbian, and together, we're sponsoring a refugee," explained Bill after the general orientation meeting for sponsors. "All you have to do is put yourself in the Cubans' situation. It's the way a lot of gay people felt when they grew up in the Midwest, and had to leave. We were refugees already."

Neil, a gay man who works on the committee, explained that one reason he's sponsoring a refugee has to do with his own family background. "My grandparents were refugees from Hungary, and I lost family to Nazis in Germany," he said. "I also feel a deep sense of commitment to being gay. My involvement in this resettlement work has given me a lot of joy inside."

David says that for him becoming a sponsor "fills the altruistic and romantic needs everyone has. It's not a matter of ego," he explained, "but one likes to reach out and touch someone." He also stated that his involvement in the refugee resettlement effort has made him feel "much more like a world citizen. I'm not just being complacent here in San Francisco," he said. "Being together to form the core members of the crew. Nicholas Frangakis, Steven Katz, and Joan Weidman, all of Los Angeles, will play key roles in the production."

Frangakis co-produced the ABC Afterschool Special, *Mighty Mouse and the Quarterback Kid*, and several award-winning shorts. Katz has most recently served as Director of Photography of the Universal Studios production, *The Blues Brothers*. Among dozens of other projects, Weidman acted as cinematographer for Shirley MacLaine's Academy Award nominee *The Other Half of the Sky*, the documentary shot in the People's Republic of China.

Producer Steve Gibson may be contacted at 285-4730 and Producer/Writer Sue Zemel at 552-3829.

gay is part of being a person living on the planet."

Though the particular reasons for participating in the sponsorship program vary from person to person, Roger Stracener observed that the overriding motivation is "the simple desire to help somebody out."

While the media coverage of the gay community's efforts has been fairly supportive, the questioning of motives has surfaced in various fashions. In an article that appeared in the San Francisco Examiner, a representative from MCC stated to reporters in Fort Chaffee that sponsors who happened to want a sexual arrangement or a house-boy were flayed out that this was done as a charitable service, and this was not a matching service.

In talking with local sponsors the spirit and intentions appear quite honorable. "I'm not a rotten person, but I haven't done a wonderful thing for humanity in my life—at least not yet," said one sponsor from Santa Cruz. "Helping these people out is a matter of conscience."

To become a sponsor, individuals or cluster groups should contact MCC at 863-4434, or stop by the GLCRP office at 150 Eureka between noon and 9:00 p.m. any day of the week. Potential sponsors are required to complete an application form which will then be immediately processed by the Screening and Counseling Committee. Interested persons should also attend the sponsor orientation meetings scheduled on Wednesday nights at 8:30 p.m. at MCC.

Efforts to find sponsors will continue until we empty the camps of our people," said Stracener.

500 Cuban Women Seek MCC Aid

(San Francisco) At least 500 Cuban refugee women still detained in resettlement camps have requested to be processed through the efforts of the Metropolitan Community Church, according to Bob Havens, media coordinator of the local Gay and Lesbian Cuban Refugee Program.

Whether all the women are lesbian, hasn't been established, but each contacted Rev. Bob Arthur of MCC's national headquarters, asking to be resettled through the offices of the gay-oriented ministry. Arthur toured through the four detainment camps this month in an effort to meet gay Cuban refugees, informing them of the MCC resettlement projects.

The San Francisco MCC's Refugee Program reacted enthusiastically to this report, as it is the first indication of a sizeable lesbian presence among the refugees.

Norma Scroggie, co-chair of the Refugee Program, explained that lesbians are probably less visible than the male homosexuals in the camps in the same way that they are more invisible in the Cuban culture.

The Refugee Program will be making a strong push to find sponsors locally for these women, particularly reaching out to the lesbian community for aid. An informational and organizational meeting has been scheduled for Thursday, July 31 at the Women's Building, 18th Street near Valencia, at 8 p.m.

Because the Refugee Program realizes that many lesbians aren't able to take on the full financial responsibility necessary to sponsor a refugee, the organization suggests that several women might pool resources to support a Cuban through a "cluster sponsorship." The organization also notes that the lesbian community can aid the resettlement efforts with a series of fundraisers to funnel into sponsorship pools.

The first open lesbian refugees—a lesbian couple—will arrive in San Francisco within the next few weeks. Both women are in their twenties; one is a hotel registration clerk and the other a schoolteacher.

Gay Delegates To Republican Convention Write Reagan

by Timothy E. Drake (Illinois) and Charles H. Thompson (New York)

Dear Governor Reagan: As delegates to the 1980 Republican National Convention, we congratulate you on your nomination to be the Republican candidate for President. We have both long been active in the Republican party and intend to remain so. We are also gay.

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On behalf of all gay Americans, we wish to call your attention to the "Family Protection" plank of the platform. This plank supports "legislation protecting and defending the traditional American family." The sponsor



Republican National Convention delegate Tim Drake (right), an out-front gay, announced he will work in the state and local party, but campaign for Anderson this fall.

LA Accepts Gays As Foster Parents

(Los Angeles) The Los Angeles Department of Social Services, after being threatened with a lawsuit, has begun licensing gay people to act as foster parents.

Dr. David Taylor, an upfront homosexual, had asked to be approved under the LA Foster Homes Program to sponsor two gay adolescents. When refused, he contacted the American Civil Liberties Union and threatened suit.

The city has now accepted Taylor's application and will accept similar applications from other qualified gays with parental skills.

"The issue was important to the gay community," says ACLU attorney Susan McGreive, "because of the large number of adolescent gays running from oppressive home environments who have ended up on the streets of Hollywood."

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Poll Shows Gay Vote Clustered for Full Impact

by Larry Bush

A new national poll indicates that two million Americans live in "gay ghettos" in major American cities, and that they are far more likely to vote for gay rights candidates, contribute to their campaigns, and volunteer their efforts.

The poll, conducted by the independent research firm of Claritas, Inc., is expected to generate keen interest in the national political campaigns, which this year are poised to consider the impact of gay support for the first time.

The research also provides the first verifiable backing for gay claims that their votes are clustered for maximum impact, and that supportive positions on gay rights can influence millions of voters.

The findings, says Claritas president Jonathan Robbys, were possible as a result of a new method his firm is pioneering that links neighborhood attitude and residence than any other factor, since his results show Americans think more like their neighbors than by other categories in which they might be placed.

Robbys' work, which already has drawn national marketing and political consulting firms as clients, also has the clear advantage of offering a method to locate strong supporters, something which is substantially more difficult in typical polling research.

Robbys says his firm has divided American neighborhoods into 40 categories, or clusters, and that one neighborhood consistently showed up as predominantly gay.

"They are in cluster 37, what we call the Bohemian Mix," Robbys said. "It's an older area, primarily apartment buildings, singles dominated to a large extent."

"These two million Americans have a far larger sympathy for gay rights," Robbys says. "They are a mixture by nature, and will have some groups that co-exist with the gay community at arms length, but in general that is where you find your core support."

"They are primarily voters, more voters per capita than elsewhere," Robbys noted. "They would provide a good target area for candidates that wanted to emphasize support for gay issues. They are rather active politically, volunteering and contributing."

Robbys said the Bohemian Mix neighborhoods were found primarily "in the megacities of the United States, and around the Baltimore-Washington, D.C. corridor, heavily in New York City, Chicago, Minneapolis, and to a certain extent in St. Louis, and in New Orleans, Los Angeles, San Francisco, Miami, and in Portland, Oregon."

Robbys also said that to some extent he had found gays were moving in significant numbers into two other neighborhood clusters, which also posed as supportive of gay rights.

The specific results of the poll on gay rights could not be released, Robbys said, since it had been performed for a client who wanted to reserve its use. Robbys also said he could not release the name of the client or whether the poll was for political purposes.

Robbys said he was not surprised to find that the gay community could be found in clearly defined neighborhoods.

"There have been gay bars in Greenwich Village in New York City going back into the 40's," says Robbys. "I wouldn't exactly say they have been ghettoized. I think they have chosen to live where they would have more benign circumstances. I think it is pretty obvious these circumstances grew up because it was suitable to their lifestyle."

"Now it is changing, because the gay community is surfacing in environments that are not traditionally gay," Robbys said. "So let's say a gay couple would like a home in a pleasant suburb. They may well be able to do it. I think it has happened in a number of communities. They may be moving more into Cluster 20, which is Young and Influential, or into Cluster 8, along the line of Money and Brains."

Robbys said his technique, dubbed "geodemographics," would "definitely" offer a technique to reach gay voters that was previously unavailable.

"There were significant differences in the concentration of people one could infer were gays," Robbys says, "and a wide range of attitudes towards gays by cluster. They are not only different in terms of socio-economic status, but in terms of neighborhoods."

"Generally, while there may be some unification on a specific issue, the clout starts very small and is diffused," Robbys notes. "Some start and die in Los Angeles or New York City, because they are well taken there but they can't create a grass roots majority. Our technique is revolutionary, because we show where the strength is duplicated in city after city."

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**Harvey Milk Neighborhood Center
Drive Builds for S.F.
Gay Community Building**

By Sue Zemel

From the ashes rise a phoenix, or so let's hope is the case with the Harvey Milk Neighborhood Center.

At the center's 480 Castro Street office, community organizer Adrienne Fuzee reached into her file cabinet and pulled out several folders full of papers. "These are the requirement guidelines for HUD/Community Development Grant funds," Fuzee explained. "For months I was buried in these reams of papers, dealing more with downtown than with the gay community."

The focus of Fuzee's work changed when the Board of Directors of the HMNC last month resolved to discontinue their two-year pursuit of \$375,000 in local and federal funds to purchase a neighborhood center.

The center, to be located within the boundaries of District 5, was envisioned to meet the needs of each segment of the community, at the same time having a sensitivity to the special needs of lesbians and gay men. "Our concept, however, was incompatible with the maze of HUD and local guidelines," said Fuzee, detailing the long and complicated struggle to receive funding for the project.

According to Fuzee, there was uneasiness within both the gay community and the non-gay community as to whether the HMNC would be a broadly-based neighborhood center or a gay community center. Also, an inflationary real estate market coupled with the catch-22 of grant disbursement prevented the HMNC from acquiring a building. Due to state budget cuts, social service agencies which hoped to be housed in the center were unable to commit to tenancy.

"From the beginning this was the HMNC was aware that the organic

political process of developing a consensus opinion on the type of facility needed by our community was being shortcut by the way in which the funds were allocated," said Fuzee.

"What we had not realized is that acceptance of Federal funds dictates a process incompatible with the reality of District 5's needs; that the real estate market would make the available funds look like peanuts, and we wouldn't be able to develop the gay-oriented center that would serve the low and moderate income members of our community and direct itself towards creating ties with our non-gay neighbors," she said.

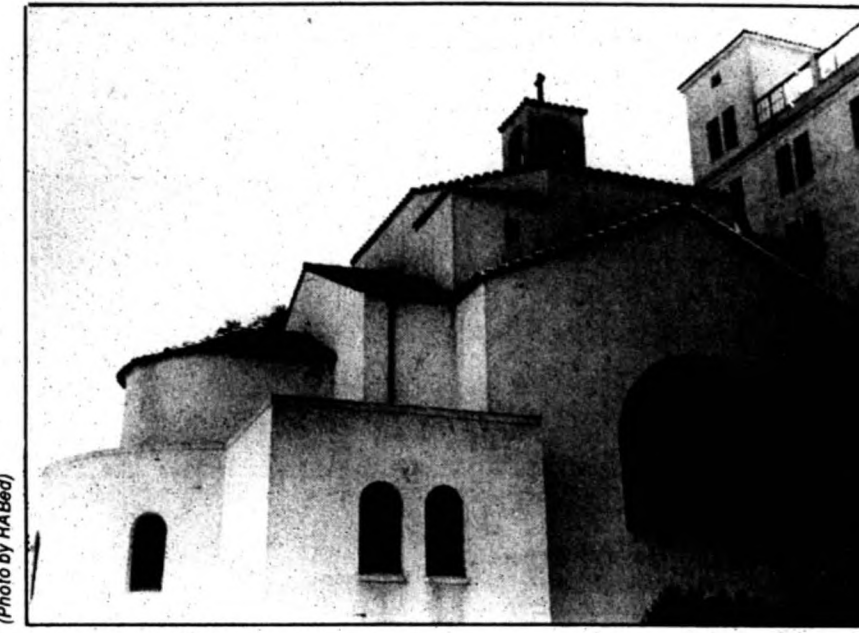
When the Board of the HMNC decided to forgo pursuing the money for the center, they then evaluated the information they had gathered, and the support they had gotten, and the conclusion they had made. "We realized that it was ridiculous to fold the organization after all the work that had been done," said Fuzee.

Instead, a new effort based on an assessment of the gay community's needs has been launched from the Castro Street office. Four specific projects will initially be undertaken by the HMNC.

"A resource center will offer services which will focus on human development needs," said Fuzee. The center will provide referrals, made by telephone (861-2427) or on a walk-in basis, to sources of low-cost food, clothing, and shelter.

"The resource center will serve as a clearing-house for information on alternative lifestyles," stated Fuzee. "Our services will be broad-based, free of charge, and available to the community-at-large." Fuzee also plans to compile a local resource directory listing

Appropriately enough, an attempt was made to secure this abandoned nursery behind St. Joseph's Hospital for San Francisco's Gay Community Center, but the Catholic diocese insisted they already have a buyer for the building.



Boston Murders Shock Community

(Boston) In the early morning hours following the Boston Gay Pride Day Celebration, the Boston gay community learned of the murder of Charles Kimball, the third gay man to be slain in that city in the space of three weeks.

Kimball, 47, was found dead in "the Fens," a gay cruising area in Boston, at 3:50 a.m. by a man walking through the gardens. The victim was lying straight down, shot in the chest.

Boston Police Detective Sgt. James Chaisson informed *Gay Community News* that "no substantial leads in the Kimball murder case have surfaced and that two plainclothes detectives assigned to the case haven't turned up anything yet."

This murder follows two other gay murders in earlier weeks. On June 7, Amtrak employee Raymond Kindred, 33, was found strangled in his apartment. The next day, the body of Emerson College professor Leonard J. Riendau was discovered in his apartment after being stabbed to death.

Detective Chaisson told *GCN* that "one victim died of a gunshot wound, another by strangulation and the third of stab wounds. There is no tie-in between the three."

In response to this murder and frequent assaults in "the Fens," residents of the Fenway area formed the Fenway Gay Alliance to protest the acts of violence and to plan strategy for combating future incidents.

Group members have marked the site of Kimball's murder with a wooden cross, flowers and a white paint inscription on the sidewalk, "A gay man was murdered here June 22, 80."

FGA also sponsored a candlelight procession through the neighborhood on June 26 to commemorate Kimball and to protest the recurrent assaults in the area.

"By means of a march, we wanted to raise awareness that not only gay men get assaulted but others in the community as well," FGA member Don Babet told *GCN*. "It's not just a gay issue. In the process, we hope that we, as lesbians and gay men, gained further visibility in our community and helped benefit gay people who travel in the Fens."

Article Published on Gay Health Issues

(San Francisco) The first comprehensive review of sexually transmitted diseases and traumatic problems in gay men to appear in a major national medical journal has been published under the auspices of a San Francisco-based association of gay physicians. The article, "Sexually Transmitted Diseases and Traumatic Problems in Homosexual Men" appeared in the June, 1980 issue of the *Annals of Internal Medicine*, one of the country's leading medical journals.

The paper was written by Bill Owen, M.D., an internist in private practice in San Francisco and one of the founders of Bay Area Physicians for Human Rights (BAPHR), an educational organization of over 300 physicians and medical students formed in July, 1977.

"Male homosexual contact has been associated with a variety of bacterial, viral and protozoal diseases and with several traumatic problems," Owen explained. "Traditionally medical schools, specialty training programs, textbooks and other medical education programs have overlooked this association."

"Up until this time BAPHR's major education thrust has been aimed at physicians in the San Francisco Bay Area and at gay health professionals from throughout the U.S.," Owen said. "Now through this review and articles in other journals read by primary care physicians, we can make doctors who practice in small towns and cities in this country and abroad aware of the prevalence of these diseases. They may not have thought about before."

BAPHR was recently granted Continuing Medical Education (CME) provider status by the California Medical Association.

QUESTION

What do you think of the gay Cuban refugees resettling in San Francisco?

(Photo by RABed)

David, juice bar manager: I think it's okay as long as they have a viable input into the community, and that they won't drain the city and take jobs away from other gay people. It's a hard issue to think about.

Carola, temporary office worker: I think it's really a fantastic thing that people are getting together, and getting organized and assisting people from other countries. I think it's far-sighted that people know about and support the arrival of gay Cubans.

Doug, photographer: The only negative aspect of the resettlement is that the job situation is so saturated. But I think that it's very nice that people are helping these people out—because they're coming from such an oppressive government, and I can't stand oppression of any sort.

Barbara, life insurance worker: I think it's wonderful that San Franciscans can provide, homes, food, and shelter for gay Cubans. I support that completely.

Gary, singer: I think that anyone should be welcomed in San Francisco. This is the city that does.

Gays Against the Draft Stages Small Vigil, Plans Counseling Sessions

(San Francisco) A small contingent of Gays Against the Draft staged a protest in the Castro District last Saturday to voice opposition to the federal government's resumption of draft registration.

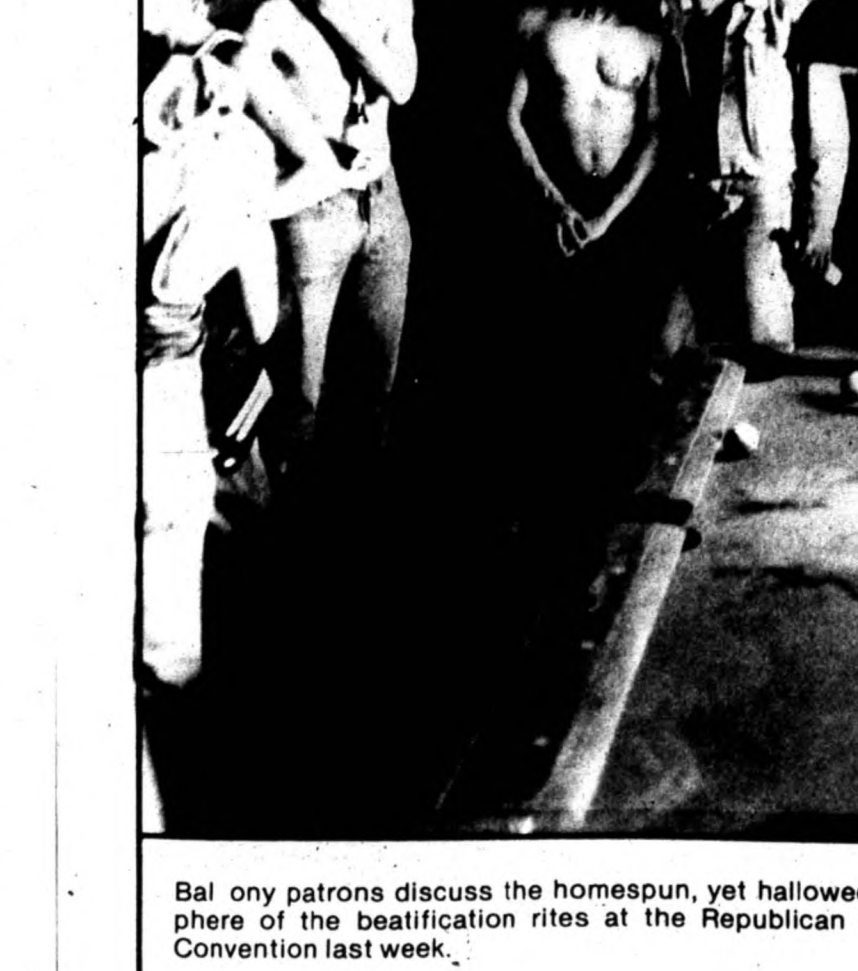
Donning pink velvet armbands, four members of the organization silently filed from the corner of Market and Castro Streets to the Castro Street Post Office while carrying a "Gays Against the Draft" placard.

Disappointed about the small turnout despite publicity efforts at the Gay Freedom Day Parade and through mailing campaigns, one marcher remarked, "Well, maybe we should have made it a disco march with Donna Summers singing 'Don't want to be drafted no more.'"

"There is a great deal of apathy in the gay community toward political issues in general," said organizer Fred Muhliheim. "The gay community needs to get some energy out of the candy-store atmosphere and onto more substantive issues."

Gays Against the Draft is part of the anti-draft program of the American Friends Service Committee. The organization has prepared a leaflet, "I'm Gay, They Won't Draft Me... Or Will They," which outlines some issues important to gays faced with draft registration.

"We have no idea what's going to happen to gay people," said one organization member. While gays have been exempted from the service previously, no official policy has been announced



Bal on patrons discuss the homespun, yet hallowed atmosphere of the beatification rites at the Republican National Convention last week.

GOP Goals

(continued from front page)

campaign for a platform where the party says we have no right to employment. I will be working in the Anderson campaign."

Drake and Thompson joined in denouncing the platform, which calls for legislation to protect the traditional American family, a veiled reference to Senator Paul Laxalt's bill which contains anti-gay provisions, including approval of employment discrimination. Both Republicans, however, suggested Reagan would not be bound by the platform language, and they said they had written to Reagan asking for a reiteration of his earlier position on gay rights. Reagan campaign officials said a response was unlikely.

"The religious factor bothers me," Thompson said. "I felt the religious tone at the convention. This whole idea of the Family Protection Act, this bothers me terribly. I think we as a gay community have got to go state by state, and see who our friends are. This is where the gay community has clout. We don't have clout at the national level, in either party."

For Drake and Thompson, the issue at the convention quickly became maintaining the precarious foothold they had won through party elections. Both lobbied other delegates on a variety of issues, and with the help of committed gay Republican activists from California and Iowa, sought to put across the message that they, too, have a place in this year's Republican party.

That proved to be a moderate success, as several Republican office holders and party officials turned out for a reception in honor of the gay delegates. Congressman William Green, who represents Thompson's New York City district, and the New York state Republican chairman attended, as did several Illinois state legislature representatives who have backed gay proposals there.

"I knew we weren't going to accomplish much," said Drake, "but we did accomplish a presence at the convention. We told them we were capable of winning elections in the Republican primaries as well as the Democratic primaries. They were always under the impression that it was untouchable Democratic ground."

Drake and Thompson say they feel comfortable within their local Republican circles, and will continue to push to get open gays actively involved in their party.

At Reagan campaign headquarters, officials who asked that their names not be used suggested the best outcome gay Republicans could hope for is that their efforts will be ignored. Senior Reagan advisors are under no illusion about the reaction of their fundamentalist supporters to even the mildest overture to gays.

"What may keep Evangelical zealots in balance, they suggest, is Reagan's personal commitment to 'fairness' and his unwillingness to support outright attacks on gays. Those private assurances that Reagan can be counted on to quell such efforts, and even to consider gay discrimination if he is elected, will not be repeated publicly.

Those aides suggest that publicly, Reagan most likely will try to hue to his line opposing discrimination against gays, sloughing off specific questions by saying he will take individual matters under 'advisement' at a later time.

Meanwhile Reagan will continue his courtship with the New Christian Right, which has promised an unprecedented effort to get out the vote for him this fall. On August 21-22, shortly after the Democratic convention where gays will have their largest contingent in history, Reagan will meet with religious leaders in Dallas. Sharing the stand with Reagan will be Rev. Jerry Falwell, the national television evangelist who has made a crusade against gays part of his program. Rev. John Gimenez, sponsor of the Washington for Jesus rally last April, and Sen. Jesse Helms, as well as a potpourri of fundamentalists with a long history of anti-gay efforts.

concerning the status of gays if the draft were reinstated. The leaflet explores the possibility that gays might be drafted for alternative service or into gay combat battalions.

Counseling sessions have been set up to inform gay people of the alternatives to registration and of the potential consequences of coming out to a draft board officer, including the possibility that this information might be used in future job screenings.

These sessions will be held at 1021 Sanchez (at 23rd) on Mondays, Wednesdays, and Fridays from 7:30 to 9:30 p.m. and at 24 Buellhan (at Cole) on Tuesdays and Thursdays from 7 to 9 p.m.

The organization is also sponsoring a workshop on August 2 to explore alternatives for resistance. Topics for presentation and discussion include anti-draft counseling, legal concerns, and non-violent action. The workshop will be held from 10 a.m. to 7 p.m. at the Friends Center, 2160 Lake Street (at 23rd Ave.), San Francisco 94121. For further information, call the American Friends Service Committee at 752-7766 from 1 to 5 p.m.

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Should S. F. Gays and Lesbians Support Repeal of District Elections?

YES!
by Terry A. Francois
Former Member S.F.
Board of Supervisors

The purpose of participation in politics is to gain influence and shape the policies that are of greatest concern to those who are participating.

Those of us who are black have for many years sought to influence political decision-making in order to secure the same rights for ourselves that the majority of the American people have always taken for granted: the right to vote; the right to be considered for employment on the basis of our qualifications alone; the right to non-discrimination in housing, education, and public facilities; in short, equal justice.

It is a fairly recent phenomenon to judge the success or failure of black political activities on the basis of the number of black faces in elective or appointive political bodies.

As a former elected official, I certainly am not about to claim that blacks and other minorities should not seek office or try to help their brothers and sisters attain office. I am merely saying that our primary purpose in participating is to influence the decisions that are made by those who do hold office.

This is a rather long way of putting the question of district elections versus city-wide elections for the San Francisco Board of Supervisors into proper perspective.

In my view, any minority—whether it be blacks, Latinos, Orientals, or

gays—that will not be an electoral majority in the foreseeable future must concentrate on activities that will generate the most influence on governmental agencies whose decisions affect them.

Here in San Francisco we now have two black members of the Board of Supervisors. There are no Latino members and no Oriental members on the board at the present time. There is one avowed gay supervisor.

Let's look at what this means and how it relates to Proposition A.

When we had city-wide elections I was the only black member of the Board of Supervisors. My presence gave the black community a direct voice on the board. But the reason my fellow supervisors had to listen when I spoke was that they had to face all of the black voters in San Francisco and answer for their votes.

I believe the two present black members of the board—Doris Ward and Ella Hutch—could be successful in city-wide elections. They are competent, effective officials. With a city-wide constituency, not only would their influence be enhanced, but their colleagues would also have to pay more attention to the black vote.

In the long run, this is the most practical means of looking at the situation because it will be a long time—and maybe never—before there will be six blacks on the Board of Supervisors.

I believe in each instance where I have discussed the potential influence of the black community under city-wide elections you could substitute "gay" and the argument would have equal validity.

I believe the voters of San Fran-

NO!
by Gwenn Craig
Vice President, Harvey Milk
Gay Democratic Club

Two years ago I walked into City Hall with dozens of other lesbians and gay men. We were there to watch Supervisor Harvey Milk at his first Board meeting.

I had been in City Hall before, but this time it was very different. Before, the machinery of city government had always seemed alien to me. No gay supervisor ever represented any of us. Only three women in all of the city's history had ever served as supervisor (today there are five). The only black, Latino or Asian supervisor got there first by mayoral appointment, not by election, and those who were there represented the downtown business community rather than the poor and neglected people of their own communities. No supervisor had come from the Haight, or Telegraph Hill, or Bernal Heights, or the Western Addition.

As sophisticated enough to judge candidates for the Board of Supervisors on the basis of their views and their qualifications for office—and not their color or their sexual preference.

A gay can be elected to the Board of Supervisors running city-wide, but the gay vote can also be brought to bear on the election of all the members of the board. Under the district system, it might be possible to elect two or perhaps even three gays to the board, but a majority is out of the question and the gay influence on the majority

over, is trying to destroy what the people of San Francisco have won. They have forced the city to spend a half million dollars for a special election on August 19 to repeal district elections. We already have voted on this issue twice in three years. The money that it will cost is desperately needed to provide childcare facilities, to continue meals programs for bed-ridden elderly, and to keep our libraries and firehouses open.

Why this costly special election? Can anyone doubt that the proponents of the repeal, having lost on two previous occasions, hope to sneak to victory in an election held in mid-summer when tens of thousands of voters leave the city and conservative voters can be counted on to turn out?

And who's pushing the repeal? As mentioned earlier, they are led by a former supervisor who surrendered his elected position rather than face the scrutiny of neighborhood voters. One of their most prominent spokespersons is Robert Guichard, a lawyer best known for his losing campaign against Mayor George Moscone, has emerged from retirement for this one. He argues in the official SF Voter Handbook that "a powerful coalition of radical groups (socialist/communist) almost completely controls your Supervisors."

The proponents of Proposition A ought to give lesbians and gay men pause.

Should we believe the argument that repeal of district elections will give the gay community more power when Terry Francois, the author of the initiative, recently told the Chronicle that the Supervisors' vote to close the street for the Castro Street Fair was a major example of what was wrong with district elections? Should we believe that those

of the members is virtually nil. In fact, the district election system could be said to create anti-gay constituencies that neutralize the gains from having one or two districts that gays can control.

In short, I believe the influence of any minority group that can coalesce and work together to achieve common, practical goals is greatly enhanced by the at-large election system.

Proposition A will restore minorities to full participation in San Francisco politics and it deserves your vote.

who seek to stop us from having a street fair are interested in helping us politically?

And what should we think of the argument that repeal of district elections would give us supervisors who would be of a higher quality and who would represent the larger interests of the city as a whole rather than the parochial interests of their districts? Why must we assume that the present supervisors are inferior to those of the past? Is it because five of them are women, two of them are black, and one of them is gay? And what are the "larger" citywide interests that the nine former citywide supervisors, who all lived in St. Francis Woods and Pacific Heights, looked out for that those of us who live elsewhere cannot be trusted to do? Well, one of them certainly wasn't gay rights, because our current strong gay rights law passed only after we had won a Board of Supervisors elected by district.

But I think most lesbians and gay men know all this, and that is why as a community we have always supported district elections. (A recent poll shows 77% of gay-identified people favor district elections.)

We have not been fooled by the specious arguments of the past, and I suspect we won't be fooled this time.

We have a stake in this election. Our political power has never been greater. District elections has helped to make it that way.

On August 19 join the gay people, the women, the minority people and all of those who work in their neighborhoods to maintain and increase the special quality of life that brought us all to San Francisco in the first place and keeps us here, by going to the polls and voting No on Prop. A.

And please bring your friends. Remind everyone you know to vote No on A. They're counting on us not to vote—let's give them a big surprise.

Milk Club Endorses District Elections

(San Francisco) The Harvey Milk Gay Democratic Club has come out strongly against the repeal of district elections in the August 19 special election and has become active in the "No on A" campaign by organizing a "gay campaign" effort.

The gay campaign has been active in registering voters at the corner of 18th and Castro, distributing literature put out by San Franciscans for District Elections, and fundraising for the campaign. Contributions may be sent to "HMGDC District Elections," P.O. Box 14368, San Francisco 94114.

"District elections are fundamental to having a city government that is accountable to the people and having gay representation," said HMGDC member Dick Pabich. "It's doubtful that Harvey Milk and Jerry Blitt would have been elected under city-wide elections, when big money talks loudest."

C of C Urges District Election Repeal

(San Francisco) The San Francisco Chamber of Commerce has endorsed the repeal of district election of supervisors, Proposition A on the August 19 special election ballot.

"In supporting Proposition A, the chamber reaffirms its long-standing position that all the members of the Board of Supervisors should be accountable to all of the people of San Francisco," said Chamber president William E. Dauer. "We believe that making all 11 supervisors accountable to all of the people will redirect the board's attention and priorities back to local issues."

The Chamber also commissioned an independent public opinion poll on the district election issue. The survey, conducted by Shumate, Smith, and Associates, reported that almost 50% of the voters sampled favor repeal, nearly 43% want to retain district elections, and just over 7% are undecided.

House Vote

(Continued from front page)

purpose of the measure was unclear. Legal Services Corporation said they knew of some cases that would be affected.

While the measure, introduced by Larry McDonald (D-Georgia), a long time gay rights foe, passed handily, Congressional sources said the move offended a large number of members, who saw no advantage to being recorded one way or the other on a gay issue a few short months before the general election.

"I think most members felt that this was not a major issue and they just weren't going to give an election opponent any ammunition with it," said Rep. Neal Smith (D-Iowa), a floor manager of the bill. Smith said he initially opposed the provision, like most members, but later decided to vote for it with the expectation that it could be taken care of later. "It's just not something to be taken care of like this."

Despite such grousing, McDonald's point that members feared being recorded on a gay rights issue was emphatically made.

"I think many of them exhibited political cowardice," said key gay rights bill co-sponsor Henry Waxman (D-Calif.). "I think it reflects the political concern of many members who are afraid to express a more enlightened position on the gay rights issue."

"It is clearly a mean spirited and very low appeal to bigotry," Waxman said. "It's an unfortunate and malicious kind of amendment." Waxman also said he took "great offense" at McDonald's handling of the provision since his office broke normal Congressional ground rules and refused to forewarn members of his proposal.

The measure was briefly debated on the floor, where it was sharply criticized by John Burton and Rep. William Green (R-N.Y.).

"It was one of those things where I happened to be on the floor and saw McDonald get up, and thought something might be going on," said Burton. "I was disappointed, but unfortunately things don't surprise me much."

In his floor speech, Burton termed McDonald's effort "one of the most outrageous amendments that ever had been proposed on the floor of this House," and pointedly referred to its effect on his own gay constituents, who "pay as much taxes as many of us here. You are saying that the tax dollars that they pay cannot be spent on legal cases where someone would discriminate against them fully on the basis of their sexual preference."

McDonald was the only speaker for his amendment.

Endean said that, despite the "depressing" loss, he could see some new support had developed as a result of a new constituent network, Gay Rights National Lobby had built.

"I definitely see some votes that were not there before coming from the people we targeted in the past few months," Endean said. GRNL had contacted 6,000 voters in 127 Congressional districts to lobby against the anticipated McDonald effort.

"But what is really disappointing is that some members who had told me to my face that they would never vote for anti-gay legislation went against us," Endean said. "We are going to make gay voters aware of that."

Endean said none of those switches came from Northern California districts, although Rep. Leon Panetta (D-Calif.), a gay rights bill co-sponsor, voted for the prohibition. Panetta said later he had been jarred by the use of the word "promoting" in the amendment, and that he opposed use of government funds to promote heterosexuality or homosexuality.

Among those voting for the gay position were Illinois Republican John Anderson, a presidential candidate, and Barry Goldwater Jr., a staunch conservative Republican.

"We are going to continue to lose these votes," Endean predicted. "No body can tell me that \$8 million in the Christians' war chest versus \$50,000 in ours is an equal fight. We have both hands tied behind our backs and then are being told to go out and fight."

"It is not far from possible that we could see another section of the Family Protection Act pulled out, such as cutting off federal funds for anything that 'supports a gay lifestyle,'" said Endean. "The Los Angeles Gay Community Center would lose over one million dollars and it would cost gays in cities across the country."

SPORTS



Volleyball enthusiasts enjoy the sun during outdoor games every Sunday, 11 AM to 2 PM at Potrero Jr. High School, 18th and DeHar.



The Village squeezed by The Cinch last Sunday in a 7-6 thriller which kept the fans on their feet.

Gay Rights Protest Forcibly Averted in Moscow

(Moscow) An Italian gay rights activist was seized by Soviet plainclothes officers this week in Moscow when he tried to chain himself to a fence in Red Square to protest Soviet laws against homosexuality.

The activist, Vincenzo Francone, 32, of Turin had earlier informed some Western reporters that he intended to handcuff himself to a stanchion near the Kremlin wall and St. Basil's Cathedral to protest Article 121 of the Soviet Criminal Code, which calls for up to five years in prison for sexual relations between members of the same sex.

He also planned to demand the release of two Soviet men imprisoned on charges of homosexuality.

Francone said he planned the action in connection with the Soviet Union's hosting of the Summer Olympics "to show the world repression of the body in this country, because the Olympic Games are a festival of the body."

When the Italian arrived at St. Basil's at noon on Monday ready to chain himself to the fence and to unfurl a banner calling for the easing of Soviet laws, a corps of KGB plainclothes officers converged on Francone.

He was bundled roughly into a waiting sedan before he could succeed in handcuffing himself to the fence or in opening his banner.

One reporter in Moscow said Francone was later seen on a floor of a police sub-station, being pummeled and kicked by police.

Francone was still in detention at the end of the day on which he was seized and was expelled from the country before the end of the week.

During the incident, three Western reporters were arrested while covering the attempted demonstration, held for questioning, and stripped of their cameras.

The United Press International Moscow bureau chief was hit twice in the groin and taken to a holding room inside the Kremlin where security guards screamed that he must not cover

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ON LIVE!

with Randy Alfred

FERRY INTERESTING: "Take a ferry to the Sausalito Inn, and take a ferry home," reads that establishment's advertisement. But you'd better not kiss a fairy there. It's against the rules.

"I was just before midnight on a recent Saturday, and my dashing, debonair date and I had taken a romantic drive across the Bridge. After two drinks, we exchanged an affectionate, loving, but hardly lascivious hug and kiss. "That's a no-no," said the waitress, explaining that it was the owner's rule, not hers. The owner wasn't present, and we departed forthwith.

When I reached owner James Caffaro by phone, he told me he's been having trouble with the city and the Alcoholic Beverage Control Department. "Women from the Women's Club" had complained, and had been written up by the ABC twice recently.

The same rules are applied to straight couples, Caffaro continued. "We don't mind a quick kiss, but we don't think this is the place to carry on. I don't want to lose a \$100,000 liquor license because someone wants to stick his tongue down someone else's throat." Caffaro insisted that ABC rules prohibit "any touching by anybody in a bar."

Not so, said ABC Investigator E. Ichioka. "There are no specific rules against touching. There is nothing wrong with kissing, or even kissing and hugging."

TRANQS FOR THE MEMORY: The Food and Drug Administration now requires the makers of Valium, Librium, and similar anti-anxiety drugs to inform physicians that their products should not be prescribed for everyday stress. In other words, discretion is the better part of valium.

OWL BE SEENING YOU: Thanks to pressure from both Supervisors Harry Britt and Public Utilities Commissioner David Scott, late night "owl" service on the 24-Divisadero and 33-Ashbury Muni lines will begin sometime this fall. Anne Kronenberg, Administrative Assistant to PUC czar Dick Sklar, said the whole owl service is being reviewed in the next month, and any changes will have to be approved by the P.U.C.

Mark Weisman, of the Muni planning department said the idea for owl service on the 24 line appeared in a 1976 study. The planning department is responsible for the new, easy-to-read-under-streights, green-on-white schedule and map of owl services. It includes the J, K, L, N, S, 14, 15, 22, 25, 31, 38 and 41 lines, and you can pick up a copy at Muni headquarters.

ODDS AND ENDS: The Harvey Milk Gay Demo Club's "August 19 NO!" buttons omit the word "gay" from the club's name in the buttons. The buttons were printed in New York. ... Now that he has the nomination, Reagan is finally willing to let Panama have the canal—Love Canal. Now, if Jerry Brown would only let them have the Peripheral Canal.

Paez Probe

(Continued from front page)

and police practices which violate basic civil rights.

How those findings will be specifically applied to address the gay complaints heard in Houston and Philadelphia, the two cities where it held public hearings last year, remains to be seen. Its preliminary report, dealing primarily with traditional minority groups, suggests that all the remedies it suggests may not be applicable to gays, but that some changes could still be made.

The Commission, for example, calls for hiring of more minority police officers as a step to better police relations. That approach has been urged by gay leaders in a number of cities, but the International Association of Chiefs of Police is officially opposed to gays in law enforcement positions. Indeed, the IACP statement does more to fuel problems with gays than to resolve them. The 1978 resolution includes a preamble which states, "The lifestyle of homosexuals is abhorrent to most members of the society we serve, (and) identification with this lifestyle destroys the trust, confidence and esteem so necessary in both fellow workers and the general public for a police agency to operate efficiently and effectively."

The wording passed "without argument," an IACP spokesman said, although the membership includes the San Francisco police chief as well as chiefs from other cities where discrimination against gay police officers has been reported.

The IACP argues that their policy does not prevent them from according gays dignified and constitutionally-protected treatment, a contention sharply challenged by gay activists. No statistics are kept on the number of arrests of gays in the United States, or even the number of arrests on specific gay-related charges. An FBI summary for 1978, however, reports that nearly 70,000 people were arrested that year on minor "sex offenses" charges, including statutory rape and offenses against morality, a standard charge used against gays. Over 90% of the arrests were men, almost all over 18, and primarily in large cities or nearby suburbs.

Arrests of men in gay "lover's lanes" or similarly situated public settings, while heterosexual couples are left off with a wink and a knowing smile, has been an irritant in gay-police relations, but the major provocation has been police raids on gay establishments.

It was just such a raid, at the Stonewall Inn in New York City in 1969, that gave birth and momentum to the modern gay rights movement. That raid resulted in police taking refuge in the gay bar they had come to raid while thousands of angry gays pelted them with coins and small stones. For years thereafter, the gay community has drawn a bottom line that distinguishes bar raids as the ultimate police insult.

That has not, of course, resulted in an end to such raids. This year, Chicago Mayor Jane Byrne publicly rebuked the police in her city for conducting such raids, and the same week Fred Paez was shot in Houston, the police there arrested 61 patrons of a gay bar for "public lewdness."

Last year, when San Francisco police rioted against the gay community after violent demonstrations at City Hall on the day of the Dan White verdict, the riot took the initial form of police raids on gay bars.

Rarely, if ever, have such abuses been seen as civil rights violations. When they are halted, it usually is the result of political pressure or elected officials who fear they will look foolish if they permit police to devote too many resources to repressing gays.

Whether the U.S. Civil Rights Commission will redirect the focus, something it could do in its report by specifically considering gays to be a "legitimate" minority and thus start putting the burden on police to explain its treatment of gays, remains to be seen. Commission officials, unwilling to speculate on that approach, emphasize that its recommendations to protect all citizens, regardless of their minority status, can be used by gay groups to resolve some difficulties.

These steps, with the open encouragement of police officers to increase sensitivity to the "diversity" of their communities, and stronger citizen review boards and internal investigations of alleged police misconduct.

Whatever decision the Commission will be addressing the current exclusion of gays from law enforcement, despite Commission recommendations that police agencies reflect the diversity of their communities, and elevating the gay community to "official" minority status that would permit the Justice Department to examine police misconduct as a systemic pattern of abuse, subjecting police to legal prosecution.

Whatever decision the Commission reaches, it is clear that events in Houston will add a note of seriousness to those deliberations.

Jewish Gays Plan Conference
(San Francisco) California Superior Court Judge Stephen Lachs, the first upfront gay to be appointed to a judicial post, will give the keynote address at the opening banquet of the Fifth International Conference of Gay and Lesbian Jews to be held at San Francisco's Golden Gateway Holiday Inn over the Labor Day weekend.

Lachs, appointed to the bench by Governor Jerry Brown, will deliver his remarks at the August 29-September 1 conference which will include numerous workshops, social events, and political discussions. Conference organizers expect between 300-400 people to participate in the conference sessions. Registration deadline is August 1. Conference vice-chair Irene Ogus asks interested persons to write to the Conference Registration Committee, P.O. Box 5640, San Francisco 94101.

EVENTS

FRIDAY, JULY 25
Through July 27—Circus-Circus 1980—fundraising event for Operation Concern, S.F.'s only mental health agency served by and for gay men and lesbians—held at the Eureka Valley Playground (Collingwood Park), between 19th and Diamond Streets (19th St. will be closed for carnival rides during the 3-day festivities). Admission is \$3 for adults, free for children under 12.

Big Sur & Easlen Hot Springs with Great Outdoor Adventures, an alternative gay group. Hiking, camping. 621-5336 info.

SUNDAY, AUGUST 3
James Garver will speak on Sex Surrogates and their work at the G 40 Plus Meeting—2 pm, 1668 Bush St., San Francisco.

Raquetball Clinic for women only with Great Outdoor Adventures Women's Division. Call 567-1875.

Tarot Workshops—every Sunday in August. 11 am-4 pm. Good Vibes Hall, Atlantic New Age Bookstore, 592 O'Farrell St., S.F. Call Suzanne Judith, 339-8645 for more information.

MONDAY, AUGUST 4
Stonewall Democratic Club meeting—Police Chief Murphy will speak on the Gay/Police Community Relations. MCC Church, 150 Eureka at 7:30 pm. Coffee House/Great Outdoor Adventures. Meet other gay men and women, view slides of past trips. 621-5336 for info.

TUESDAY, AUGUST 5
Women-only Coffee House/Great Outdoor Adventures Women's Division. Discuss upcoming trips. 567-1875, info.

Getting To Know San Francisco, 8 pm at the Network Coffeehouse, 1036 Bush, S.F. Donation. 989-6097.

THURSDAY, AUGUST 7
More Thoughts on Loneliness and Power. Network Coffeehouse, 1036 Bush, S.F.

FRIDAY, AUGUST 1-3
Houseboating on Lake Shasta with Great Outdoor Adventures, a co-sexual event for gay men and women. 621-5336, info.

SATURDAY, AUGUST 2
Black and White Men Together.

On Monday, August 11, 1980 at 8:00 pm.
Ivy's Restaurant presents: A Benefit for a Momentous Occasion:
The Cubans Are Coming... The Cubans Are Coming...
Your \$5 donation will enable us to film a documentary... a positively heartwarming gesture on the part of the S.F. Gay Community for humanity.

IVY'S—398 Hayes Street (corner of Gough & Hayes)

LETTERS

ROBIN TYLER DEFENDED
Editor, The Robin Tyler Incident at the Gay Price Festival, while blown out of proportion by some segments of the gay press, has distressing implications at a time when unity and cooperation are most needed. Why do these divisive critics, including sadly our Sentinel, want to silence a legitimate gay voice? What harm is done by speech? Are some of our gay leaders becoming so rigid or so ego-conscious that they won't allow different voices to be heard?

Robin is an American and a Sister. She has a right to speak at our big annual event and I have a right to hear her. We need no gay Castros and no gay Reagan! Paul Cameron

ROBIN TYLER TRASHED
Editor, Why should Randy Alfred pair Charles Pierce with a loud-mouthed interloper like Robin Tyler? She and a tiny minority within a minority of lesbians want nothing but to seize power over the whole gay community, which is mostly male. Is this democracy?

Arnie Maupin never, in the interests of peace, should have let her speak. If you give the power to a tiny minority of lesbians an inch, they'll take a mile! You've got to take a stand to show them they can't get away with strong-arm tactics. Charles Pierce? He was appearing at the Castro by invitation, to raise money to pay off Harry Britt's campaign debt. But who had the best to ruin this for everyone, almost all of whom were gay men? A tiny bunch of dictatorial lesbians of the Lesbian Chorus.

Harry Britt's own best interests don't lie in encouraging such rude, self-serving behavior as Robin Tyler's and a dozen or two other lesbians of her ilk. Greg Ferguson

PRIDE GIVES THANKS
One of the pleasures of serving as an Officer and Director of the Pride Foundation is the opportunity to express our appreciation to the many people who give of their time, talents, and energy to the important work of the Foundation and all those who...

UNDERNEATH CLONE CONSCIOUSNESS
I was glad to see your article on "Lesbian and Gay Male Relations," two issues back and hope this series will continue. In an interview, one of the publicists on the head when saying how gay men's "masculine attitudes... are oppressive to gay men as well as women."

Marching in the Gay Parades in 1970-72, there seemed a world of promise that lay ahead. Years later some civil rights have been gained but many gay men seemed to have regressed. Their overt and subtle "masculine" disguises may be a learned response to that crawling up in a heterosexual environment.

The constant occurrence of leather jackets salutes a "let's make up and be men" ideology. If gay men would exercise their brains half as much as they do their bodies, San Francisco would be a warmer place of wonders. Pride in one's body is great but there's danger in limiting options to a made in the gym body, and recoiling from the imperfect.

I strongly suspect most lesbians are not so silly. The image of a bar full of giggling ladies in Scarlett O'Hara drag strikes me as a ludicrous note. But aren't many gay male bars with their calculated posing just as absurd? Even the continual use of a verbal and mental idiom of "trick" or "numbers" testifies to the mechanical shallow tone of much male interaction.

I feel as Betsy stated in that article, "I'm extremely estranged and distant from gay men." And know I'm not the only one. "Hunky" and "hot" seemed to have replaced a concept of thoughtful and flexible men, with chilling results. On the glossy surface it may seem like the rainbows end here. But underneath the clone consciousness there's something sadly missing... a heart and a willingness to be vulnerable.

Hopefully, more gay men out there will create non-exploitive alternative ways to communicate in. And maybe each of us could examine how we make it a cooler conformity. After all, the dire need for men's liberation is as essential as women's freedom.

Lesbians have learned not to oppress themselves. Can't we? Certainly, as evidenced by that horrible anti-gay attack at Ocean Beach, there's still a hard struggle for our right to respect. But gay men hurt each other on a deeper level... it's emotional.

It's time to stop. COME ON... Rip off that teeny alligator on your shirt and show some heart! Kevin Bern

RADICAL WOMEN OUTRAGED
Editor, We were shocked and outraged to read the racist, sexist, homophobic poem by Carol Berge in the poetry magazine "Beatitude 29" edited by Neel Cherkovski and Raymond Roy and published in San Francisco. With the media reviving such racist stereotypes as Charles Chan, and creating films such as Windows and Cruising, we now see that the so-called "alternative" culture and small press scene is joining in the onslaught against women, people of color, gays and workers.

This vicious attack reminds one of the hate propaganda that the Nazis in Germany spread forth to scapegoat Jews, gays, women and other groups, and that we can now hear by dialing a Nazi phone number at Ma Bell in San Francisco. Berge leaves no one out in her attack. If the reactionary forces in this country were not so dangerous today, perhaps we could dismiss her poem as simply insane, but it is too representative of the ideas of those who want to obliterate all the oppressed. Radical Women demands that Beatitude print a public apology for publishing such a reactionary piece of writing, and that part of the next issue be devoted to printing the responses which that poem provoked.

As usual I marched in the recent Parade as I have done in some in support of Gay Pride and ultimate Liberation. The Parade was good but I walked away with some disillusionment.

Tell me, what do bearded nuns with whips, badly made-up drag on roller-skates with balloons shoved down their blouses, overly-fairly ugly lesbians on motor-cycles and men wrapped with pet boaters contrived have to do with Gay Rights? I wish they would tell me, for to me they merely served to offend those who are not what we are indeed all "freaks." You may note that these freaks are the only ones the media covers in any march.

I do not see everyone wearing Brooks Bros. suits, but the ongoing fight for Liberation to me is not a dress rehearsal for Finocchio's.

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From your, the chief and the mayor. Jerry Jansen

LETTERS

CASTRO GARBAGE
An Open Letter to Castro District Merchants
The streets and sidewalks in the Castro business district are unsightly filthy and trashy since this area no longer has daily sweeping. City officials several years ago in public hearings last year, remain to be seen. It seems to me that the Castro district seems to work fine in areas that are not congested. But in areas where there is a great deal of foot traffic and limited parking, the mechanical brooms are not as versatile as manual sweepers due to the fact of congestion and cars that are not moved voluntarily in accordance with the no parking regulations. Consequently, Castro, 18th and 19th Sts. are littered and not being properly swept.

Since the city will not maintain the streets as they should, it is going to be up to the merchants to take the initiative and keep the sidewalks and street curbs clean in front of their premises on a daily basis. It would not take more than five minutes each day for every merchant to clean these areas and those of his or her neighbors. And those slobs who are litterbugs have no excuse for throwing trash on the street, as there are trash containers on every corner.

The sidewalks and street curbs are littered and littered low and seedy. Run down and seedy areas begin to attract undesirable elements. Shops and restaurants which attract customers with spendable income find these customers going elsewhere and being replaced by those who give so generous support expensive restaurants and chic shops. Decay begins with lack of pride as evidenced by trashy streets and it is now up to the merchants to clean up if they want to protect their business investments from being eroded. Let's clean up! G. Wayne Eggleston

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VIOLENCE AGAINST GAYS
Editor, I want to compliment you for keeping the San Francisco gay community informed on the violence that seems never ending in this city. It would be helpful if you could provide a feature article with respect to the wooded area just south of the Beach. "Chalet," "Mony," "gays including myself frequent that area. After reading your letter, "Attack at Ocean Beach," my visits there have ended. Fortunately I never had any problems, but obviously that was pure luck. While watching the surfers one day last week I overheard this remark—"Now those queers are buying homes in the Richmond and Sunset."

I also feel very strongly that the gay community needs to take responsibility regarding violence. Better to take the long way home and avoid being near Dolores Park, and jogging at 2 a.m. anywhere in San Francisco is not a very sound idea. Some common sense could avoid at least some of the hazards we face.

DOESN'T LIKE COSTUMES
Dear Brothers and Sisters:
I know that this letter is bound to stir some shit within our community, therefore I would like to preface it by saying that I am not putting anyone down, I am not entitled to that, I believe in strength through our diversity and don't believe we must all dress or think as I do. What I am looking for are answers from responsible fellow gays and I urge you to disagree with me, for my own information or lack of it.

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LETTERS

ANGER BUILDS
Editor, Maybe because I am both short and slight, I have been a big supporter of non-violence. However, it seems to be changing my feelings more toward revenge or striking back these days. A lot of my friends feel this way, too.

When I mention this is the information I read on a notice on a telephone pole about some gay men who were beaten by punks attending Everett Jr. High just the other day.

After coming home and thinking about this, my anger has built and built and I have a recurring fantasy that a big group of gay men who are tough and like to fight and don't take shit from anyone confront a group of these little cowards and literally wipe up Church Street with their chicken-shit asses.

You know, I do not want to start feeling this way on a continual basis. I really think that if we could get some of our own medicine or worse happen in the not too distant future, I am talking about gay men arming themselves and striking back. I already see men carrying knives and don't think it's the latest butch fad. And there are a lot of gay men who truly do like violence and hurting and sooner or later they will give our tormentors some of their own medicine or worse.

CUAV has the right idea generally—go out of your way to avoid trouble. It's just that when I see CUAV give lip to what to do if a confrontation is inevitable and CUAV is now giving classes in self-defense. But, we are human, too, and some of us, individually or in a group, are ought to maim or kill some 13- or 14-year-old defending ourselves. And this is a heavy psychological burden to carry, however justified we might be.

I sure wish someone could talk to these punks but don't know who they'd listen to. I have a recommendation for CUAV. And I think that it should get lots of publicity and support from our entire community. It is the opportunity to express our appreciation to the many people who give of their time, talents, and energy to the important work of the Foundation and all those who...

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LETTERS

RESIGNING FROM GAYDOM
Editor, May I interrupt?
How does one denounce his gayness? Do I cancel my membership or what? That's right, I want out. I no longer wish to be associated with a movement that has become increasingly fascistic the past few years and presently is so poisoned with hatred that nothing could cure it, not even revolution. In short, the gay movement has become the most hypocritical, deceitful, decadent, bourgeois minority movement in America.

In the past I worked in the movement because I believed in its goals—I demanded its goals. I didn't work in the movement to see it become a tyrannical minority that plays the old macho game of Who's On Top. When I left my stint as President of the Gay Students Union at Long Beach State I was hesitant to get involved in gay politics because of the movement's growing trailer crowd mentality. But now I must abandon a movement and people who are now a threat to my own rights. There are other parts of my life that are more important to me than this.

As a filmmaker I cannot tolerate any movement that attempts to censor or prevent any film from being made or exhibited, particularly when that censorship is implemented not to outright lies in order to prove a point. With Cruising, Chairman KK Konstantin Berlandt and his thugs attempted to censor the film. When photographer Greg Day was ejected from the Gay Parade speakers' platform, reality was censored. In much the same way that Greg Day was denied his Constitutional Rights as a news photographer by gay bullies on the Security Force, my rights are being trampled when any politically-oriented arborer of taste decides to tell me what I can and cannot film in a fiction film. I would like to make it clear that the imagination is not a political act and that all gay ministers of propaganda in regards to my filmmaking. The message from the gay community has been voiced loud and clear: "We can do everything we want, but you can't."

When Obergruber Robin Tyler announced that the gay community must reach the right wing of the community, my fears were confirmed. I suspected the gay movement was mutating from long decades ago; the events of the past few years have only proven me unhappily correct. Like one of its singing idols, the gay movement has mutated from a simple and innocent to a beautiful monster. When Obergruber Tyler and her cohorts attempted to censor the speakers' platform at the gay parade this year, when Greg Day was ejected from the platform by storm troopers, when the monitors began fighting with the demonstrators, when I saw a shirt—the right-wing potential was fully realized: this is the direction of the lesbian and gay movements. As a lesbian-feminist recently whispered to my lover upon returning from a lesbian-feminist retreat: "The new lesbian-feminists are fascists." Another dream of mine is to see us do it.

Perhaps these sanctimonious gay leaders should be frank and fill us in on what else they have in store for us to avoid more unpleasant surprises.

Who in hell are these chumps and who gave them authority to dictate our tastes, fantasies, films, and behavior when they can't even get along with each other over what's "positive" or "politically correct" from one moment to the next? Why must we be affected every time Priscilla Alexander's stomach rumbles? (And we are affected by these people, we are.) It's the same old hypocritical establishment, but this time it's a Gay Establishment that also says: "Do as we say, not as we do."

When my lover and I watched "Gay Power, Gay Politics" we snickered when Obergruber Tyler says "We don't come to you from the love of power, we come to you from the power of love," because we knew she got it wrong.

Perhaps the gay movement needs to be trashed and fragmented beyond recognition—and then be forced to judge itself. Presently it is on the verge of individualizing itself out of existence through its gangsterism. As for myself, I'm tired of your pendulums, your shifts from left to right, from human to intolerant. I wash my hands of you. Besides, all you care about is fucking and disco music. You are backing yourselves into your own backwash.

Ought I wear a button that says "Not Gay"?

Greatest Regards,
Ken Camp

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OUTLOOK

Ship of Fools?
"We are a ship of fools set sail upon a very short ride." So observed a colleague not very long ago about gay San Franciscans. And he may prove to be frighteningly and prophetically correct.

Life here sometimes seems to continue almost blissfully ignorant of the ashes to which the gay movement could be reduced in such a perilously short time.

Perhaps it's time the gay community here reevaluated its priorities and its interests—not even Nero could fiddle forever while Rome burned around him and before his own safety was imperiled.

In this issue of The Sentinel alone there are two stories of grave concern which ought to alert all of us to the dangers confronting us. The first horror is the passage in the House of Representatives this week of an anti-gay bill (which seems certain to sail easily through the Senate as well next week) and then the resignation of the only gay lobbyist in Sacramento.

In the last few months gay rights ordinances were defeated only a bare fifty miles from our city limits. One gay rights bill also failed to pass in Davis, a usually enlightened university community just this side of Sacramento.

Why did Congressman Larry McDonald's anti-gay bill win so handily and overwhelmingly in Congress? Why did the anti-gay forces in Santa Clara, San Jose and Davis succeed so well in defeating us? The answer is so simple it eludes most of us: lack of money.

Lack of money to fund the Gay Rights National Lobby in Washington, which, if it held financial resources enough, might have marshalled the strength to halt Congressman McDonald.

Lack of financial resources from the gay community forced our Sacramento lobbyist to resign.

Lack of monetary aid to gay forces and our supporters totally prevented San Jose, Santa Clara and Davis from waging the campaigns to save their gay freedom ordinances.

And, yet, I defy anyone to show me that there is a lack of financial resources in the gay community.

If a "disco dolly" can plunk down \$250 or more to join a club and mindlessly send away night after night, why—oh why—can't the more mindfully send off a \$25 contribution to those fighting with scarce financial resources to protect our precious right to become "disco dollies" if we so choose?

And why, if tens of thousands of dollars can be spent each year (the total would stagger you) seeking meaningless "imperial" titles, can't just a fraction of the cost of the glamour and glitter be foregone in favor of donations to those in the front line of fighting to keep us free enough for the glamour, glitter and drag balls to exist in the first place?

And why should we raise funds to pay off the debts of a slain Harvey Milk when that money would be better spent serving those still alive?

Where the hell are our priorities? The Hyde Amendment (prohibiting use of federal funds for abortions) passes Congress and is upheld by the U.S. Supreme Court. That amendment was supported by the far right.

The Republican Party platform does everything but write gays out of existence and calls for the appointment of judicial mentalities certain to imprison gays. Again, dictates from the far right.

The Equal Rights Amendment, which might well give gays long needed constitutional protection in some areas, remains stalled in its march to progress. Again, the far right is to be held accountable.

The Immigration Service bars our gay sisters and brothers from entering this country. Thanks again to the far right immigration laws passed in years past.

Gay rights ordinances all over the country have fallen because the far right marched against them.

And what—pray God, what—is the response of gay San Franciscans? The far right is marching inexorably to destroy us if they can—make no mistake about it. They will succeed only if we allow them.

Each of

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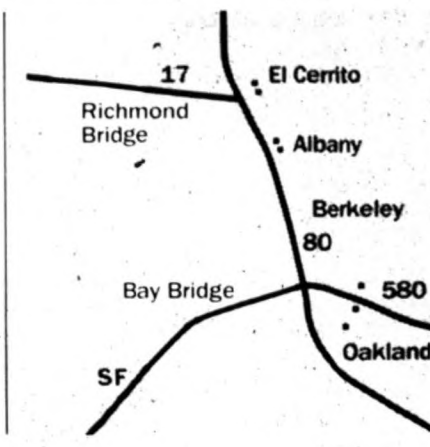
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The Sentinel

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ENTERTAINMENT & THE ARTS

A View from a Broad

Reflections in the Stream of the Divine Consciousness

by Steve Warren

Look at it this way: If Bette Midler had won the Oscar, how many people would have lined up at Brentano's on a Saturday morning to get Sally Field's autograph?

But there were, some 2,000 of us collectively representing the Great American Consolation Prize. Some had even slept on Sutter Street—other than those who always sleep on Sutter Street—to be among the first to receive a signature and a few moments of semi-privacy in the Divine Presence.

The latter is something Bette freely admits (on p. 35) it is difficult for her to give. She can handle her fans en masse but has trouble coping when the members of the multitude assume individual identities.

Such revelations make up a part of *A View from a Broad*, the—dare one call it a book—the Brentano's folks sold more than a thousand copies of (at \$12.50 per) on that day which will forever live in fame, which must be the opposite of infamy.

On a scale of Bette... Bette-r... Bette-st, the photo-filled tome is just Bette; her autograph session was Bette-r.

Nowadays a book is to a merchandising campaign what a "McGuffin" was to an Alfred Hitchcock film—the thing about which the plot revolved: what it was was irrelevant; that it existed gave everyone an excuse to chase and kill each other for two hours.

The content of a book, in other words, is inconsequential; what counts is the quality of the author's guest shot on Johnny Carson and any other gimmicks (such as personal appearances at key stores) that may be employed to market the book.

A View from a Broad will please Bette's fans without completely satisfying them. It begins well enough; but about halfway through the author seems to have run out of energy and

just tried to get it over with.

Ostensibly a log of Bette's first world tour in the fall of 1978, the volume is largely written in the inimitable stream of the Divine Consciousness. It includes her definitive answers to the questions "What was it like growing up in Hawaii?" and "How did you get your start (at the Continental Baths)?" ("I never laid my eyes on a single penis, even though I was looking real hard.")

History blends with fantasy as Bette trots out her various personas, occasionally doing a psychic strip to reveal the real actress playing Bette Midler.

Other people, with the exception of dresser-confidante "Miss Frank" are given scant attention. Bette's manager, musical director and choreographer are discussed but not identified; her man back home, the Harlettes and the band have only first names.

As Bette rummages through the attic of her mind she dispenses bits of philosophy: "Being moral isn't what you do, it's what you mean to do." If the word "gay" ever appears I overlooked it. "Homosexual" is used to describe the patrons of the tubs, who are given due credit for recognizing talent when they saw it. Otherwise we're only referred to in a tired pun from the London Palladium monologue: "I'm just crazy about royalty, especially queens."

The insertion of local references in her act, even for one night stands, has long been one of Bette's most admirable traits. The book offers excerpts from four of the seven countries on the tour. "Princess Anne... loves nature in spite of what it did to her. Oh, my God! Did I say that?" "We have played some toilets in our time. This isn't exactly a toilet. It's more unto a bidet." "Let's face it, kids—once you're out of Sydney, every town is Perth... Melbourne is the kind of town that really makes you consider the question Is there life before death?"

Anecdotes from England, Sweden, Denmark and France give some feeling

of what it was like for Bette in those countries. Then—perhaps it could be explained that she withdrew into herself as the strain of the trip got to her—she skins over the rest of the tour with the same lack of a sense of place that also detracts from many of Sean Russell's photographs—the performance shots might as well have been taken at the Concord Pavilion last year.

Burned out in Amsterdam she tells us she's taking time out to go to India; but the next chapter describes—inadequately—her impressions of Thailand. The book doesn't end, just fades out with the Divine One on stage in Australia.

Designed (by Joel Avrom) as if trying to hold a child's attention, *A View from a Broad* never has more than five pages of text between chapter breaks or other diversions. Some pages are white, some ivory; most are bordered and are highlighted by a phrase or sentence blown up out of context. Visual variety is the order of the day. Form is given at least as much consideration as content, but Avrom the former is not as interesting as Midler the never barefoot contessessa.

Most of it reads as if Bette rattled it off into a tape recorder in a single sitting, which seems so easy that one tends to be resentful of the finished product; but what hurts is that most of us could fill enough tape to reach to the moon and back without producing anything as readable. If only the Divine Energy Level could have been sustained to the end.

The hundreds of autographed copies around the Bay Area will be enjoyed, as will the memories of the seven hours Bette spent in our midst—kissing, cooing and complimenting; listening to the San Francisco Gay Freedom Day Marching Band and would-be singers who gave impromptu "auditions"; and being adored from the tip of her Charles Jourdan shoes to the hat that looked like a *Beach Blanket Babylon* reject.

Brentano's will never forget it!

On a scale of Bette... Bette-r... Bette-st, Bette's book is just Bette.

Contents Under Pressure Explodes with Fresh Air

by Sue Zemel



In its new production the Gay Theater Collective demonstrates a willingness to address some difficult issues facing San Francisco's gay community.

The Gay Theater Collective has exploded on the scene with their wonderful new production *Contents Under Pressure*.

The play, a collective creation evolved from a process of improvisation, taping, and "countless hours of discussion," explores what it's like to be lesbians and gay men living right now in San Francisco.

Striking a commendable balance between humor and politics, the people responsible for this invigorating "slice of life," display not only a wide range of theatrical ability, but also a willingness to address a variety of difficult issues that face our communities.

While "gay theater" unfortunately oftentimes slips into cliché and rhetoric, *Contents Under Pressure* is dimensional and progressive; it is, so to speak, a spray of very fresh air.

The play's action revolves around what happens when the message "KILL QUEERS" is painted on a building inhabited by three different households—two lesbians and a gay brother, a gay man whose lover has recently died, and a single mother and her teenage son.

We follow these truly recognizable characters through their day, beginning on the morning after the disturbing message has appeared. As the characters leave their apartments, superbly constructed and designed by John Exworthy and David de Schweinitz, they respond to the graffiti.

"It makes me want to kill," says Jodi (Susan Dambroff), a feisty lesbian plumber/activist who lights up the stage with her feminist fury.

"I thought this town was safe for gay people," says Lee (Gail Golden), a likeably vulnerable straight woman

endeavoring to raise her son without sacrificing her sanity.

"I don't feel so safe," says Rachel (Vola Ruben), Jodi's semi-closeted lover who's struggling to integrate her professional goals with her personal life.

Interestingly, the men in the play first respond to the message wordlessly.

Marc (Charles Solomon), Jodi's visiting gay sibling whose partying in the "gay mecca" seems to be getting in the way of settling into the life he really wants, brushes his hand across the red letters, as if to erase the threatening and painful image from his mind.

Daniel (Timothy Butters), an endearingly awkward 17-year-old new-wave punk going through that "difficult stage," barely notices the graffiti. He laughs a bit under his breath and bounds off for his next adventure.

Stuart (Richard la Rose), a gentle gay man who complains that "before this town turned butch there were a lot of couples around," is jarred by the message. In a moment his shock turns to paranoia, which turns to intense anger. He is determined to find out who is responsible for this hateful act.

KILL QUEERS—

"Just a little paint on the wall, it happens just that... just like that..." warns one of the characters.

While *Contents Under Pressure* deals with the issue of anti-gay violence, the play is not about victimization. It is a positive portrayal of men and women determined to live as openly gay people in an increasingly hostile world. And as the collective manages to reveal, this hostility oppresses many other minorities as well.

Says Jodi, "I didn't take your jobs, money, house—they're sitting in some rich man's hat..."

In addition to its broad social con-

sciousness, the play pays attention to the differences between lesbians and gay men. These differences make for some very funny material, as well as for realistic tensions.

For example, in one priceless interchange, Marc and Rachel discuss sexuality. Marc tries to describe the glory holes to her; "How can I say this and make it sound like it isn't what it really is..."

Rachel, slightly incredulous, expresses her desire to have more casual affairs with women, but adds, "I don't think I'd enjoy touching her through a hole in the wall."

Throughout the play, and within the collective itself, the commitment shown by these men and women to working together and supporting each other is quite energizing and inspiring. While the going may not be easy, the point that it is possible for gay men and lesbians to relate to each other productively is made quite effectively.

Directors Buzz Bense and Charles Solomon have done an excellent job, as reflected in each character's unique performances. The actors and actresses remained vulnerable, if slightly nervous, and the play's pacing, with the exception of some of the early scenes, was swift. The difficult sound and lighting cues were handled well, and the members of the production crew should also be acknowledged for their fine work.

Contents Under Pressure provides an entertaining and energizing portrayal of lesbian and gay life. Taken from their experiences, with humor, honesty, and integrity, the Gay Theater Collective has created a theater piece the community will be delighted to support. The play runs from Thursday-Sunday, July 17-August 10 at the Marina Theater. For reservations call 776-6999.



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MOVIE NEWS & NOTES
Wall Street Nixes Pix

by Edward Guthmann

Box office doldrums are serious business, at least in the eyes and the pocketbooks of Wall Street's financial lords. A recent *New West* piece quoted two "entertainment analysts" who issued firm warnings that "all stocks (in the movie industry) should be avoided."

Here's the grim facts: Inflation has nearly doubled production and publicity costs in just two years, and the increasingly greedy demands of "name" stars and directors have aggravated the cost crisis. The box office take, moreover, was down 10% for the first six months of 1980 from the same period a year ago. In June, the decline hit 15%, according to *Variety*, and the trend will continue another two or three years, according to David Londoner of Wertheim & Company.

What gives? Obviously, people have less cash to spend, and are being more selective in their movie-going (i.e., it's *Empire Strikes Back* or nothing at all). But one studio spokesman said there's also "a feeling that as an industry we didn't make good enough pictures."

United Artists, meanwhile, is hoping to reverse current attendance patterns with a promising fall lineup of Woody Allen's latest (untitled) picture, *Martin Scorsese's Raging Bull* (with Robert DeNiro as an overweight boxer) and Michael Cimino's *Heaven's Gate*. UA is at this moment disappointed with the receipts for *Fame*, *Roadie* and *Carny* (with Gary Busey and Jodie Foster). MGM doesn't seem too pessimistic, either. They've got 38 projects in the works: five in the can, 10 in active production, and 23 more in development. Did you say financial crisis?

Vito Russo, gay writer and film historian (*The Celluloid Closet*), is back home in New York after five months in London as guest reporter for the *London Gay News*. Though he's way behind on the movies ("I haven't seen *Can't Stop the Music!*") and typically overextended, Vito is already planning a trip to Stockholm August 20 to speak at the gay pride festivities there. Then it's back to London for another month at the *Gay News*, and home again to Manhattan in early October.

Vito's book *The Celluloid Closet*, his exhaustive study of gay imagery in Hollywood films—based on his own filmclips-and-lecture presentation of the same name—will finally be published by Harper & Row next spring, probably with a \$15 price tag.

Are you listening, *Mitchell Brothers*? The Lumiere's incredible success with *Caligula*, called "an embarrassment of riches" by one insider, seems unstoppable. After 18 weeks, the X-rated *Bob Guccione/Penthouse* film is still doing good business at \$6 a head and has broken house records with a \$250,000 gross to date. A Surf Theatre spokesman said *Caligula* should play through the middle of August at least, followed by *Immortal Bachelor* with Giancarlo Giannini and Monica Vitti, a Brazilian film called *Amor Bandido*, and in October, *Nicholas Roeg's Bad Timing*, starring Art Garfunkel and Harvey Keitel.

Caligula star Malcolm McDowell, by the way, recently described Guccione (who claims he directed a large chunk



Vito Russo

of *Caligula*) as "the most evil man I've met in my life." McDowell said Guccione is big on gold medal necklaces, and even sports a gold phallus from time to time.

Jean-Luc Godard has found his American angel. The French director's first theatrical feature in eight years, *Sauve Qui Peut La Vie* (with Isabelle Huppert), will be sponsored statewide by Francis Ford Coppola's American Zoetrope. The distribution deal was made in tandem with Coppola's pledge to co-produce Godard's next film, to be shot in the U.S.

The Coppola connection marks a renaissance of sorts for Godard, whose immersion in radical politics proved non-conducive to a commercial film career. After *Tout va Bien*, a little-seen film with Yves Montand and Jane Fonda, Godard made an attack on the American Olivier. *Santini*, directed by Lewis John Carlino and co-starring Blythe Danner (thank God), will be released in New York this month, followed just two weeks later by his Home Box Office debut. Such stunning lack of confidence is the result of some disappointing test screenings: *Santini* seems to be a favorite with critics, but not an audience-grabber.

Albert Finney will play Daddy Warbucks in Ray Stark's film of *Annie*. And while it is true that John Huston will direct the picture—a 1982 release—the famed auteur will not supervise the musical numbers. That will be the work of Joe Layton, currently a hot item with his *Barnum* a solid hit on Broadway. The title role of *Annie* is now the subject of a huge Scarlett O'Hara-like talent search, with veteran child stars like Margaret O'Brien and Jackie Coogan helping select the actress from nationwide applicants. For the role of Miss Hannigan, the shrewish orphanage keeper played by Dorothy Loudon on Broadway, Stark keeps soliciting Bette Midler's participation, without success. . . . Mel Brooks' next is called *History of the World—Part I*, and it will be no surprise that his cast includes Madeline Kahn, Cloris Leachman and Harvey Korman. . . . Lee Remick and Jack Lemmon are reunited in the film of *Bernard Slade's Tribute*, their first picture together since *Days of Wine and Roses* 18 years ago.

RECORDS
Rock Record Rolls

by D. Lawless

Queen: "The Game" (Elektra Records)
Here it is: the album of the t-shirt, or something like it. Rock for people who'd rather wear it than listen. Embellished with a jettolo of elaborate production tricks, these flowery but feeble pastiches of old rock styles are neither funny nor true.

As the Beatles once commented about some other queen: "Her majesty's a pretty nice girl but she doesn't have a lot to say." Safe and attractive, this British quartet's musical talent is undeniable. Within this spectacle of energy minus emotional content, however, their technical smuggerly is about as impressive as a monogrammed cube of margarine. A well-placed boot on their royal buttocks might recharge their frozen theatrics.

Jeff Beck: "There & Back" (Epic Records)
Life isn't always easy for ex-axe heroes. Beck, for example, sounds thoroughly slick and tired on this journey.

Reunited (at least for part of the trip) with synthesizer gladiator Jan Hammer, the duo meshes in seamless telepathic communion along a tepid trail of moony funk . . . racing along in an escalating guitar-synth entanglement, only to run out of gas before hitting the freeway.

Beck's sound—somewhat sullen and generally feline—is clawless and neutered too much of the time. Sensitive but sluggish. And drummer Simon Phillips is a classic prodder who makes me shout impatiently, "C'mon, step on it, schnell, schnell. Get off the back burner and cook, f'krisake!"

The finest moments of the entire affair ("The Pump" and "The final Peace") glow with a soft blue flame. Without suspense, surprise or a palpable sense of resolution, the rest of the material simply wilts in place.

Etta James: "Changes" (MCA/Electric Records)
Soul erosion is not the problem here. This speak-mean mama's voice hasn't withered. In fact, her musty scowl hasn't sounded this full-bodied in years. But her brazen approach is wasted on this extremely weary collection of no-snap soul strollers. A skimpy portion of instant mashed potatoes with brass.

Silicon Teens: "Music For Parties" (Sire Records)
Are there farfairs in outer space? Or more specifically, is there money after death? If you were one of the Silicon Teens you'd answer "yes" and "yes" again. A quartet of trendy electronic minimalists, the Teens have revived a bunch of '50s-'60s dancehits ("Do You Love Me," "Memphis," "Tennessee," "You Really Got Me," etc.) and fashioned them into a program of gnu wave muzik for the Modern Disco.

Goofy pellets of comics-coated synthesizer currents, there's absolutely zero depth beyond the surface charge of electricity. All toy-tone and spungar inane as AM radio, the Teens are the '80s equivalent of the Archies. (Remember "Sugar, Sugar"?)

These twitching rinky-tink signals are surprisingly tasty if taken in moderation. Especially danceworthy is the loony "Judy in Disguise (With Glasses)."

Boz Scaggs will make his only Bay Area appearance this year at the Greek Theater in Berkeley on August 15 and 16, 8 PM.

Dave Davies: "AFLI-3603" (RCA Records)
As long-time lead guitarist for the Kinks, Davies is extremely adept at all modern styles of popmusic. His guitar playing is more heavy-metallic here than it's been on all but the latest Kinks live LP.

The tunes are a melodic yet fairly anonymous bunch. Lyrics are flower child utopianism with two social commentaries. Though a bit obscure in the head at times, the high-pitched earnestness of his vocal delivery makes it easier to accept his naive optimism. A modestly successful solo effort.

Silicon Teens: "Music For Parties" (Sire Records)
Are there farfairs in outer space? Or more specifically, is there money



Boz Scaggs will make his only Bay Area appearance this year at the Greek Theater in Berkeley on August 15 and 16, 8 PM.

Candy Coated Jazz

by Mary Golden

Cleo Laine and John Dankworth attracted a genteel crowd of ladies and gentlemen to their pop and jazz concert at the Masonic Auditorium on July 12. There was one young man, however, who was unable to restrain himself from calling out at intervals in an affected voice, "Oooooo—sing it to me, Cleo, babeee!"

Over the past two decades, Laine and Dankworth have perfected the ability to put themselves and everyone else at ease. Nearly everything about the concert was pleasant: their music was comfortably familiar and their band was jolly. Dankworth's eagerness to share the limelight in a collective spirit with his fellow musicians, and his casual patter, invited the audience to consider him a friend. He seemed like someone you'd want to know because he wanted to know you.

Sexy and exciting, Laine and Dankworth project the image of the ideal parents many of us wish we had—urbane, witty, warm and rich.

Alternating roles of M.C., jealous husband, proud parent, musician, clown and teacher, Dankworth smoothed over the insecurities suffered by those who came to hear Laine's well-known ballads and found themselves confronted with unfamiliar instruments and the sounds of jazz. Briefly describing the instruments, he jokingly referred to the soprano saxophone as "the ill woodwind that (some think) nobody blows any good." One of the outstanding jazz selections was the band's original composition, "Kite Flight," a piece of lonely exhilaration.

Dankworth and Laine give music seminars in England and around the world. Their approach in concert educates, but never deviates from its primary objective, to entertain. By the end of the first half of the show, the mostly white audience had been pried loose from their deep, padded chairs and was ready to sing.

Laine arrived like an exotic butterfly, floating around the stage in a diaphanous, hand-painted Art Deco gown sashed below her derriere, talk-singing a medley from Hollywood and Broadway. The audience loved this vulnerable spirit with the presence and expansive gestures of a big woman. Laine, who has some knowledge of the mysteries of witchcraft, wove a spell with her hands and arms as she sang "Mood Indigo," "Skylark," love songs by Barry Manilow, and English folk tunes. Those who had followed the Laine/Dankworth concerts were not disappointed when Laine scatted into a battle with Dankworth's sax, a performance for which they are justifiably famous.

Laine, who is half-Jamaican but identifies herself as a European, loves classical music and introduced a song by "Mozart, a keyboard man who worked . . . until he found a ditty for a Cleo Laine recital, and he called the number "Turkish Delight."

The eclectic concert concluded with a medley Dankworth wrote to accompany one of Laine's favorite poems, "Teeth," an English patriotic come by Spike Milligan. This was followed by a medley drawn out to some length of their most popular pieces. "Just in case you brought your great-aunt all the way from Ohio to hear them."

Many of the gay people in the audience were particularly responsive to Laine's moodier numbers, such as "Send in the Clowns." When asked if she knew why so many gay men are her fans, Laine responded, "Why? I don't know. I wouldn't question it. If you're gay, I wouldn't know, and I would like you."

That attitude reflects their performance onstage and in conversation. Dankworth and Laine don't try to challenge an audience, but to accept them and to make them happy. And to enjoy themselves as well.

"When I sing, each song becomes a little playlet. I imagine lovers walking along together. I visualize myself." Laine hopes her listeners also experience what she's feeling, although she has never imagined gay lovers "probably because I'm not gay."

In England, Laine is appearing in the title role of *The Life of Colette*, a musical written at her urging by Dankworth. They first presented it in



Circus-Circus Carnival 1980 (Photo by Joe Altman)

Operation Concern, the San Francisco mental health agency operated by and for gay men and lesbians, is sponsoring a three-day carnival extravaganza as a fundraiser for its continued operation.

This year's event features rides and amusements, gaming booths, raffle prizes, and non-stop entertainment by local singers, marching bands, and jazz troupes. All this, under the open sky at the Eureka Valley Playground (between 19th and Diamond) on July 25, 26 and 27. Admission \$3.

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IN A YEAR OF THIRTEEN MOONS. Executive Production, Screenplay, editing, art direction, camera, and direction by Rainer Werner Fassbinder. With Volker Spengler, Ingrid Caven, and Gottfried John. Surf Theatre.

Rainer Werner Fassbinder, at 35 has already directed more than thirty films, including *Fox and his Friends*, *Despair*, and *The Marriage of Maria Braun*. He stands along with Werner Herzog at the forefront of the New German Cinema.

Fassbinder is also an out-front gay man who has declared that his sexual orientation is "a factor in all of (his) films."

In a *Year of Thirteen Moons* is one of Fassbinder's most complex and disturbing personal visions. Part documentary, part morality play, part nightmare, it is an account of five days in the life of a transsexual named Elvira Weishaupt (Volker Spengler).

Fassbinder's passionate views on economics, politics, philosophy, and sexuality leap forth in nearly every frame of Elvira's story. Fassbinder, in fact, almost always the viewer with Elvira. Merely staying afloat for 129 minutes in this intellectual *Sargasso Sea* may be a problem for many movie-goers.

The film takes place in Frankfurt in 1978, a lunar year which also contains thirteen new moons, a dangerous time, according to Fassbinder, for those who are primarily influenced by their emotions.

The melancholy *adagio* from Mahler's Symphony No. 5 accompanies the credits and the opening scene (re-calling the beginning of Visconti's *Death in Venice*). Dark figures prowling at night in a riverfront park. A hustler and a john meet. Money is exchanged. The younger man gropes the older, then suddenly attacks him. The john turns out to be Elvira dressed in men's clothing. She barely escapes with her life after being beaten by the gay man and his friends.

The violent scene begins Elvira's



In his latest film, Fassbinder has created a complicated work of art that is both troubling and eloquent.

five-day descent into despair. But what could Elvira have expected, venturing drunk and in disguise into such dangerous turf?

Her lover leaves her. Throughout the film, Elvira sees herself as a victim. But in some ways does she not conspire with her assailants? Is she not guilty of deception and of a victim at least some of her own ills? Is she a willing or her own tormentor?

Fassbinder appears to be asking the unanswerable. The world which Elvira inhabits is one in which all sense of moral balance has been irreparably destroyed. It is yet one more time the modern wasteland shattered by the cataclysmic dislocations that go by the names of Bergen Belsen and Hiroshima.

There are several other scenes that examine with similar detailed ambiguity a number of philosophical and ethical double-binds that eat at the modern soul.

One scene in particular caused a considerable disturbance at the screening which I attended. Elvira takes Zora (Ingrid Caven), a friend and a prostitute, to a slaughterhouse where "Erwin," Elvira used to work. (Zora is dressed like Giulietta Masina in

Nights of Cabiria and her scenes are accompanied by Nino Rota's musical themes.) A long tracking shot follows Zora and Elvira as they enter the slaughterhouse and walk past the cattle waiting to be butchered. The camera focuses on the cattle in their chute as Elvira's disembodied voice tells about her boyfriend as "Erwin," his marriage, his daughter, and his job at the slaughterhouse. At first Elvira appears to be calm. There was nothing horrible about Erwin's job, she tells Zora, it was man's work. "It's blood and death that gives an animal's life meaning," she replies to Zora's protests that such work is anti-life.

At this point many people would be well advised to cover their eyes so that they can still read the sub-titles. What follows happens everyday in every city of the world, yet in its mechanical savagery and repetitious horror it is one of the most shocking cinematic images ever recorded.

Reeling under the impact of the carnage about her, Elvira's voice grows hysterical. She herself possesses like the priestess of some ancient cult: "We were expected to be men... to do our jobs... We were supposed to have

good bodies, good cocks, to earn our livings as men."

After the cattle are disemboweled and their brains hacked from their skulls, Elvira screams for a god to tell how much she has suffered.

Later, Zora stays at Elvira's apartment. As neither can sleep, Zora tells Elvira a fairy tale about a witch who changed a little brother and sister into a mushroom and a snail. When the little girl-snail complained that she was hungry, the little boy-mushroom offered himself to be eaten.

These two scenes are at the core of Fassbinder's dark vision of the world. "To eat or be eaten—that is the question." Must humankind conform to a reality principle mired in struggle, violence, and death? Or is there some sacrifice or transformation that might deliver man from the destruction he seems to be preparing for himself?

Elvira's wanderings through the labyrinth of despair represent some of Fassbinder's pessimistic reflections on life in 1978 and on the chances for positive transformations in the world. Elvira experiences some tenderness and love from her ex-wife and daughter and from Zora. But most of her encounters are with people as lost as she is.

For Fassbinder, life is its own Day of Judgment. There are no simple solutions to real life in the real world. True happiness, if possible, is only a brief interlude, and is somehow bound up with the process of creation and play (i.e. non-alienated work). False happiness is seen as a trap into the artificial paradise of drugs, power, egocentric positivism, and conformity.

Fassbinder is among the most uncompromising of contemporary filmmakers. In this film he exposes the compromise and contradictions of a particular human life in an attempt to discover whether that life is "worthy of rejection, of understanding, or perhaps even of acceptance."

In a *Year of Thirteen Moons* is the work of a true *auteur* who has hand-crafted his film with the help of a stock company of brilliant artists. Together they have brought forth a difficult and perverse work of art that is as profoundly troubling and eloquent as anything by Bunuel. It will confound some viewers, enrage others, bore a few. Feminists and some gay political thinkers may find the film to be equivalent to a manifesto about the destructiveness of a white male heterosexual dominated world. But whoever sees the film will never be able to forget it.

MOVIES

One Doesn't Add Up

THE BIG RED ONE. With Mark Hamill, Robert Carradine, Lee Marvin. At the Alhambra.

In a summer when calculated, commercially crafted entertainments are dropping like flies on Castro Street, who in hell is going to go see a war movie?



Mark Hamill (left) has trouble killing other men, Kelly Ward (far right) is blond and has hemorrhoids, and Bobby Dicooco (with arm around Ward) is of Italian descent. So much for the film's character development.

Fans of Samuel Fuller will flock to *The Big Red One*, and their numbers might deflect pedestrian traffic if the film were showing in a phone booth rather than the Alhambra.

The 66-year-old Fuller became a cult director when French "new wave" (not to be confused with the current music) critics lionized him in the late 50's for his output of B movies (you may remember *Pickup on South Street* for Thelma Ritter's performance).

The Big Red One is the picture the writer-director says he's wanted to make for 35 years about his WWII experiences. Its budget (reportedly \$6 million) is almost equal to the combined cost of his other films.

With his customary lack of subtlety, especially in pointing out the ironies of war (as when a mental patient witnessing a battle grabs a rifle and starts shooting randomly, crying "I'm sane!"), Fuller has created a small epic that follows five men through three years of war.

Little time is wasted on character development, perhaps because Fuller had the uncustomary luxury of shooting three times as much as he would use in his final print and this seemed expendable to him.

Lee Marvin plays the Eternal Sergeant for whom each war is just a prelude to the next. Picking up something that's fallen from a soldier who tripped a land mine, Marvin tosses it away saying, "Just one of your balls, Smitty. You can live without it; that's why they gave you two."

The other characters become known as his "four horsemen" because they continue to survive while the rest of the squad is made up of replacements—"dead men who temporarily had the use of their arms and legs."

Except for Robert Carradine, the cigar chewing novelist who represents the writer-director, the youngsters may well be interchangeable. Mark Hamill has trouble killing in an early battle, but the problem is ignored until near the end when a look into a concentration camp oven shows him *What We're Fighting For* (or at least *What We're Fighting Against*) and we know he's "cured" ("sane"). Bobby Di Cicco is of Italian descent and Kelly Ward is blond and has hemorrhoids.

So much for characterization; and the actors stay within these parameters.

The war itself is much more real, with ear- and gut-crunching sound effects that let us feel tanks going by over our heads. One of many fine combat sequences shows men crawling to their deaths while trying to assemble an unwieldy bazooka on an almost impregnable beach.

The human sideights of war provide the film's other highlights—an Italian boy bartering to get his mother a dignified funeral; and an American soldier delivering a French baby in a German tank.

There are enough of these excellent vignettes to make *The Big Red One* worth seeing, even though it doesn't add up to the masterpiece Fuller was hoping to make.

The title, incidentally, refers to the insignia of the First Infantry Division; whatever imagery it may have triggered in your head.



B and D Lesbian Vampire Flick

Beginning Saturday, August 2 and continuing every Saturday at midnight until further notice, the Castro Theater will present *Daughters of Darkness*, a new vampire film with a lesbian twist. Director Harry Kumel splices his creation with lots of vampire talk, and an overabundance of B and D innuendos. Sound enticing for a Saturday midnight fare? Only if you're too stoned or too desperate to do anything other than sit in a theater for 90 minutes.

One can only hope the theater management will soon recognize this movie for what it is—an aborted attempt at tongue-in-cheek surrealism with few thrills and no class.

Stunningly beautiful Delphine Seyrig as the Countess Batori delivers one good line, however. When asked how she manages to stay looking so young, the svelte vampire replies, "A strict diet and lots of sleep."

THE L.A. SHOW. Directed by Curt McDowell. At the Roxie Theatre.

Curt McDowell's *L.A. Show* presents a dilemma for those of us who may want to admire and support local experimental film. While there is much here that is fun and occasionally engrossing, we leave wondering if this isn't perhaps the wrong material being screened at the wrong time.

This is a collection of short works from 1974 and 1975, some of which already appear old-fashioned. So named because these particular shorts were assembled for a screening at U.C.L.A., the *L.A. Show* exhibits the so-called "underground" style of filmmaking in the classic Andy Warhol mode: black and white photography, grainy images, scratchy sound, and plenty of sex. Interested parties are advised to go stoned.

The show opens with *Fly Me To the Moon*, and immediately we see highly technical power system. The pit crew hones its precision instrument to test its phallic stick against...? Itself? Others? Vaginal space? It is the world of the male performance principle in action.

Racing has long been a metaphor for competition and achievement, if not exactly transformation. It has a direct personal connection to Werner Erhard's life. One day on the freeway he left behind his worn past, including his former name and family, and took off down the road to freedom and a new life. It's an old American story—the man on the move, risk-taking, restless for change, pushing the frontier ever further into the setting sun.

According to his scenario, more and more people will prosper when they invest themselves in these projects as in some sort of global pyramid scheme. People will contribute their time, energy, and money to such projects because (in the words of one contributor) they get "satisfaction, clarity, enjoyment, and growth." They learn to handle themselves better. They become part of a team. They are "needed" by Werner in order that he achieve again for them all. It may cost them, even strain them, but that seems to make the effort even sweeter. Such beliefs can build pyramids, as well as hierarchical institutions and bureaucracies—and even boring movies.

McDowell's funniest and most engaging performer, Ainslie Pryor. She looks like a cross between Ginger Rogers and Patty Duke. In this short piece she emotes in the wilderness, crawls on hands and knees through nettles (ostensibly for her "art") and tapdances on a picnic table. This is billed as a satire of movie-making.

Miss Pryor is put to better use in *Weiners and Buns Musical*. She portrays Trixie, and George Kuchar, longtime associate of McDowell and screenwriter for many of these bits, is her husband. They drink Heineken beer and sing a very funny song about their life together and their baby, who has mysteriously passed away.

Ronnie is a brief look at a male hustler and was filmed in San Francisco in 1974. He takes off his clothes for the camera while, on the soundtrack, we hear him telling of a similar incident. This segment parallels so closely the kinds of things Andy Warhol was doing ten years earlier, in short works such as *Bike Boy* and *Blow Job*, that it's impossible not to compare McDowell unfavorably with Warhol in this instance. *Ronnie* presents us with a nice body to look at, but there's no wit involved, and the film just isn't very interesting.

There are lots more nice bodies in the next short, *Nudes: A Sketchbook*, and Mike and Hugo are the men to watch for. The women nudes are given surprisingly short shrift. We do hear McDowell's musty film relics serve mainly to whet our appetite for something newer and more modern from this local director.



the "Ave Maria" as one woman expiring breaths, and this is a nice lyrical moment, but, by and large, we are reminded of a certain camp style of five and six years ago (largely founded, in fact, by Warhol), wherein the male bodies are lasciviously admired by the camera in slow, lingering detail, and the women are shown nude only briefly, then expected to act as comedy foils. This was the homosexual style of an earlier era.

McDowell's work as collected here is not precisely misogynistic. He coaxes wonderful performances from Ainslie Pryor and from Marion Eaton, who stars in the final, truncated epic, *Thundercrack*, a spoof of *The Old Dark House* type of mystery. We see only bits of this longer film here, and the cutting works against it. Eaton, ostensibly a real woman, is basically playing a drag queen. In a word, she is a mess, but she has a fake-historical way with bad dialogue that is amusing. The upshot of the storyline is that she uses cucumbers for sex and keeps her husband's brain in a pickle jar in the cellar.

McDowell is definitely a filmmaker to watch, although these musty relics from the past serve mainly to whet our appetite for something newer, more modern work. Watching naked bodies is always fun, but the *L.A. Show* suggests that this local director may have the talent and the power to begin to produce some really memorable movies.

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DANCE

The Intangible Cultural Property of Japan

MANZO NUMURA MEMORIAL PROGRAM.
Herbst Theatre, San Francisco.
July 18-19, 1980.

by Renee Renouf

Classical drama is usually in no hurry to get somewhere, particularly if it is Asian. Certainly for *kyogen*, classical Japanese comedy, and *noh*, the classical Japanese tragedy, this is very much a truism. These two forms equal the Greek tradition for profundity and clarity of human emotion. The Japanese choose fragments for their theme and they can float in time and space with spirits dislocated from death different physical locations. Their characters, particularly in *kyogen*, need not be noble. Greek tragedy usually requires royal or noble characters as principals and a larger theme. A lot of Greek comedy is a mixture of political aspirations and parodies of godly interference. *Kyogen* seems thematically centered on some form of domesticity.

The Nomura family of *Kyogen* and *Noh* actors came to the Bay Area for three performances and one lecture-demonstration the week of July 17-19, 1980, honoring the third anniversary of the death of Manzo Nomura, designated by the Japanese government as a Living National Treasure. Of the four sons of Manzo here on this trip and one grandson, three are designated as Intangible Cultural Property of Japan. The somewhat quaint term at least conveys a governmental appreciation of the individual artists who convey a familial heritage of many generations of theatrical endeavor. (The local program arrangements were made by Yuriko Doi Walker, herself a student of Mansaku Nomura, the number two son and a *kyogen* exponent. It is phenomenal that *kyogen* is taught outside a family as well as taught to a woman, Yuriko Doi Walker and her fellow student, Don Kenny, who resides in Japan and has an English-speaking troupe of his own, are amazing in their efforts to spread the quality of the art. Their teacher, Mansaku, started his stage appearances at age three, indicating why it is difficult for a non-

family member to master *kyogen* and nearly impossible for a non-Japanese. Fukuro Yamabushi, or Old Mountain-Priest, concerns a brother who asks a mountain priest to be exorcised of the spirit which his younger brother seems to have acquired. The mountain priest, or Yamabushi, agrees, believing himself to possess occult power. Unfortunately, for all the prayers of the priest, first the brother and then the priest himself become infected with the owl's spirit.

Boshihari, or Tied to a Pole, relates the antics of two servants who are tied up with the quick-wittedness of their master, seeking to keep them from his sake in the cellar. But both, one whose hands are tied to a pole, the source of the plays title, and the other who has his bound behind his back, manage first to smell and then to imbibe the sake, drinking themselves into a happy stupor and mistaking the reflection of their master for his ghost.

What raucous, simple laughter a

kyogen actor can produce! They are the epitome of the little boy in Anderson's "Emperor's New Clothes." And what a superb example they provide in the economy of gesture which traditional Japan has raised to such a high art in the tea ceremony. What makes the Nomura family so wonderful is the absolute comfort with which they enter the vigorous tradition of classical comedy. Trained from childhood, their skill is a seamless web and the matter-of-factness of the ultimate professional. It also is the casual quality of an ambience breathed in as a natural environment in which to inhabit.

The colors of the traditional Japanese male costume defy conventional Western taste, but manage to be lively without being loud. Checks, ombre patterns and circular designs can be found within one costume, along with a tab which looks like a much-refined version of a native's G string, complete with tab design, bamboo leaves for the priest, circles for the brothers. The priest's white pom-poms, tiny hat and the voluminous over garments make one realize what the Japanese imagination has done to render tolerable some of the more rigorous aspects of traditional society. It regularizes and legitimizes the male animal's peacock capacities, cloaking the austerities of ritual with a collectively-approved form of eye, and to assist the lesser elements of society in avoiding more blatant forms of vulgar ostentation.

Like other Japanese theatre forms, *kyogen* provides many forms of aesthetic appreciation; tonal delivery, sartorial splendor, and controlled

movement with its exposition of emotion. It also conveys an extraordinary layering, particularly when one of Manzo's sons assumes the role played by Manzo and so identified with him. Shiro Nomura's rendition of *Utoh* is a lengthy part of a *Noh* drama and deals with the personal pain of a hunter who has been a highly-proficient killer of birds. The costume with its wild, shaggy wig of black hair, the drawn mask which registers emotion with changing light and position of the head, is both austere and exotic. Its apron of feathers is a perfect symbol of the character's occupation. One small staff, slender and frail, and a fan which is opened and simply flourished and closed at the end are all the props, except for a blackened hat, which is taken away by a stagehand. In a demonstration Yuriko Doi Walker indicated that in *noh* seventy per cent of the drama is expressed, thirty per cent retained within the actor. This is hardly daily fare for theatre goers, in Japan or the United States. I can assure you it is as close as one can achieve to the alpha state in drama as anything you'll ever see.

Fortunately for us, the sons of Manzo seem to be approaching their acting prime. We can, therefore, anticipate future tours of the Nomura family. Mansaku indicated through a translator that Japan is noted for being able to retain a balance between the very new and the most traditional. That's lucky for us, because *kyogen* is something to refine and gladden the theatre-goers taste, and to enjoy and nestle into like a loving, intimate family picnic.



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THEATRE

New play by Pulitzer Prize winner Sam Shephard

Not Enough Magic in True West

by Neil Obst, Jr.



True West gambles with our imagination and leaves it cheated

It may amount to near sacrilege, but I must suggest that Sam Shephard, Robert Woodruff and John Lion, the Blessed Trinity of established San Francisco theater, may have erred in their most recent creative act. I found in Shephard's new work, now premiering as the Magic Theatre's final effort of the 1979-80 season, not enough to venerate. To vary some of the play's terms, *True West* gambles with our imagination and leaves it cheated.

Although it was evident that the playwright and director Woodruff were after some laughs, I failed to see what the press night audience found so thigh-slappingly funny. Perhaps this overreaction was due to their relief at recognizing early on that Shephard, in a significant shift of dramatic means, was going to spare them any further grisly developments in the Dust Bowl Gothic family saga that has been a past concern, even if he did win a Pulitzer for one of its installments.

There are no slaughtered lambs or disoriented babies in *True West*. Neither is there a saxophone or a percussion instrument on the scene to lure us into altered states, nor are there any lengthy solo flights of language. Frankly, I miss these elements that reverberated so effectively in Shephard's earlier plays.

In place of these *True West* employs the sound of crickets between nearly all of nine scenes, and a little bit of Hank Williams between the two acts. These devices seem merely mechanical substitutions for an otherwise frustrating lack of tension in the play's attenuated action. The details of the clash between brothers caught up in a bitter power struggle proceeds along a single, rarely relieved plot line.

Austin, the younger, is a writer who has temporarily ventured from the sanctuary of his own family nest in the north to his mother's house in Southern California in order to complete the outline for a screenplay to sell to a Hollywood TV-movie mogul. Austin's concentration as well as his prospects for success in Movieland are shattered, however, by the unexpected arrival of his vagrant and hostile brother.

Lee lurches in from the desert, where for the last several months he's been doddling a female botanist and nurturing his pit bull. Austin is not so much interested in visiting Mom, who is vacationing in Alaska anyway, as he is in casing the neighborhood so that he might better perform the community service he ordinarily provides, which is relieving folks of their household possessions.

•On the surface, these antagonists seem vastly different people. But as a

result of Lee's machinations a reversal ensues which finds each trying his hand at the other's occupation. More significantly, we discover that these two are essentially the same. Although up to now each has employed his own resources in individual efforts to find a measure of life-supporting authenticity to give focus to his life, they are at heart fellow anarchists. If threatened, both are willing to employ any means—thievery, blackmail, desertion of family or social responsibility, even attempted murder—to win out in the universal struggle to prove who's on top in this dog-eat-dog contest.

This is a provocative dilemma, but there are too many elements in Woodruff's direction that fail to temper this grim situation with comedy or to make it theatrically convincing. The "True" of Shephard's title suggests multiple ironies, but the choice that seems to provide the key to the directorial design is realism. If this is the case, then Woodruff is guilty of some grievous inattention to consistent detail.

The largest problem is with the one-unit set that so reduces the available performance space that the actors look like giants squeezed into a doll house. The minutely detailed, monotonous set creates additional problems. If artificial plants belong in Mom's kitchen, why are they made to appear dead? Do they suffer from the same neglect as the real ones? It is also difficult to accept the ridiculously small breakfast table that a writer might consider using as an adequate work space.

We must also ponder how, not four or five, but nearly a dozen electric toasters might conceivably be plugged in to operate simultaneously in this cozy bungalow kitchen, unless there is an industrial generator backed up to the rear of it. And are we not to wonder how so many of these appliances actually got there, since their appearance seems to be the result of only one short night's raid on a suburban neighborhood? These phenomena, on a funny night gas, but the aggressive literalness of the setting cheapens the laugh and undermines any further impact.

The performances also often operate against each other. This could conceivably be the result, however, of the actors' vengeance for the notoriously stingy salary John Lion pays them at the Magic and for his failure to include their biographies in the program along with his own.

Casting Peter Coyote, a former member of the California Council of the Arts, as Austin may have been politically astute, but this performer seems unable to invest the character with sufficient reason to trust him or to grant him sympathy when it is called for. He is more convincing when he can rely more comfortably upon aggressive instincts. His most characteristic hand-on-hip posture, even in moments of agitation, frequently disrupts the numerous moments he reverts to it. He could find more variety of means to depict frustration than running his fingers through his hair.

Jim Haynie provides a supercharged performance as Lee, demonstrating that through considerable experience he has become a virtuoso of the country-western mode, as well as an expert one-man demolition derby. It may be sufficient reason to see *True West* to watch him leave the stage looking like the aftermath of an explosion in a Montgomery Ward houseware department. Haynie has several fine moments, particularly a very funny attempt to track down one Mellie Ferguson through a Bakersfield telephone operator. His enormous energy seems tapped too soon, however, especially juxtaposed with Coyote's Act I casualness.

Hollywoo producer types have hardly fared well in Shephard's previous treatments of them. They have been oily, lizard-like creatures, about as charming and altruistic as anacondas. The slaphappy glow of Tom Dahlgren's portrayal of Saul Zimmer is far from this mark, although Dahlgren does communicate the vacuousness it would demand of Saul to be taken in by Lee's treachery.

As interpreted by Carol McElheney, the brief appearance of Mom seems merely perfunctory. McElheney surveys the scene as though sleepwalking and thus fails to give us much more than an inanimate footnote to what may be one of Shephard's most illustrious contributions to the American stage: his devastating portraits of motherhood.


Despite these reservations, there are compelling motives to see *True West*. Its sobering revelations of the evils that destroy interpersonal relations, just as they corrupt artistic values and desecrate the moral and physical landscape, are important reminders of a deepening malaise in the contemporary spirit. It seems to me, however, that these ominous suggestions need more careful means to support them than the kind of laughing matter this inaugural production attempts to make of them.

The play continues in Building D at San Francisco's Fort Mason Center through August 10. Call 885-9928 for reservations.

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Lesbian Art in the City

by Paris Poirier

If a fascination with visual variety motivates you to attend local art exhibits, you'll be delighted during your tour of "One or Two Things I Know About Her—Bay Area Lesbian Artists Exhibiting," running through July 27 at The Goodman Building. A full range of genre, technique and subject matter is displayed at this show, and its coordinators have—with apparent instinct—designed the gallery layout in a style underscoring the richness of artistic range that a small community can spawn.

The show was conceived, initially, by Linda Lorraine, who developed its major promotional efforts with G.A.L.A. (Great American Lesbian Art Show). Lorraine attracted other artists to the project by posting notices in as many Bay Area women's bars and establishments as she could.

After formulating the concept, came the idea to use The Goodman Building—in which some of the featured artists live—to house the exhibit. Next undertaking a major bulk mailing of flyers to art galleries, political organizations and personal friends. (By this time the number of contributing artists had swelled above twenty.)

The hard work paid off. More than two hundred showed up at the show's opening, and the artists have been pleased with viewer turnout throughout the month. Special dramatic, dance and multimedia performances have complemented the exhibit on weekends.

Space requirements limit a just treatment of all artists appearing in the show. Here, then, are a few representative highlights.

Interesting dream movements emanate from Anahid's acrylics on canvas works, with a nice merge of fire/liquid "fleshmelt" imagery coming through in her "Fire Spirit—The Coming of the Dawn."

Winner to the "squeezing the most fun from watercolor prize" goes to Donna Ferstermaker for her "Lil Red."

Lisa Falls' still lifes are highly controlled: her oil, "Lula's 21st Birthday" is exceptional in this vein.

Dramatic use of color is shown in Rosalie Ann Cassell's "Winter Howl" with its eerie purples stirred with blue. Her image of an angular nuclear plant spiraling down to fission lumps is moving in "Meltdown."

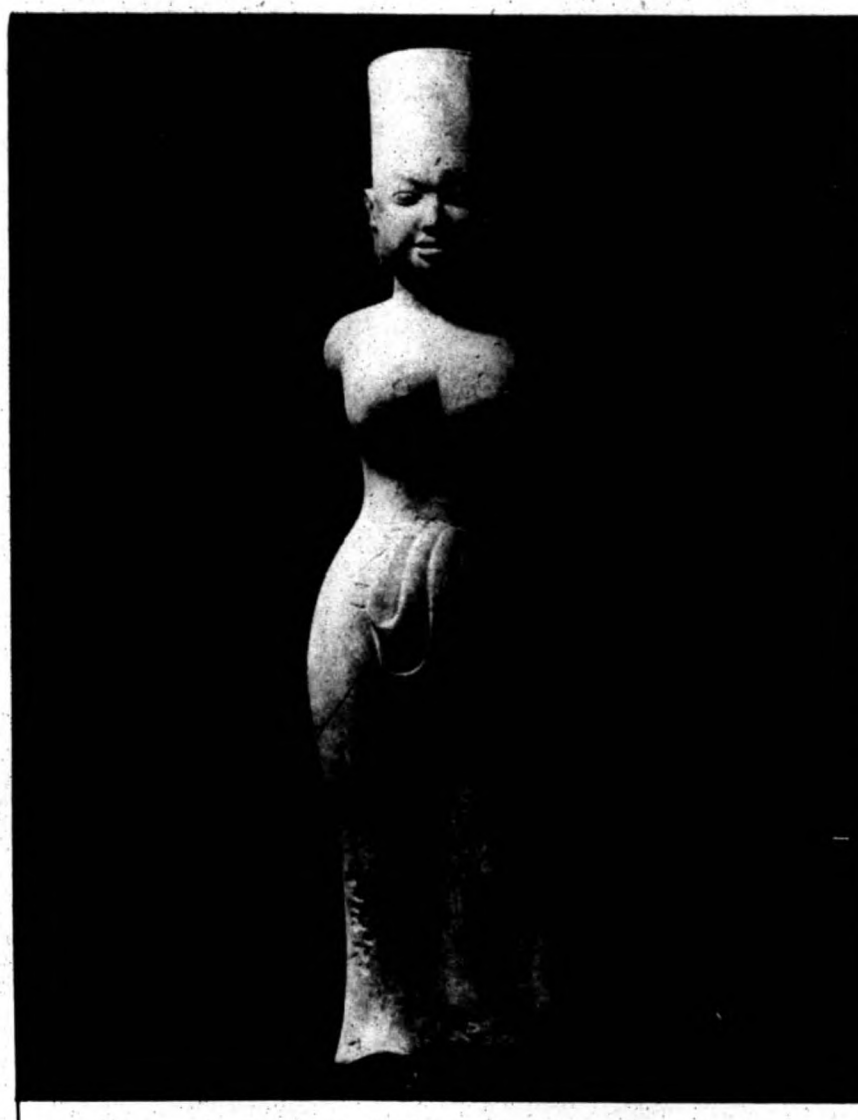
In terms of state-of-the-art technique, Deborah Yaffe does a fine job with "Pink Sac" and "Jewel."

Roberta Dill's untitled photograph of a nude literally falling against green is exceptional in its dimensional quality. Laurie White nicely managed to merge images of nature with inner physical female dimensions in her oils. Her etchings "The Rising of Astounded Souls" and "Black Lake Unicorn," are fairly tale delicate and complex.

Irene Cutler's untitled color photos carefully capture emotional lightness—particularly in facial expressions playing against moody lighting and color contrasts.

Maria E. Gonzalez gives the exhibit a clever dose of mixed media pieces with her "Extras I, II and III."

I'll say it again; the above descriptions serve as a mere example. Catch the show and enjoy the real elements.



Sandstone Sculpture from Cambodia
"Treasures from the Rietberg Museum" of Zurich, Switzerland, an outstanding collection of 66 art objects from China, Japan, India, and Southeast Asia, opens July 28 at the Asian Art Museum of San Francisco in Golden Gate Park. The exhibition remains through Sept. 28.

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BOOKS

Jack Oakie's *Double Takes*. by Jack Oakie, 214 pp. illus. \$10.95. 1980 San Francisco, Strawberry Hill Press.

My only real memory of Jack Oakie in movies was the wartime feature *Something to Shout About*, but what he represents in motion history is an ambience I grew up with, even in my country setting. And for "Down Memory Lane" and the palmy, innocent, egocentric days of being a Hollywood "star," *Double Takes* is a primer.

The book doesn't really have any logical sequence, but you don't expect a star's reminiscences to be logical, do you? Nor did you ever really expect a star to stick to a script when he's responsible for its format? Well, hardly.

So what you start with is a shaming example of Oakie's mother's precision, and then you wend your way through the foibles and exploitations of actors in "The Good Old Days," guided by an energetic unflappable pro with an excellent instinct of being where the action is. You journey through Jack Oakie's career in a variety of cars known to the stars of the day, including Gary Cooper's and Clara Bow's, and are taken in for dinner and parties at the homes of the likes of Bow and Zazu Pitts. The practical jokes are rampant and the sense of good fun and no expense spared for an excellent laugh is equally runaway.

The pictures are enough to entice you into dreams of nostalgia. Some of the movies, like *Little Old New York*, were part of the weekly fascination of the old Life magazine I used to thumb through, a part of the world "out there"

so distant from my country existence. The glamor of Carole Lombard reminded me of the movie star fantasies all of us had in junior high school, just as World War II was changing whackiness and happy-time pranks to the era of successful cocky top-of-the-world exploits.

Dotted through the book are letters of reminiscence. Budd Schulberg's letter reminded me of the sister of a starlet I knew when I went to college. The sister was signed and groomed for stardom along with Arlene Dahl. Somewhere along the line, the girl got mixed up with a Hollywood type who came in along about the late 'Thirties. The starlet wound up dead. But this "other" side of Hollywood is missing in *Double Takes*, for Jack Oakie had the knack of extracting the best, and being in the swim early enough and being busy enough never to have to linger near the human eddies of Sunset Boulevard or Hollywood and Vine.

Film buffs should love this book. For those who revere Charley Chaplin, Oakie's observations on the set of *The Great Dictator* alone are worth the price of the book.

The aura is minted authentically and Oakie comes across as a man with the extraordinary good sense to have had two canny women in his life, his mother and his wife Vickie.

It is difficult to convey to anyone born after 1940 just what a "feel" for the times Oakie conveys, before California was overrun by the post-war boom and they started digging up the orange groves east and south of Los Angeles. But Oakie does exactly that. With his knowledge of the movie scene, *Double Takes* is a remarkably happy social document to come out of tinsel town. I think it also may very well be an enduring one.



Merry Wives with Friend Falstaff
The Berkeley Shakespeare Festival opened its 1980 season with *The Merry Wives of Windsor*, a wild romp with Falstaff and his boisterous tavern friends. The Festival continued through September with *The Tempest* (Aug. 6-31) and *King Lear* (September 3-28).

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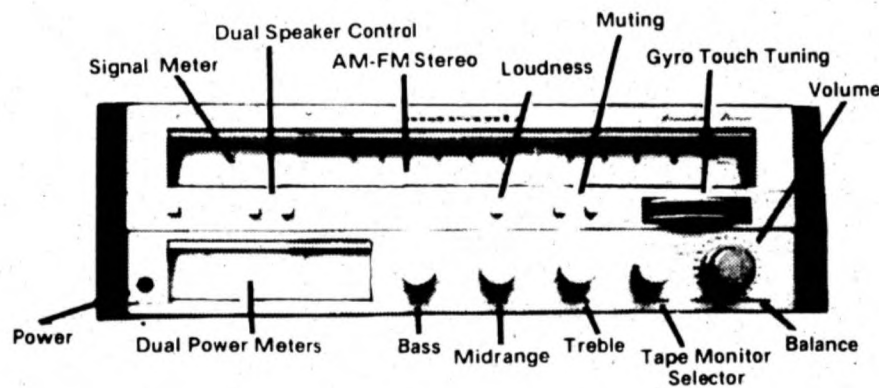
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