

# Pia Zadora!

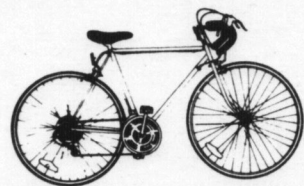


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VOL. XIII NO. 12 MARCH 24, 1983

## BULLETIN AB1 Out of Committee

At press time it was reported from Sacramento by Art Agnos' aide Cleve Jones that AB1 had successfully made it through the Assembly's Ways and Means Committee.

The vote, taken at 9:30 AM March 16 was 12 to 6 in favor of the Gay rights measure. Debate on the bill lasted 45 minutes, and its passage is a historic victory.

The bill is now assured of a full Assembly vote and Agnos is optimistic says Jones. "The bill is gaining momentum," was the San Francisco legislator's appraisal.

The bill passed in the Labor and Employment Committee February 22 on a 7 to 5 vote.

## Recallmania

## CBS NEWS Back in Town

### Gay Smear Feared

by George Mendenhall

CBS NEWS, with a highly questionable record of reporting the Gay community, is currently taping a segment here on the attempt to recall Mayor Dianne Feinstein. The Gay community is being included, although the segment's producer, Norman Gorin, insists that it will not be "Queers and Commies Against the Mayor" when it is aired on April 24. The date is significant — two days before the election.

Many local Gay people have been disturbed over earlier CBS NEWS efforts — a 1977 piece on Boy Prostitution, a 1981 special on Gay Power/Gay Politics, and a recent show on the Coors beer boycott (in which Gay people were edited out).

What is the latest CBS NEWS attempt to be about and how will it be edited later in New York? Bay Area Reporter talked with the segment's producer, Norman Gorin:

When asked if the current filming would end with us as a segment about "queers and commies against the mayor," the producer was clearly disturbed. "I would not want to characterize what we are doing in any way," he emphasized. "We haven't finished our interviewing so we do not know what the ultimate piece will be." The aim, he stressed, is to do a segment on the wide variety of people favoring the recall.

This reporter learned that most of the Gay people contacted at press time were Gay people who favor the recall. Gorin was asked if anti-recall Gay people would also be taped. He replied, "We are going to do that. We know the Gay community is not united on this issue. We have limited time, however, and this is not just about Gays. We are aware that there are various factions in the Gay community."

Gorin emphasized that the aired segment will be about "the phenomenon of the recall attempt itself. There are various factions in this community that are dissatisfied with the mayor and some who feel that she is doing a good job. It is unique that there is a recall attempt at all — that this is within the range of possibilities here. In most of the country this would be unheard of."

Is Gorin having any difficulty getting interviews from Gay people who remember the CBS

(Continued on page 4)

## Gays Meet with Public Defenders

### Differences on How to Defend the Murderers of Gays Aired

by Wayne April

Supervisor Harry Britt called a meeting with the Public Defender's office and representatives of various Gay organizations last week in an effort to clear up misunderstandings that have arisen over the way that office is defending murderers of Gay men. The meeting lasted a little over an hour, and by the time it was done, only one thing was clear — the public defenders have a lot to learn about Gay victimization.

The events that sparked the meeting to begin with were news stories in the media about how an increasing number of admitted murderers of Gay men were getting off the hook by pleading rape or self-defense. In some cases it wasn't even rape, it was

simply "sexual advances."

Last summer the Public Defender's office convinced a jury that their client, Andrew Toney, had acted in self-defense when he stabbed Alfred Slewzewski 21 times in the face, throat, and

(Continued on page 2)



Sonoma County activists — like their fellows in San Francisco — met to discuss the "not guilty" verdict of a killer of a Gay man defended by county Public Defender. (Photo: Rink)

## Woman In Drag Robs Atlas

A young black woman disguised as a man, a disguise that included a fake mustache that witnesses said was peeling off, robbed the Atlas Savings & Loan branch on 18th Street March 15. She ran out with "a small amount of money," leaving her mustache behind, according to branch manager Wally Muir.

Muir said the woman stood in line with other customers until her turn came up and then robbed a single teller station. She was wise to the red dye money plant, because she wouldn't accept it, according to Muir. "She

knew a lot, she was a professional," he said.

The FBI said they have some suspects and will be showing pictures to witnesses for identification. Muir said there was no security guard on duty at the branch, but there will be tighter security at the new branch office on Castro Street, which is due to begin construction in April.

This is the third time Atlas has been robbed since it opened in November 1981. The other two robberies were at the main office on Market Street.

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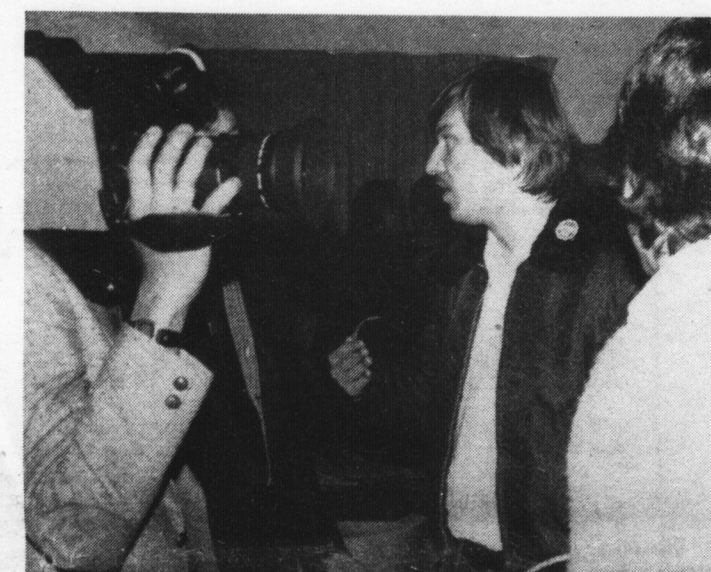
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CBS-TV News will do a "60 Minutes" segment on the recall. Here former Stonewall head Gerry Parker talks to CBS crew on an earlier Coors story. The guessing game this week was who would and who wouldn't talk to CBS. (Photo: Rink)

## Domestic Partners Bill Travels A Bumpy Road

### Will It Be Re-Introduced or Won't It? Britt Rejects Mayor's Memo

by George Mendenhall

There is continuing confusion as to when or if Supervisor Harry Britt's new version of "domestic partners" legislation will be re-introduced in the Board of Supervisors. These are the latest developments:

- Supervisor John Molinari assured the Harvey Milk Gay Democratic Club on February 22 that "I have scheduled a hearing on it before my Civil Service committee on April 5. I could have postponed that hearing until after the recall election (April 26) but I am not going to do that because this is important legislation."

- Molinari said last week, through his aide, that he would present the four Britt ordinances on April 5 — if Britt approved.
- Britt aide Dana Van Gorder said that nothing would be done after his boss and Mayor Dianne Feinstein, who vetoed the original legislation, meet. An earlier proposed meeting was postponed and there is no new meeting scheduled.

- Feinstein told the Executive Committee of the Alice B. Toklas Democratic Club two weeks ago that she would be appointing a Task Force composed of Gay representatives and her staff in an attempt to draft possible legislation that she

could accept.

Vice Mayor Hadley Roth states that he has been too busy lately to recommend appointments to the Task Force for the mayor but assures that this will be done soon. Randy Stallings, Toklas president, believes that the appointments will be from a broad spectrum of the Lesbian/Gay community — with no political clubs excluded. However, the Toklas club is still participating in the mayor's Lesbian/Gay advisory meetings (Milk withdrew) and opposes the mayor's recall (Milk endorsed the recall).

- In fulfilling her pledges to implement parts of the legislation on February 17 Mayor Feinstein issued an official memorandum reiterating city policy on bereavement leave. The mayor wrote: "The existence of a close relationship, be it heterosexual or homosexual, or any other circumstance for which two individuals live together is a valid reason for a city employee to take bereavement leave."

(Continued on page 2)



## CBS NEWS Back in Town



Last weekend Gay opponents of Dianne Feinstein's recall signed up 680 applicants for absentee ballots on Saturday and 400 more on Sunday. The question: Would their labor find it way into CBS's "60 Minutes"? (Photo: Rink)

NEWS program on Gay Power/Gay Politics? Gorin responded, "I hope we are not going to be tied to that program. Yes, some people would not permit us to tape them because of that. Some have been so apprehensive that they will not talk with us."

Taping was done for two hours last Saturday at 18th and Castro Streets. "We did that," he explained, "to show that the Gay community is divided — for and against the recall. People were talking in front of one solicita-

You have to realize that this is not a 'Gay' story but is about the recall itself. Many non-Gay people are being taped." Gorin states that while he is the producer, others at CBS NEWS may be also involved in the editing.

Will the mayor appear on the program? "Yes, she was taped this week. She is a feisty lady and she defended herself. She gave us her best shot."

Hadley Roth, Vice Mayor, told this reporter that there were discussions whether it was wise for the mayor to participate. He said there was apprehension but the mayor decided to go ahead with the taping.

### CBS EDITORIALS

There is repeated criticism from some Gay activists that CBS NEWS is actually doing CBS editorials disguised as news. Three incidents involving its coverage of Gay-related stories are given as examples:

**Boy Prostitution:** In 1977 a "60 Minutes" crew filmed young male prostitutes along Santa Monica Boulevard in Los Angeles. L.A. Gay activists were assured that interviews with them would be "fairly presented" on the program but the actual aired segment was of one boy who claimed that he "makes \$300 a night" selling his body. The interviewed activists came off as supporting prostitution.

tion table about supporting the mayor while across the street another table had people opposed to her. We taped both. We are trying to show that the Gay community is divided on this issue."

### EDITING FOOTAGE

What will actually happen in the editing process? Gorin urged that he would look over all of the footage and select from it "that which is interesting and appropriate, that which tells the story."

L.A. Gay activist Morris Kight says that local Gay people feel that they were "badly used" by CBS NEWS and called the segment "very distorted." One question asked a Gay leader on the program was "What about Governor Brown? Is he Gay too?"

**Gay Power/Gay Politics:** Several local Gay leaders who were used on a 1981 one-hour special will not participate in the current taping because of the editing of that program. When it was aired, activist Randy Alfred filed charges against CBS for deliberately distorting and sensationalizing on the Gay life in San Francisco before a national news association. The association agreed with the charges and CBS was publicly attacked by the group. In the program itself Mayor Feinstein appeared to be endorsing sado-masochism, which was given considerable time on the air. Bits and pieces of Gay leaders' interviews were used to distort their views.

**Coors Boycott:** This year a "60 Minutes" crew filmed several San Francisco Gay activists in a full-day session. They were told that their views about Gay participation in the boycott of Coors beer would be on the aired segment. Instead, almost all of the "60 Minutes" program defended Coors and concentrated on how maligned the Coors family was by the Gays. Not one minute of the San Francisco discussion with local Gay leaders

was included. Howard Wallace, the Coors boycott organizer, was angry as he related. "They cut us all out, including interviews they did with Coors strikers in Colorado." The "60 Minutes" segment is now being shown across the country by Coors to promote its argument against the boycott.

### GAY INTERVIEWS

The interviews appear to be thus far of Gay males; would Lesbians also be taped? Gorin said, "I honestly do not know."

Two Gay men being taped are Dr. Tim Wolfred, representing the pro-recall Milk Democrats, and Randy Stallings, president of the Toklas Democrats. Both said they are very apprehensive about cooperating with CBS but, as Wolfred put it, "They are going to talk with some people, so we might as well give them our best shot." Wolfred was also selected to represent Citizens for a New Mayor by members Paul Boneberg, president of the Stonewall Democrats, and Carole Migden, president of Milk; although Wolfred is not a Citizens member.

Stallings barred the "60 Minutes" crew from taping the recent Toklas Democrats meeting in which the recall was opposed by the group. He had told the CBS NEWS people that the handling of Gay-related material in the past had been a negative experience. However, he later agreed to be taped himself.

Wolfred said that his taping session was "a good interview. There was no witch-hunting. They dealt with the reasons for the recall with fair and balanced questions." He added, "They said they would be fair," but he indicated that anything could happen later in the editing room in New York.

Gerry Parker, a past president of the Stonewall Democrats who supports the recall effort, had a different view. He called for Gay people not to cooperate with the CBS NEWS tapings. Parker said, "Until such time that CBS NEWS changes its reporting and begins to honestly portray Lesbians and Gay men, we should refuse to be interviewed by CBS. This could be an organizing tool to radically change their national news policy as it affects our community." All the same, Stonewall's current president, Paul Boneberg, was interviewed last week and Parker's name surfaced as another possible "60 Minutes" source. ■

G. Mendenhall

### New Chair for LA Group

Dottie Wine has been elected as the new chair of Whitman-Brooks, a co-sexual organization whose purpose is to promote the development of a positive Lesbian and Gay identity. In a recent board retreat, Wine, an active member for over three and a half years, was selected to fill this position. Outgoing chair, Michael Gallup, one of the founders, held the position for the past five years.

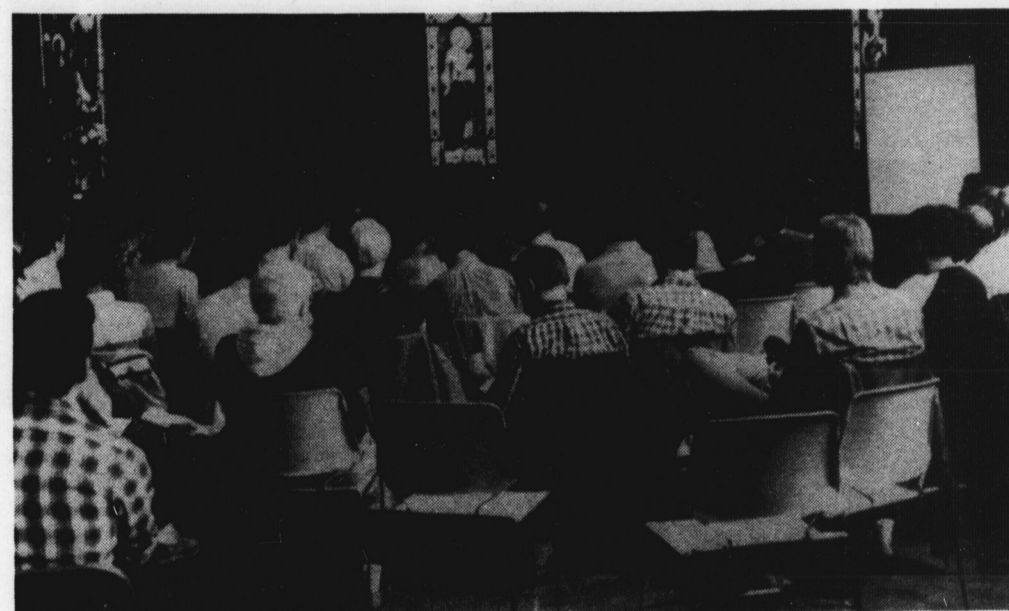
Along with Wine's selection as chair, Alan Webb and Ron Katsky were retained as chief financial officer and secretary of the organization, respectively. Other board members are Ivy Bottini, Barbara Brandt, Peggy Dawson, Don Ferguson, Anita Gates, Kahau Morrison and Marc Rosenberg.

The new mailing address for Whitman-Brooks is: P.O. Box 60029, Los Angeles, CA 90060

For further inquiries on Whitman-Brooks' conferences, weekly rap programs, monthly social or educational events, or any other general information, please send them to the new address, or call (213) 657-8282 or (714) 995-4337. ■

## Supes Seek Additional AIDS Funding

Researchers urged to present projects



Growing concern over AIDS brings Gay men together in forums, health classes, political clubs. This week Harvey Milk Demos held a panel on the surging epidemic. (Photo: Rink)

Supervisors John Molinari and Harry Britt have announced that they are encouraging all organizations providing services to meet the current AIDS epidemic to submit proposals detailing current funding needs. Britt and Molinari will ask the City, as well as State and Federal governments, to consider funding of those proposals.

Molinari stated that "The AIDS epidemic is one of the most serious public health problems ever to hit San Francisco. The city has an absolute obligation to respond with all the resources at its disposal to see that AIDS patients are cared for and this threat is ended. Many people in the community are doing great work on AIDS. Now the city's spending to support their efforts should be increased, because the number of people being hit with the disease is increasing rapidly. Supervisor Britt and I are asking all organizations dealing with AIDS to submit proposals outlining their funding needs. We will do everything possible to obtain city money for the highest priority proposals, and will make them available to Congressman Phil Burton and Assemblyman Art Agnos to help them in their efforts to get financial support."

The Board of Supervisors, at Britt's request, approved \$180,000 in funding this fiscal year for AIDS programs, and is committed to spending \$270,000 next year. "The sharp increase in numbers of people with AIDS diseases, the increased need of the community for information about ways to respond to avoid risk, and the development of research plans demand this effort to get more money," said Britt. "The longer we wait, the more people we will see affected by this disease."

Britt encouraged all AIDS service providers, public and private, as well as researchers, to contact his office to discuss guidelines for their funding proposals. "I know that researchers have been reluctant to approach the city for funding because we have not funded research projects in the past. But in spite of Phil Burton's efforts to see money handed down for those efforts, even money that has been appropriated, the federal bureaucracy has been slow in responding. The city has to make money available for research that will otherwise go unfunded, or our problems will worsen. We cannot shirk any responsibility to help with AIDS. The problem is just too big. ■

## Coors Attorney Insists 'Solidarity is Protected'

by George Mendenhall

The American Civil Liberties Union and the Joseph Coors Company have entered into an agreement whereby all information that may be obtained from a local Gay group, Solidarity, will be kept confidential. Robert Zelatel told this reporter, "We volunteered the protective order to accommodate the privacy interests of Solidarity."

Coors is attempting to obtain the names and records of Solidarity. Zelatel said this is being done "because we were unable to obtain this information from other sources." He said the company needs to know "who the people were who were trying to prevent Coors from participating in the KQED-TV auction in 1981 and who were involved in other boycott activities."

The company has sued Solidarity. It alleges the group threatened violence if KQED-TV did not halt a proposed Coors Day at the auction. The day was canceled. KQED-TV officials have stated that the Solidarity spokesperson, How-

ard Wallace, did not threaten violence. Wallace is also being sued and is being defended by AFL-CIO attorneys.

Attorney Zelatel expressed dissatisfaction with a recent article in this newspaper which explained the Coors/Solidarity issue and the continuing boycott of Coors beer by the Gay community.

The major issue today behind the Gay boycott is the support of the anti-Gay political Right by the Coors family members who are the major voting stockholders of the company. Currently there are 16 Bay Area Gay bars — out of 200 — that serve Coors beer. ■

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## CUAV

### CUAV Gets Involved in Haight Street Rapes

by Randy Schell & Stef Mattfeld

On Wednesday, March 9, the *San Francisco Chronicle* reported that 19 women were assaulted in the Panhandle region. This assault trend took place in a two-week period. Several of the women were raped. Reports state that these assaults took place during daylight hours and at night. The major trend reported that there was probably one assailant, and he was armed with a large knife.

CUAV was contacted by a concerned resident of the Haight area who read the *Chronicle* story. Because of the call and the continued reports coming out of the Haight, CUAV contacted San Francisco Women Against Rape (SF-WAR). A strategy was formed and CUAV called a press conference. The press conference concentrated on defense strategies and how the whistle (the world's smallest, most effective public alarm system money can

organizing a person, street or neighborhood to themselves.

Since our last column, the phones have been ringing with both the survivors and the witnesses to the continued problems on the 24 Divisadero. Currently, CUAV is gathering testimonies from the reportees as a package to be presented to members of the criminal justice system. If you have been a victim or a witness to violence on the 24 Divisadero, please contact our office at once. Write down your experiences with time and dates and give this information to CUAV. To underline the continued anti-Gay violence on the 24 Divisadero, we now present Quick Hits.

#### QUICK HITS

24 Divisadero: Two men boarded the 24 Divisadero at Castro Street. They sat down in

people off and the survivor found himself practically alone on the bus. The assailants, still laughing and yelling, began taunting the survivor: "Hey, buddy, are you a fag?" "Fucking sick faggot." The survivor turned around, checking the proximity of the assailants and quickly glanced to the driver of the bus, who was watching through his mirror. One of the assailants threw a newspaper, hitting the victim in the back of the head. Fearing that the incident was totally out of hand, the victim turned back to again check out the assailants. All of a sudden, a soft drink can was thrown at the victim. It hit him in the head. The bus reached Mission Street and the victim quickly disembarked. The driver of the bus continued on his way, carrying the assailants to their unknown destination.

24 Divisadero: This report on the 24 Divisadero consists of three separate reports. It is from a witness who is a well-known community activist. For purposes of clarity and space, we concentrate on the second incident. The witness observed the victim brushing the foot of the assailant, who responded with a fist to the face and a barrage of



CUAV's Randy Schell and Diana Christensen are ever on hand to take reports on violence and offer assistance to Gay victims. (Photo: Rink)

buy) could deter a potential assailant. CUAV stressed that since some of the women had been attacked in doorways and on the street, a whistle could have been an effective alarm to notify passersby that an assault was taking place. The press conference was well-attended and television stations carried the message at the 6:00 p.m. broadcast. Additionally, the *Chronicle* carried a story the following day and reported the whistle campaign was underway in the Haight neighborhood. Some women who were Haight residents and some from CUAV went into the Haight area and convinced merchants to sell whistles as part of the campaign. Five merchants responded favorably and are now selling whistles and distributing CUAV's emergency cards. CUAV and SF-WAR members then posted the Haight neighborhood with rape alerts. SF-WAR and CUAV contacted the Urban High School, Haight Street Switchboard, and the Free Clinic about the Haight assaults.

Presently, both CUAV and SF-WAR are planning a neighborhood meeting to develop further strategies for self-defense and education. CUAV and the Haight Street Switchboard are now taking phone calls with information on victim's services, self-defense classes, street safety precautions and where one can purchase a whistle.

Once again, we alert you to carry a whistle. Have your house keys ready at hand and carry a phony wallet when walking on the street. If you are attacked or if you are a witness to an attack — call CUAV. In addition to the victim services, we can also provide the kind of assistance in

the middle of the bus. A man sitting behind the survivors of this incident was talking loudly about "faggots" in San Francisco. One of the survivors who had ignored the taunting of the assailant, got up and accidentally brushed the arm of the assailant. The assailant began yelling "you fucking faggot." The survivors continued to the door of the bus, still ignoring the taunting. The bus came to its destination and both survivors stepped on the doorstep of the bus. Suddenly, two men attacked them. The man who had originally been taunting the survivors jumped up and held the back door open as the other two assailants pushed the survivors out of the door and onto the street. A vicious fight broke out and the assailants beat the men. As fists flew and legs kicked, one of the victims remembered hearing that using a belt might ward off an attacker. He quickly removed his belt and swung it at the attackers, using the buckle of his belt as his defense. The belt began hitting its mark. Shocked at the response and the ferocity of the Gay men, the assailant holding the door open on the bus screamed to the other assailants to get back on the bus. The assailants, having been the recipients of their own medicine, complied and rushed to the bus. The bus driver closed the door and the bus left the scene of the altercation.

24 Divisadero: The survivor of this 24 Divisadero incident boarded the bus on Geary Street. Four men boarded the bus later at around Hayes Street. Immediately, all four men began yelling epithets. "Gays should be dead — they're disease-ridden." "You fags ain't good for nobody." The bus began dropping

anti-Gay epithets. Two other men backed up the assailant and joined with a melee of taunts and threats. A few other men who were Gay stood up to assist the victim. During this altercation, one of the assailants jumped over to where a Gay man had been sitting who was now assisting the victim and stole his coat. His coat contained his wallet and other personal items. The robber then fled the bus as it came to a stop. The bus driver called the police, who arrived on the scene. The assailants were apprehended by the police and the personal valuables which were taken from the other Gay man were returned to him. The witness states that "There was blood all over his face — he did nothing, nothing to deserve this." The other reports the witness has given to CUAV are similar. The end of his handwritten testimony to CUAV bears the following statement: "This is commonplace and getting out of control; please help!"

Finally, recognizing that assistance in the criminal justice system is a single aspect of CUAV's work, we again alert our readers that EXODUS: A Program for Getting Out of Victimization for Gay Men is meeting at our offices at 514 Castro. The meeting begins on Saturday from 4-6 p.m. These seven sessions stress that victimization is not merely isolated to an attack, but is a process that begins earlier and continues to be perpetuated by the world at large.

EXODUS is a vehicle that identifies the victimization and gives us the tools to get out of it and motivation for "sharing the power." Contact Randy Schell for further details. ■

## POLITICS AND PEOPLE

### AIDS and the Congressional Aide

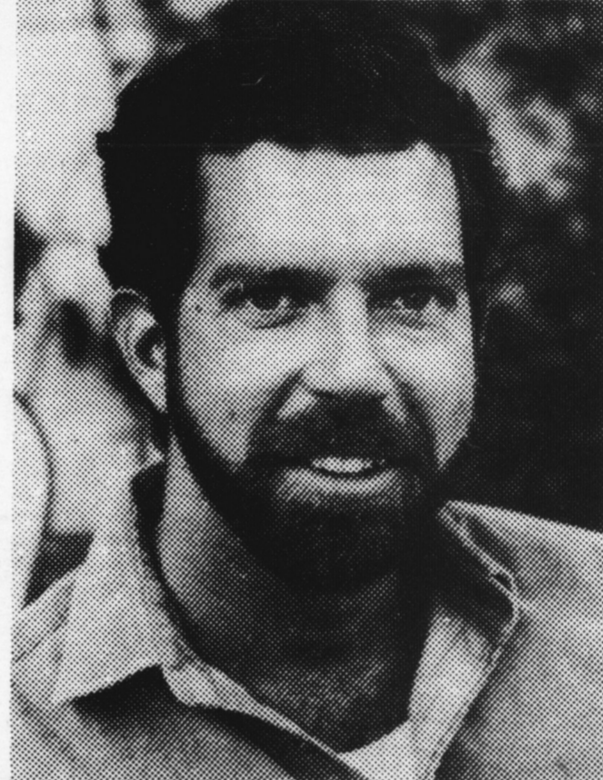
WAYNE FRIDAY

Last week's *Bay Area Reporter* carried a front page feature written by New York's Larry Kramer about the near-epidemic of Acquired Immune Deficiency Syndrome (AIDS) affecting Gay men. Kramer reports that in 28 days (January 13 to February 9) there were 164 new reported cases of AIDS and warned that "our continued existence depends on how angry we get" about this spreading menace among Gay men.

Some who read the story suggested that it was panic-inspired, but I personally think it was one of the best-written stories I have

legislation last year and re-introducing it at a much higher figure again last week. Like any other unknown disease, research ultimately must be the answer. (When I was a kid growing up in Michigan, polio was nearly always fatal until a doctor in San Diego named Jonas Salk came up with a "miracle" vaccine. There have now been only five reported cases of polio in the U.S. in the past seven years.)

Congressman Burton said last week that he knows the "pain and anguish" caused by AIDS and called the limited federal response "a tragedy which must not



Congressional aide Bill Kraus puts much of his time in lobbying for AIDS attention in the nation's capital.

read in a long while. Like nearly everyone else, I know next to nothing about AIDS or what causes this dreaded disease, but certainly I agree with Kramer and the others who are screaming the loudest that soon — very soon — we had better wake up those in power, both in government and in medicine, who should be doing something.

Constantly we hear that those officials who are in the position to do something seem to not care — for one reason or another and no doubt the main reason is that seemingly AIDS affects mostly only Gay men. Why the big cause for concern as long as the heterosexual population is not threatened?

Luckily San Francisco's Congressman Phil Burton is one of them. Burton has taken a leading role in pushing for more federal funding for AIDS research, introducing the first AIDS funding

be allowed to delay a solution to this epidemic." Playing a key role in the Burton AIDS effort is his Gay aide, Bill Kraus, an old friend of mine who I often disagree politically with. Over a few drinks last Saturday in a Polk Street bar Kraus and I discussed at length the commitment Burton and his people have to this problem. Kraus, who has already made several trips to Washington specifically to work on AIDS funding since joining the Burton staff last June, said, "Phil told me to do whatever had to be done; and the AIDS problem has become a priority for Kraus. It was Bill Kraus who developed the new AIDS funding bill and is helping to orchestrate the writing of a letter to be signed by "as many members of the House and Senate as we can get" urging the National Institutes of Health to put aside money to fund AIDS research proposals it has been sit-

ting on. "It's mind-boggling to see people dying, to worry about your friends, to watch people trying to protect themselves without adequate information — and to know that the federal government isn't going to fund 80% of the research proposals it has had since last Fall, isn't asking for new ones, and isn't collecting basic data on the lifestyle of AIDS patients which might help us understand what to do and all the while is telling the world that AIDS is a priority," Kraus said.

Kraus, who had a frustrating hour last week trying to convince a *TIME* magazine reporter that federal AIDS funding isn't nearly large enough, is preparing to solicit statements from researchers to document the need for more funding. Last month Kraus organized the first meeting of Gay congressional staffers about AIDS, and he works closely with the Gay Rights National Lobby and other national Gay groups. Kraus told me he has also begun talking to people about organizing an effort to raise funds for a full-time AIDS lobbyist in Washington, arguing that the money spent on this would unleash far more in federal research funds than we could ever raise ourselves; "plus, we aren't using all of our community's resources in this battle; we need time to organize that."

Locally, Kraus has been helping to organize public education efforts on AIDS, talking to non-Gay newsmen about the disease, and is working on related problems like helping AIDS patients to get the social security disability benefits which many of them are denied. In addition, Bill is also supervising the writing of an AIDS resource pamphlet — listing symptoms, risk factors, and where to get help, which will be put together in consultation with the Gay and medical communities, including Congressman Burton's Medical Advisory Committee on AIDS. Kraus says that if everything works out as he plans, the pamphlet would be paid for and distributed by Burton — first in the nation which Kraus hopes will be repeated elsewhere. Like myself, Bill Kraus has personal friends who suffer with this disease — "I feel this terrible sense of responsibility, like everyone else working on AIDS; people's lives are at stake; your friends' and mine, Wayne, and you know we're going to have a long struggle to get the research money we need. In the meantime, the message, more than any other that I'd like to get out, is that this is a very, very serious problem and it's getting worse and that we've got to take care of ourselves and of each other."

On a personal basis, Kraus says that "I don't do a lot of the things I used to do and I try to tell my friends that until we find out what's going on it's crazy to continue having sex with a lot of different partners as if nothing were really happening."

ist, and author of the "Domestic Partners Legislation" currently being considered by the San Francisco Board of Supervisors; Janice Kosel, Esq., Golden Gate University Professor of Law, Family Law specialist, and noted author on both federal and California law.

For more information, contact Peter Fowler at 442-7260 Monday through Friday, 8:30 a.m. to 5:00 p.m. at Golden Gate University Law School. ■

#### Recall \$\$ Raiser

The Harvey Milk Gay Democratic Club and Stonewall Gay Democratic Club are sponsoring a "Support the Recall Cocktail Party" on Tuesday, March 29, at Valencia Rose, 766 Valencia Street. The party will begin at 6:00 PM. ■

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Maunder Thursday, Mar. 31  
7:30pm  
Footwashing Service  
(upper building)

Good Friday, April 1  
7:30pm  
Tenebrae Service  
(upper building)

Easter Sunday, April 3  
8am  
Sunrise Service  
San Filipo Park  
(D Street, Hayward)  
Following Sunrise Service:  
Easter Breakfast  
at Pastor's House  
(\$5 if not church affiliated)

6pm  
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Pastor

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Worship

Maunder Thursday, Mar. 31  
7pm  
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Good Friday, April 1  
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Solemn Observance

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11pm  
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## Berkeley Shock Treatment Demonstration

### 19 Arrested - Gay Presence Felt

by Konstantin Berland

Long-time Gay liberationist Pat Brown was among 19 demonstrators arrested last week for blocking Berkeley's Herrick Hospital in protest of their resuming electroshock practices.

In November Berkeley citizens voted by a wide margin to ban the practice city-wide, but the American Psychiatric Association has obtained a preliminary court order against the ban.

According to Brown, many members of the Coalition to Stop Electroshock (CSE), who blockaded three entrances to the hospital at Dwight and Milvia Streets, have received electroshock themselves. Demonstrators, including Brown, were arrested for 647c of the California Penal Code, reduced to a lesser charge the following morning and, receiving credit for their one day served, were released by Berkeley Judge Julie Conger.

Brown, who turned 38 the day of his arrest a week ago Tuesday, said, "It was the best way I could think of to celebrate my birthday."

Brown described one CSE member as having been born in a mental institution to a mother

who later died of electroshock treatments. Her son was given electroshock from ages 6 to 17.

Brown added his own younger brother received electroshock treatment in Texas for methedrine toxicity and has since become a "Jesus freak," married with three children.

"The mind is the last defense against total authoritarianism," Pat told this reporter. "When they take your mind, they've taken everything."

Brown, a former member of the Society for Individual Rights (SIR) - a Gay rights group begun in the mid-60's here - dropped out of that organization to help found the more radical Committee for Homosexual Freedom (CHF), an out-of-the-closet Gay liberationist group formed in 1969.

Together with Berkeley Gay Liberation and various feminist and radical therapy groups,

CHF members disrupted an American Psychiatric Association lecture on electroshock aversion therapy in the cure of homosexuality, delivered at the 1970 APA convention here.

The APA, several years and protests later, excused homosexuals from their official list of mental disorders, but the practice of electroshock therapy continues, despite lambasting in such movies as *One Flew Over the Cuckoo's Nest* (Ken Kesey's story voted the Academy Awards "Best Picture" for 1975) and *Suddenly Last Summer*, the late Tennessee Williams' play, starring Liz Taylor on the screen in 1958. According to the author's *Memoirs*, the play was a plea against such barbaric treatments as electroshock and lobotomy, the latter used on the playwright's own sister.

Brown said he has had roommates and friends who have been shock-treated for their homosexuality. This reporter's aunt was zapped for depression after years of living in Walnut Creek.

Berkeley is the first city in the nation to vote a ban on the treatment, the legalities to be argued in court. Last week the Coalition for Human Rights, representing 50-plus Bay Area Lesbian, Gay, and Bisexual organizations and individuals, voted unanimously to send a letter of support to the demonstrators and a copy to Herrick Hospital administrators.

## Gay Democrats Endorse Candidates

With Oakland municipal and Peralta Community College Board elections approaching, the East Bay Lesbian/Gay Democratic Club sponsored a Candidates Forum on Sunday, March 13 at Lakeview School in Oakland. For the first time, major candidates on the Oakland ballot addressed an East Bay Gay and Lesbian political club.

Major City Council candidates in attendance included: Cassie Lopez and Marge Gibson (District 1); Aleta Cannon (District 3); Wilson Riles, Jr. and Ken Price (District 5); and Mary Meredith (District 7).

Major School Board candidates in attendance included Elizabeth Laurensen and Susan Duncan (District 1) and Noel Gallo and Darlene Lawson (District 5).

Candidates were questioned on a variety of topics, including whether they would support a policy of non-discrimination on the basis of sexual orientation in city and school district hiring. Most of the candidates who attended the meeting pledged to support such a policy.

The EBL/GDC endorsed the following candidates: City

Council - Wilson Riles, Jr. and Aleta Cannon (incumbents) and Mary Meredith; School Board - Elizabeth Laurensen (incumbent) and Noel Gallo.

For the District 1 City Council race, the EBL/GDC made no endorsement because both candidates made strong pro-Gay statements. Cassie Lopez received a plurality of the votes cast but did not garner the 60% required for endorsement.

For the District 2 School Board race, incumbent Peggy Stinnett fell short of receiving the club's endorsement by one vote. The general sentiment was that her inability to attend the forum due to a prior engagement cost her the club's endorsement.

Also in attendance were candidates for Peralta Community College Board: Doc Preston (District 1); Fran White (District 2); Pat Balen (District 4); and Ramon Sevilla and Curt Aller (District 6).

Doc Preston, Fran White, and Ramon Sevilla were resoundingly endorsed by the club. Pat Balen missed obtaining the club's endorsement by one vote.

The EBL/GDC's next meeting is Sunday, April 17, at the West Branch of the Berkeley Library. The pursuit of domestic partner benefits legislation in the East Bay will be considered. Everyone is invited to attend the meeting, which begins at 7 PM.



Oakland City Council member Wilson Riles Jr. addressing the EBL/GDC. Seated are his opponents Gene Hazzard and Ken Price. Riles later received the club's endorsement.

## MCC Plans Charter Events

A series of special events and religious services, planned for March 26 through April 3, will mark the observance of both Holy Week and the celebration of the chartering of San Francisco's newest Metropolitan Community Church.

The observances will begin with a gala dinner at Yet Wah Restaurant, on Pier 30, on Saturday, March 26. The Charter Day Worship Service will be held on Sunday, March 27, at 2:00 PM in the main auditorium of California Hall, 625 Polk Street. The Charter will be delivered by two members of the denomination's administrative board: The Reverend Elder

Freda Smith, pastor of River City MCC, in Sacramento, and The Reverend Elder Troy D. Perry, the founder of MCC, and an international figure in the religious and Gay communities. The service promises to be a major event in the community, and many prominent political and religious persons are expected to attend. A champagne reception will follow.

Golden Gate MCC has been one of the fastest growing churches in the Fellowship, and (according to its press release) continues to provide innovative ministries to the deaf, young persons', senior, and Gay communities. For information, please call 474-0307.

## Stanford Spring Dance

The Gay and Lesbian Alliance at Stanford will be sponsoring a Spring Dance on Saturday, April 9 beginning at 8:30 p.m., at the Old Firehouse, behind Tressider Union on the Stanford campus. The dance is being held to help raise money for Gay and Lesbian Awareness Week, May 1 to May 8. The music at the dance will be a combination of New Wave, Rock and Disco, and there will be refreshments available. A friendly atmosphere will be provided. A \$2.50 donation will be requested at the door to help cover the dance's expenses and to help fund some of the Gay and Lesbian Awareness Week events.

# G BAY AREA REPORTER GREATER BAY NEWS

AN JOSE SANTA CLARA CUPERTINO SUNNYVALE REDWOOD CITY PALO ALTO MONTEREY PLEASANT HILL VALLEJO BERKELEY WALNUT CREEK CAMPBELL FREMONT

## OAKLAND

### Who Loves A Parade?

NEZ PAS

#### AUGUST ENCOUNTER

(The Nose was Late)

"The Return of Tradition," investiture of Weiner and Cathy as King and Queen of Hearts V of all Northern California, actually started on time (7:30) causing many of us who usually expect miscellaneous delays to be a bit tardy for the opening ceremonies!

Things progressed smoothly throughout the evening. The seemingly endless dance breaks were because of the unavoidable detention of the special guest performer, Bobbie Callicot. Unfortunately, probably because of the lateness on that Sunday evening, the crowd started to thin out before Bobbie arrived. They missed a truly entertaining soubrette!

Matter of fact, all the entertainment that evening was above par, and some innovative routines were witnessed and appreciated. Several "no shows" received titles, but were not there to accept them. Maybe the rain kept them in more comfortable confines.

Ollie and her staff have to be congratulated on the fine job they did on the sound and lighting . . . and pouring the drinks! The Silver Hearts Court seems to be off on a rousing start. Let's hope their enthusiasm doesn't ebb throughout the year.

#### GENETHLIAC GATHERING

(The Nose Doesn't Age!)

Saturday, March 5 marked the "thirteenth birthday" this year for Rick, of Revol . . . however, this was the real thing, as they say! Two familiar faces, Kathy and Ethel, arranged for the celebration and presented Rick with a big cake. However, the confection was dwarfed by the moon! Ivan, Kevin, and Dean (Revol dining room) brought down the house when their "Moon-Gram . . . the END in unusual greetings!" appeared.

Dressed in T-shirts, and huge heart-decorated boxer shorts, a cute little sprite sang praises to Rick's age, and proceeded to "moon" him (and everyone else

in the place) with the biggest gluteus maximus to grace this town in many a . . . well, many a moon! A picture was taken of the birthday boy and the "bare buns", but Rick's goosing of the real cheeks made another picture necessary.

Both the dining and the drinking patrons witnessed the official certifying of the moon job, a presentation of a box of moon pies, and a final B.A.ing to all.

#### TITIVATING PARGET

(A Nose Job?)

Final touching up is all that is needed to complete the redecorating of the Lake Merritt Hotel Dining Room. Never again will the pink walls and ceilings cast their rosey glow towards Lake Merritt. The famous murals remain to remind us of what Oakland once looked like, but everything else is freshly garbed in new attire. I think you'll be pleased with the change.

#### ADJUDGING & CANTING

(A Worthless Nose?)

Still in need of auctionable items for fund raiser at Bench & Bar this Sunday, March 27, Little Mother . . . that Foxy Lady IV . . . is relying on a last minute rush of goodies. All proceeds go to K.S., so don't hesitate to donate all of those white elephants in the back of your closets. Little Mother will pick 'em up if you give her a call at 430-1343.

Also, if you think you might have a valuable antique in your possession, there will be appraisings from 3 to 6 PM, by people who know their business. Each appraisal will be \$5. This could be a fun . . . and profitable evening!

#### CLETSCH COJOINTLY III

(A Disappointed Nose!)

So, you thought it couldn't be done, huh? Well, damnit . . . you're 100% correct!

Once again, Oakland's "community" can't or won't get it together!

Even with a prize of \$100 as a stimulator, NOT ONE SINGLE ENTRY WAS PRESENTED FOR OAKLAND'S FLOAT! And, as if that wasn't bad enough, there were even fewer "interested" people at the latest committee meeting! The discouraged, down-hearted, and daunted mini-committee realized the reality of the impossibility of a ONENESS in this fair city. The anticipated emphasis on "family and togetherness" was washed away on that stormy night.

It became the consensus of opinion that hopes of a winning float went down the drain; but, somehow, somehow, there would be SOMETHING in the parade to represent sagging stability of the community. Trish even volunteered to "push the God damned thing down the street herself, if need be!"

But there lay the rub. Just what thing was to be pushed . . . or even pulled? Nine heads bearing better than one, a brainstorming session ensued and the pugnacious nine (nice ring to it, huh?) designed their own float . . . I say "their" because the "community" wasn't there! But then, the \$100 prize can now go towards materials. One just has to wonder where all the "lip servicers" were from last year . . . probably servicing their lips!

Not that it's any interest to too many, the next committee meeting will be on Wednesday, March 30, at the Lake Merritt Hotel. A rendering of the float design will be available for viewing . . . NOT critiquing! If someone wanted a hand in the decision making, the body should have been at the meetings!

There is one, and I guess only one bright spot, however. The budget is in the BLACK!

1982 Float Committee Financial Report

Income:	
tamale dinner (Lake Lounge)	\$ 50.00
Trisha's Awards (Lake Lounge)	400.00
April (at the Hub, W.C.)	49.00
K&Q of Hearts Investiture	115.25
Lumber Jack Contest (B&B)	170.44
Unexplained deposit	38.00
balance from 1981	410.00
	<b>\$223.69</b>

Expenditures:	
wood	\$ 250.00
foam core	125.00
paint	129.75
fabric	182.67
misc. materials	118.00
truck rental	500.00
warehouse rental space	200.00
sound system	50.00
entrance fee	35.00
Bruce	100.00
Unexplained charge	40.00
bad check fee	8.00
	<b>\$2188.42</b>

Beginning balance for 1983  
**\$44.27**

Hopefully, the Pom Pons can revive some sort of camaraderie that the "community" doesn't seem to care about too much, and wants even less!

\*\*\*

Thanks, Oakland . . . you really make it difficult to keep smiling. I'm ready to give up the struggle; but, unfortunately, I can't find anybody to surrender to! Love, Nez.

Nez Pas

## Drinkers Help

The Alcohol Treatment Program of Modesto has started a self-help therapy program for Gay men and women. The group deals with all alcohol

related problems. There is a small fee for the program. Please contact Mr. James Hurley of A.T.P. at 800 Scenic Drive, Modesto or call (209) 571-6243.

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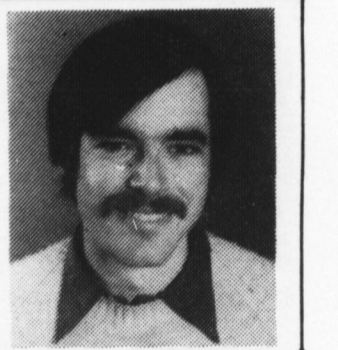
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# BAY AREA REPORTER ENTERTAINMENT

TAGE SCREEN SHOWS ROCK OPERA INTERVIEWS BOOKS MUSIC THE ARTS STAGE SCREEN SHOWS ROCK OPERA INTERVIEWS BOOKS MUSIC THE ARTS STAGE SCREEN

## The Power of Matthew's Star Quality

by Steve Warren

Between matinee and evening performances at the Curran of Brighton Beach Memoirs, the new Neil Simon play that's taking him to Broadway next month, Matthew Broderick is having a bowl of — chicken soup?

Is that a contractual obligation for the young man who's playing the playwright as a teenager? Won't they let him break character? "No," he laughs. "It's the first time I've had any. Honest."

His innocent young face looks as trustworthy as it does trusting. Who wouldn't believe him?

It's been a year and a half since Matthew's last vacation. That ended when he went into Harvey Fierstein's Torch Song Trilogy, moving with it from off-off-off-Broadway and winning the Outer Critics Circle and Villager awards.

On his twentieth birthday — March 21, 1982 — Matthew gave his Torch Song swan song and flew to Los Angeles, where he began rehearsals the next afternoon for his first movie, Max Dugan Returns. He went directly from that into another film, War Games, with the final shooting overlapping the first rehearsals for Brighton Beach Memoirs.

Within a week of his twenty-first birthday — March 21, 1983 — Max Dugan opens nationwide and Brighton Beach opens on Broadway. Life will not be the same for Matthew Broderick.

As we talk he gets a taste of the future when a young man politely interrupts our conversation. "Aren't you Matthew Broderick? I saw your show a

for the television series "Family," died last year on the second day of Brighton Beach rehearsals.

"From the time I was three or four I knew I wanted to act," Matthew says. "But then when I was six or seven I got scared. My dad was doing a show in summer stock that had a part in it for a kid about my age. I could have had it but I was afraid . . ."

"For one thing I was slow in learning to read. I guess I was afraid of having to pick up (a script) and read it in front of people. I was very shy, too." He still is.

Active in school sports, Matthew sustained a knee injury in his teens that ruled out such activity. He went back to acting, receiving his high school on the reputation of its drama department. His first role there was "Wall" in A Midsummer Nights Dream.

He found that he felt comfortable on the stage. "I liked being in plays and I liked being with my friends . . . I was bet-

young actor who faced more competitive hiring situations since. "Harvey (Fierstein) talked to everybody, but only a few got to read."

Matthew appeared in Widows and Children First, the third part of the trilogy (and the only segment that hasn't been done here by Theatre Rhinoceros). "I played David, a Gay ex-street hustler . . . The kid was beaten by his parents (for being Gay) and put through a series of foster homes where he was beaten — the doctor's theory — to make him straight. Then at last he's sent to Harvey Fierstein's house — Harvey's this drag queen — and for the first time he feels really at home."

"But (Harvey's) mother doesn't want him to stay there and she tries to prevent it."

Did he have trouble preparing for a part so different from his own life? "No. Most of it was right there in the script . . . I usually don't do a lot of research . . . I grew up in New York, I knew those kids — not very well, but I knew them."

Growing up in a show business environment and living in the Village exposed Matthew to Gay lifestyles, and he learned more by "hanging out with the cast (of Torch Song Trilogy). Most of them were Gay. I guess I was the only straight one."

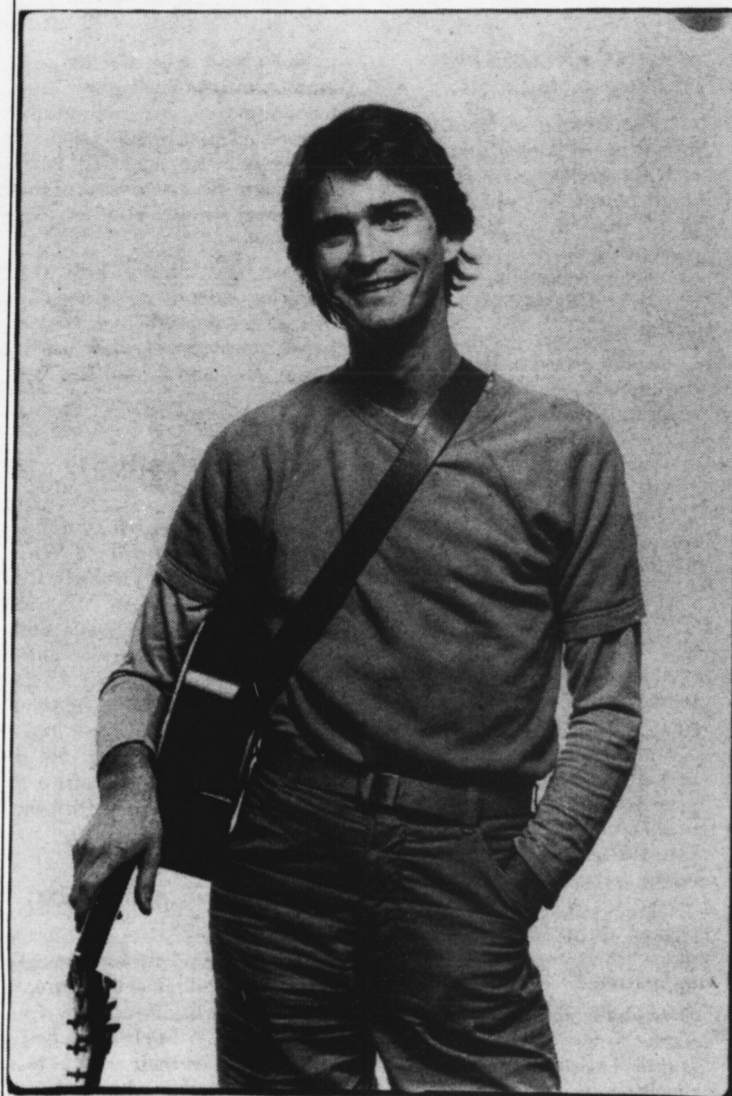
Being young and cute in that situation didn't pose a special problem for Matthew. "I've always had guys hitting on me," he says, "but it didn't seem to increase while I was in that show. In fact the cast was real protective toward me . . . Oh, Harvey'll grab at anybody and start humping, but he never makes a serious pass."

Herbert Ross, who directed Max Dugan Returns and was originally supposed to direct Brighton Beach, cast Matthew in both Neil Simon vehicles after seeing him in Torch Song. The actor plays a 14-year-old New Yorker in the stage show and a 15-year-old Californian in the film.

While Matthew says he can drop his natural New York accent when he wants to, "I didn't think about it (when I was making Max Dugan) so I might not have done it." He plays the son of Marsha Mason, a poor schoolteacher whose dying father (Jason Robards) comes to spend his last months getting to know the grandson he's never met. He brings along \$6 million he's "stolen back" from a casino and hires a coach from the Chicago White Sox to help the boy with his baseball ambitions — "The kid's a good fielder but he can't hit for shit."

Matthew's second film, War Games, was directed by John Badham. The star "ages" to 17 for this one ("I can't break 17. I'm in trouble that way"). He plays a boy wizard who accidentally hooks his telephone into a secret government computer which tracks enemy missiles and plots counter-attacks. The young man thinks it's a game and almost starts World War III when the military can't tell the

## Singer Calls in the Spirits



Folksinger Charlie Murphy finds his music moving into dance rhythms. He'll demonstrate that range in concert at 544 Natoma Performance Gallery this weekend.

Singer-songwriter Charlie Murphy returns to San Francisco March 25 and 26 to appear in concert at 544 Natoma Street Performance Gallery. He will perform musical highlights from a just completed national tour with cellist Jamie Sieber Friday and Saturday nights at 8:30 PM. The concerts, titled Calling In The Spirits, will benefit the critically-acclaimed South of Market performance gallery, soon to inaugurate its third season of progressive cultural events.

"Folk/wave is the way I describe my music," Murphy told the B.A.R. Although his music stems directly from the folk song-Pete Seeger tradition, he's been turning more and more to a contemporary sound. Several of those newer pieces will be heard in his concerts at 544 Natoma. "My new album will

be called Shakin' and A-Quaking, and one whole side will be dance music. My lyrics won't change, though."

"People had been getting up and dancing at my concerts more and more," he admits, the deeply etched lines beside his

(Continued on next page)

difference between his moves and the Russians'.

"I hope it'll affect people," Matthew says of the film's obvious warning about the dangers of nuclear madness.

His four major roles have exposed Matthew to a variety of working conditions. The two Neil Simon scripts were virtually inviolate — "Nobody fucks with Neil Simon," the actor says — while War Games was rewritten daily as they were filming — "The authors had never written a movie before."

Harvey Fierstein, as star and author, "would overpower the director sometimes," having his way at least where his own part was concerned. "But he was great to work with, really," Matthew adds hastily. Neil Simon, on the other hand, attended most rehearsals of Brighton Beach Memoirs; but "he'd never say anything directly to the actors. He would sit and whisper things to the director (Gene

Saks), and he would pass them on to us."

Matthew's favorite scene — and audiences' — is the one in which he and his older brother (Zeljko Ivanek) discuss the facts of life and he learns that masturbation is normal. Some nights when he's not "up" for the show, Matthew says, "I look forward to it. I say 'At least the masturbation scene's coming up.'"

With so many burned out, jaded teenagers around, it's refreshing to talk to an unworried young man for whom almost everything that happens is a new experience. He still wants to play all kinds of roles in all kinds of media, though he seems to lean toward comedy. His only goal is "not to have to look for work, for it just to be there."

Like Timothy Hutton, whose career has already eclipsed that of his late actor-father, Matthew Broderick is a chip his old block would have been proud of. ■

## Gay WHO Gay WHAT Gay WHERE Gay WHEN Gay WHY

### Scene But Not Heard

"Scenes From Gay Life," a group of recent paintings by Robert Morgan will be on exhibit at Sweet Inspiration, 2123 Fillmore (at Calif.), through April 7. Hours are 7:30 AM to 10 PM.



Robert Morgan

This show includes ten paintings in acrylic on canvas that range in size from 15" to 5' tall, depicting Gay men in domestic and outdoor settings. "My intent," said Morgan, "is to communicate something about Gay



men on an emotional level, while making the paintings work on an artistic level."

Robert Morgan is a 33 year old artist who grew up in Kentucky, graduated from the Kansas City Art Institute in 1972, and moved to San Francisco soon afterward, where he con-

tinued to study at the San Francisco Art Institute. In the mid-seventies he began painting about relationships between men, and has continued to explore this subject matter. He's currently working on his Master's in painting at San Francisco State University. ■

### Murphy

(Continued from previous page)

mouth turning into dimples as he smiles. "There's been an increased appreciation of political matter. The response has gotten stronger. My programs always merge politics with personal and Gay matters."

Murphy is glad to be able to do that to music with a beat, since he is an avid dance fan himself. He began writing songs as part of a healing process of introspection when he lived in the mountains of Virginia after a painful breakup with a lover. Friends enthused over the material, and his new vocation was born. Now he travels the country singing for audiences of predominantly Gay men, "but including a fair amount of women, Lesbians and people involved in the neo-pagan communities." He dresses in rather low-keyed Ralph Lauren, looking like a rustic version of Tony Perkins. "People always tell me I look like Perkins," he laughs.

But it's what he sings about that's more important than his comfortable good looks or unique vocal style.

"I realized that no one person could ever take my loneliness away," he said of his introspective period. "What I really need-

ed to do was pay attention to and develop a rich relationship with myself."

Having pursued that knowledge, Murphy shares his humane political and Gay consciousness in his songs.

"Every place I go I hear men talk about their dissatisfaction. The mainstream Gay male community is a real mass-culture, boring kind of thing. Everybody is seeking newer levels of excitement, which at their very core aren't giving people what they're after. The approach I want to see develop instead is something that is positive and life-affirming, something that will get people to think at a deeper level about what is really possible for them in terms of the meaning they derive from their life and activities. I also think that the poverty we're talking

about is an expression of the whole of American culture, which is largely empty spiritually. But the resources in the Gay community — if we really learned how to focus them — are immense. The Gay male community could be one of the most potent forces for transformation in this society.

"I find more and more people getting excited about facing into the crises (of our time). Our task is to navigate the obstacles with as much courage and understanding as we can gather."

In his songs and music, Charlie Murphy brings us one such means of navigation. ■

Charlie Murphy in Concert, a benefit for 544 Natoma: 8:30 PM, March 25 and 26. Tickets: advance, \$5; at the door, \$7.50. Info and reservations: 621-2683.

### Plea for Porn

FrameLINE is conducting a nation-wide search for Gay male film pornography produced before 1970 for possible inclusion in a Gay film archive and program on the history of Gay pornography scheduled for the upcoming 7th Annual San Francisco International Lesbian and Gay Film Festival, June 20-25, 1983. The Festival program will present the material in a

historical perspective and will examine pornography as a vital part of the cultural heritage of the Gay community.

FrameLINE would like to hear from any individuals or organizations that have access to or information on pre-Stonewall pornographic films. All types of films are needed from home movies to professional productions. Please contact Michael Lumpkin, FrameLINE, P.O. Box 14792, San Francisco, CA 94114; (415) 861-5245. ■

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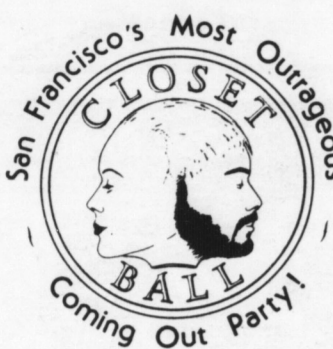
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## STAGE

### Women in Love Tops Bill

by Steve Warren



Jeanne Rogov (L) and Rebecca Weber have a hit on their hands with Philip Real's *DESSERT*, a comically serious seduction dinner party, in which Rogov isn't quite sure she wants to be dessert. (Photo: Rink)

*Dessert* is the main course at Studio Rhinoceros, thanks to Jeanne Rogov, an actress of extra-ordinary potential who realizes some if it in the second of Philip Real's two unexceptional one-acts presented as *Lunch* and *Dessert*.

If you've ever had lunch with someone whose problems are transparent to everyone but himself (and I do it all the time, even when I dine alone), you'll relate to the situation in *Lunch*; and you'll probably be anxious for the meal to end.

Part of the problem is that Alan Herman is totally believable in the leading role. That would be fine if this were supposed to be a documentary instead of a comedy. Mario Mondelli is closer to having the right idea but is limited to playing Herman's foil. The meddling waitress ("I only step in when I see it's critical") needs something more than the script provides, and Rori Reber doesn't supply it.

The wrong props (green beans for fettuccine and ravioli for piroshki) and a stupid ending

don't help a play that would only be a lightweight Gay sitcom under the best of conditions.

"Dessert is the main course . . . sparkling, theatrical . . . keeping the audience off guard."



A quiet lunch erupts when ex-lovers and nosy waitresses get in on the act in *LUNCH*. L. to r. Mario Mondelli, Steev'n Lloyd, Rori Reber, and Alan Herman. (Photo: Rink)

### Getting Hair From A Pig

by Steve Warren

A Ming artifact isn't the only thing missing from the new Asian American Theater Company play, *Lo Foo and the Missing Ming Artifact*. Intriguing bits of psychology and satire are overwhelmed by the burlesque in the largely sophomoric script. The second act is worse than the first, opening with a heavy discussion about internalized Sinophobia and proceeding witlessly downhill to a denouement that should be guessed by anyone with enough interest to think about it.

Wood Moy (the cab driver of *Chan Is Missing*), who in his better moments reminds one of George Burns with jaundice, plays Charley Seeto, a schizophrenic, semi-retired detective who spent most of his career effecting the persona of "Lo Foo," a commercial crimefighter, and has lost control of his alter ego.

Charley comes out of retirement because his nemesis has — Roger du Merde, the Pigman of Paris. Mr. Piggy leaves cat hairs as a calling card: "Have you ever

tried to get hair from a pig?" Seeto asks in a choice bit of oriental whimsy. Later, tracking footprints, he quips, "This reminds me of Grauman's Chinese," a delightfully multi-layered line.

But mostly it's high school play time with director Joseph Kwong powerless to draw the best from his mixed bag of ac-



Wood Moy (center) grapples with Number 1 Son (Keith Choy, r.) and Number 2 Son (Dennis Dun, l.) in *LO FOO AND THE MISSING ARTIFACT*. (Photo: B. Hjiang)

### Singers Sought

The Pacific Lesbian and Gay Singers, under the direction of Ms. Robin Kay, announces openings for singers in all sections. This new vocal ensemble will be performing Faure's "Requiem", Brahms' "Four Songs",

Opus 92, and works of Schubert, Schumann, and William Byrd in a June Concert.

Ms. Kay, (former director of the two-time Cable Car Award winning San Francisco Lesbian/Gay Chorus) has founded this choral group with a dedication to artistic excellence. As the fourth Lesbian/Gay chorus na-

In *Dessert* Jeanne Rogov plays Estelle, a woman on the verge of her first Lesbian encounter. She's just had dinner at Carla's and is sending confusing signals to her host, who loses interest — temporarily — when she hears she'd be bringing the other woman out.

This script is better, but not everyone could bring Estelle to sparkling, garrulous, scatterbrained, theatrical life the way Rogov does. "I want to make people crawl," she says, "but I want to be a nice person, too." Lesser goals have gotten women elected Miss America! Rogov tosses out such lines with machine gun rapidity, keeping the audience as much off guard as Carla.

Rebecca Weber does what she can with the other role, but it's Rogov's show. If not for her the whole evening could have been called *Hors d'oeuvres*.

**Lunch and Dessert**  
Studio Rhinoceros  
Through April 17; 861-5079

## STAGE

### Feeling Swank on the Second Floor

by John F. Karr

Wagner has a shrine to his achievements in Bayreuth but Cole Porter had no such shrine until last weekend, when *Some Like It Cole* opened a short two-week run at the cozy, upstairs Marines Memorial Theatre. Porterites and all other theatre-goers with a yen to hear the smartest tunes in town will rush to the show. It's just one step short of Porter Paradise. *Some Like It Cole* will have you feeling swank on the second floor.

The program lists over thirty little-known Porter songs. These were cut from shows, written to entertain friends at private parties, or found unused after Por-

ter's death. There's a fair quotient of the suavely flowing love songs he wrote, but most of the material is comic and sassy, frequently pretty blue, and occasionally *tres gai*.

On first confronting the lengthy list in the program, one is tempted, like Ira Gershwin, to shout, "Who could ask for anything more?" It may seem tasteless, in the face of what amounts to a full evening of brand-new, top-flight Porter, to ask for more, but I could.

The cast is only three women, and two of them don't measure up. Liz Otto is a trouper. She knows every comic trick in the



The Woolley Sisters, sung by Liz Otto (L), Ginny Reinas, and Lynn Taylor-Hammons, deliver over thirty delirious, unknown Porter tunes in *SOME LIKE IT COLE*.

### Strindberg, His Wife, Her Lover

by Sue Zemel

Per Olov Enquist's play, *The Night of the Tribades*, at the San Francisco Repertory Theatre, is an interesting if not somewhat overwritten drama that deals with the troubled life of Swedish playwright August Strindberg and his relationship with Siri Von Essen, his ex-wife, who is having a relationship with another woman.

Strindberg, Siri, and her lover Marie Caroline David meet at a theater in Copenhagen to rehearse Strindberg's play *The Stronger*. The three, along with a comically inept actor named Vigge Schiere end up exploring the motives for Strindberg's writing the play, which is about two women who fight with one another for the affections of "the absent man."

"I wrote the way I wanted things to be," Strindberg admits at one point during the first act of Enquist's play, which is based on Strindberg's letters and writings. However, the discrepancy between art and life that emerges as Strindberg and the women fill in what was left out of the playwright's script is glaring.

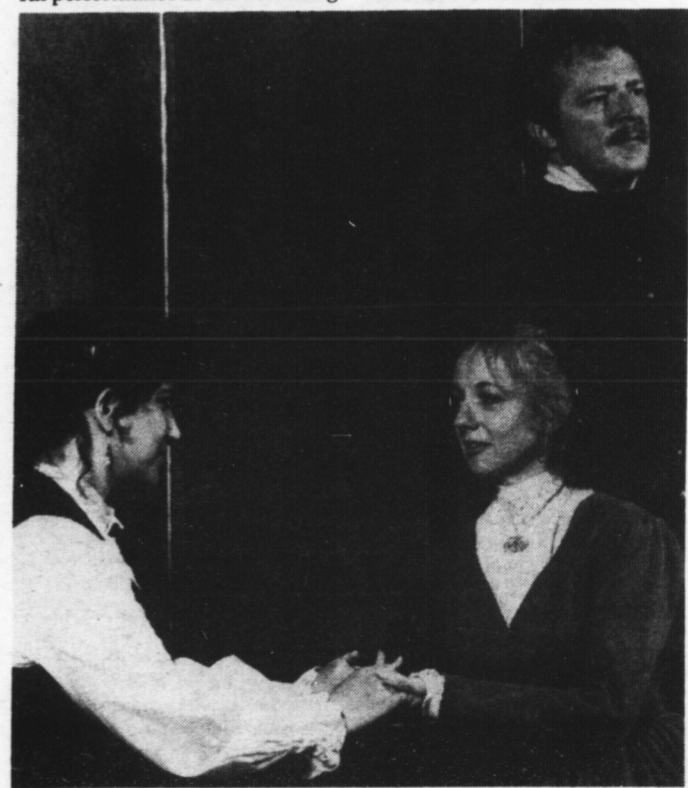
Strindberg, both passionate and vulgar, confronts Siri and Marie Caroline David, attacking the latter for her Lesbian proclivities and disdain for men, and the former for her infidelity and assertion of independence. Strindberg's fear of women, the root of misogyny, comes to the surface in Enquist's dialogue, which is bitterly funny at times, infuriating, as well as thought-provoking.

actor, with whom Strindberg half-heartedly attempts to bond.

The production aspects of the play are well-done, particularly the lighting designed by Michael Prevluskay. Stefani Priest does a good job directing her cast. The pace of the second act, however, needs to be picked up, as it tended to drag on too long.

The social and sexual roles that were in flux back in the late 1800's are still changing today. The conflict between women and men, the subject of Enquist's as well as Strindberg's work, makes for an intriguing piece of theater.

**The Night of the Tribades**  
San Francisco Repertory Theatre  
Through April 17; 864-3305



Kirk Ullery, as Strindberg, thinks little of his wife and her lover, played by Martha Rubin and Elizabeth Keller.

book, and in the absence of an actual singing voice, uses them. Blonde goddess type Lynn Taylor-Hammons is likewise short on the full measure of vocal suavity. More damaging is the over-obvious direction, which spells out laughs and double-meanings. The jokes are in the songs. To put them so obviously in the performance cancels out Porter's slyly planned effects. It's the classic argument. Do you like *The Boyfriend* camped or straight?

Arrangements, though dovetailing dozens of tunes, aren't all that clever, and frequently too anachronistic. A running gag is an impediment, and the singer's characterizations as different "types" of women, meant to make a special point, is not carried through pointedly enough to read.

But the material is absolutely great and rises towering over these nits. I found myself merrily entertained. Pert and brassy Ginny Reinas rounds out the cast, handling ballads as well as her comic material. The girl has a voice.

There's much here to speak directly to a Gay audience, too. Porter gibes Cliff Odets in bitchy fashion repeatedly, and asks a still timely question in "Lost Liberty Blues," written in 1928:

Can you expect me to be Gay,  
Or ask me to enthuse,  
While reformers lead 'em  
From the battle cry of freedom  
To the Lost Liberty Blues.

Overriding such specifics is the basically Gay sensibility that lies behind all these songs.

So I was like a child at Christmas with this overflowing, gaily wrapped gift of Porter, even if I did have a quibble or two. I think, however, that when your host is serving caviar, you should not ask which brand.

**Some Like It Cole**  
Marines Memorial Theatre  
Through April 3; 771-6900

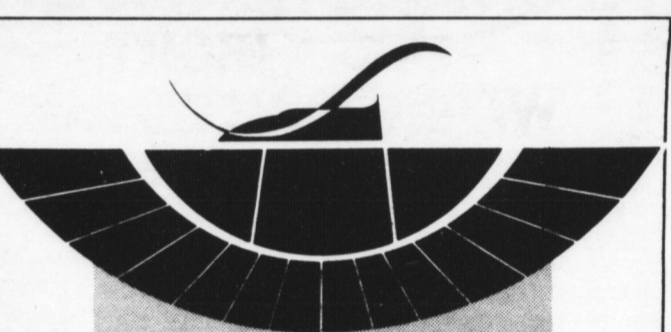
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**Local Hero**

*Scotch and Wry*

An anticipated "surprise" never has the impact of the real thing. That's the only reason I was less knocked out by Bill Forsyth's *Local Hero* than by his *Gregory's Girl*, one of last year's most wonder-filled cinematic surprises.

The new film contains even more of the delightful absurdities (e.g., the student in a penguin suit in *Gregory's Girl*) that future film historians may label "Forsyth touches."

Burt Lancaster is Felix Happer, the incongruous head of Knox Industries (Knox Oil and Gas, Knox Insurance, KNOX Radio, etc.), a Houston-based conglomerate that wants to buy a Scottish fishing village and replace it with their North Sea drilling headquarters. They send a junior executive named MacIntyre — his name is Scottish, even though he's of Hungarian descent.

The story is less important than sideights which play like panels from "The Far Side" brought to life: the amphibious female, the Pythonesque abuse therapist, the musical alarm watch, the Russian fisherman who sings like a prairie Pavarotti, the unclaimed baby, and so on. Even the cheap shots are priceless, as when the would-be destroyer of the landscape complains that the jets flying overhead "really spoil a very nice area."

Laying a hick mentality on Houston gives it some commonality with the village of Ferness; but Peter Riegert's MacIntyre has a New York abrasiveness that doesn't quite fit in either world. His second banana, Peter Capaldi, provides the innocent Gaelic whimsy that suffused *Gregory's Girl*.

Lancaster's character seems more at home in Scotland than Texas. While it's never suggested that he's Gay, he is established as that rare executive who remains a lifelong bachelor. His therapist points out that "The modern world offers many alternatives to the family unit," and Happer is hunting for a comet to carry on his name.

There's no point in looking for serious explanations in a film that defies rationality at every turn. *Local Hero* asks (but does not answer) the question, "How

do you do business with someone who doesn't have a door?"

Bill Forsyth's movies make up in charm what they lack in pretentiousness. I'll continue to look forward to them, but he'll never surprise me again — unless he makes a bad one.

In person Bill Forsyth is smallish and unimpressive, unlike his films which are smallish but impressive. He speaks rapidly in a brogue that takes a wee bit of getting used to. He admits that some of *Gregory's Girl* had to be redubbed for American ears because "The kids talk like me. I could never be in a movie."

From his conversation one wouldn't suppose this man capable of the inventiveness that brightened *Gregory's Girl*, *Local Hero* and probably his first feature, *That Sinking Feeling*, which he says may finally be released in America this summer. More astoundingly his creativity blooms under pressure when he's directing a film. "I write the script and by the time I'm ready to shoot I'm bored with it, so I add bits of surrealism — anything . . . in a desperate effort to make it more interesting for myself."

After making *Gregory's Girl* for \$300,000 Forsyth was given a budget of "4-5 million" for *Local Hero* by producer David Puttnam (*Chariots of Fire*).

"I've reached the limit of the type of budget I'd like to work in," Forsyth says, explaining that the studios step in and take control when the stakes go higher. His next project, *Comfort and Joy*, can be made entirely in Glasgow for \$1.5 million. He has no intention of leaving Scotland but thinks he could live in New York — "Certainly not L.A. . . . It's not a pleasant place."

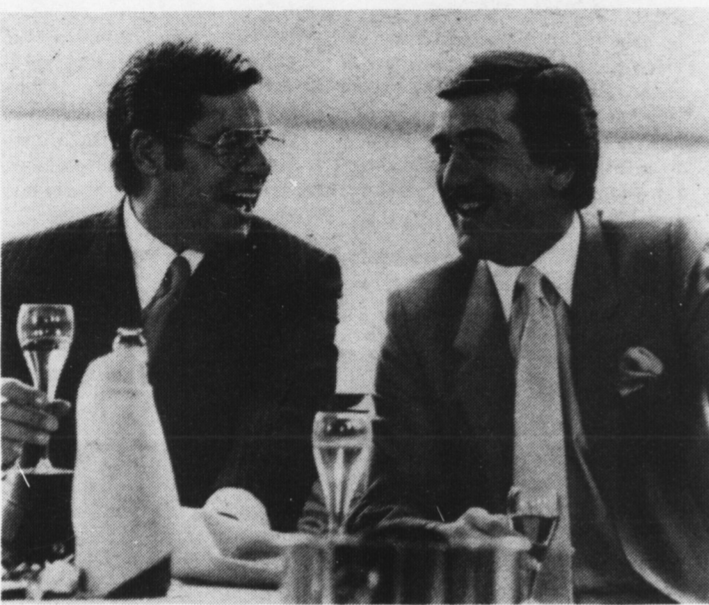
*Happer and Gay?*  
Forsyth, who is half Burt Lancaster's age, seems to relate to the question of why the Felix Happer character never married: "I assume at some point in his life he was just too busy with other things." Happer stayed with the company because he had inherited it, but "He really wanted to be doing something entirely different . . ."

When he left the relative security of ten years of industrial filmmaking to make his first feature film, Forsyth says he was "able to have a reduced lifestyle . . . (because) I wasn't married."

**The King Of Comedy**

*Loathesome*

Director Martin Scorsese has not made his reputation on his sensitivity. His latest film, *The*



*The Schmuck Wants a Yuck, Robert De Niro kidnaps Jerry Lewis in his quest to become THE KING OF COMEDY.*

*King Of Comedy*, may finally prove that he's the most insensitive director in Hollywood.

The maker of *Taxi Driver* and *Raging Bull* has taken a morally reprehensible story and gotten the most singularly obnoxious actors to play it out. The result is the first film that has made me

physically discomforted. — And why not, with Jerry Lewis and Robert De Niro on the screen at the same time.

De Niro plays a deranged and creepy would-be comic, Rupert Pupkin, who idolizes talk show host Jerry Lewis. He hounds Lewis and his staff to gain a spot on the show. When that fails he kidnaps Lewis with the help of crazed groupie Sandra Bernhard (in real life a standup comedienne). The ransom is a spot on the show which he gets with Age of Watergate results.

What is so detestable about the entire proceeding is perhaps a credit to the cast. De Niro is master of psychotic, obsessed characters and here he'll make your flesh crawl just looking at him. Jerry Lewis is, well, Jerry Lewis and his studied portrayal is surprisingly the best part of the film because he is subdued and real for the first time in screen history. Bernhard, whose repulsively oversized lips are freak-showish, lends the final touch of sickness the other two miss. It's all too squalid and squeamish. If there was a trace of humanity at 20th Century Fox the rating would be "R" and then "Skull-and-Crossbones." ■ (Metro) M. Lasky

**Goldwyn Gold**

Some of the truly classic and best remembered Hollywood films were produced by the legendary Samuel Goldwyn. For the next three weeks the Castro Theatre has assembled some of Goldwyn's best work. Kicking off the 30-film salute is the rarely shown *Come and Get It* which was considered Frances Farmer's most successful film. *Come and Get It* (1936) plays for 5 days with *Barbary Coast* (1935) from March 25-29. Both films were directed by Howard Hawks.

All other features will show for one day only. Included is a pairing of two Sinclair Lewis adaptations — "Dodsworth" and "Arrowsmith", the seldom screened Danny Kaye musical, *Hans Christian Anderson* paired with Eddie Cantor's *Roman Scandals*, the multi-Academy award winner *The Best Years of Our Lives*, and *Wuthering Heights* with *Beloved Enemy*, both with Merle Oberon.

On April 11 there will be a special Oscar Night Celebration that will turn the Castro screen into an oversized TV for a

theatre viewing of the telecast. Advanced tickets for this event can be obtained by calling 751-0578. ■ (Castro)

**Tati Tribute**

A special four week festival of French comedy director Jacques Tati will get underway at the Cannery Theatre on March 25 with a one week showing of *Mr. Hulot's Holiday*. On the three succeeding weeks in April will be *Mon Oncle*, *Playtime*, and *Jour De Fete*.

name who insisted he change it."

That's in the tradition of the second "James Stewart," who became Stewart Granger. Someday another Bill Forsyth may have to change his name to avoid confusion with the writer-director who has not only made a name for himself but for Scotland as well, proving there are ways other than Civil War to put a country on the map. ■ S. Warren

I didn't have children . . ."

The writer-director doesn't see himself as a "local hero" to the people of Scotland. "They were more surprised than delighted," he says, when *Local Hero* was well received in New York; and the Scottish Tourist Board has spoken out against the film, which they see as portraying Scots as "layabouts."

Peter Riegert speaks well of the experience of working with Forsyth, who "allows a full character to develop in his own

demented way." The Jewish actor felt a kinship with the Scottish people — "I used to tell them they were the lost tribe of Israel" — and has exchanged visits with some of the friends he made there during the filming.

A sidelight for *Gregory's Girl* fans: Gordon John Sinclair, who played Gregory, has a small part in *Local Hero* as a cyclist/drummer; but he's now billed as John Gordon Sinclair. Forsyth explains, "There was another actor with the same

**Romanovsky and Phillips; Danny Williams**

*by Johnny Nieto*



*Romanovsky and Phillips headline a Valencia Rose comedy special on Saturday, March 26, at 8 PM. Danny Williams opens the bill. (Photo: Rink)*

Rain beat against my windows. I plugged in a lamp and the electricity blew. I didn't have a candle and my umbrella sat in my car, four blocks away. The Valencia Rose was much closer.

Walking over, I expected the storm would keep everyone away, but I was lucky to get a seat on the side, away from the tables. For a local comedian and a singing duo?

Yes, and after hearing them, I know why.

Danny Williams, a comedian, and Romanovsky and Phillips, folk and cabaret singers, present an evening of serious entertainment. And you never stop laughing.

Danny opens, taking us through the Castro, Disneyland, the Boy Scouts, and two decades of television reruns. Remember Lucy and Ethyl, Fred and Ricky?

Except for moments when he rushed the material, Williams' work is fresh and alive. "Straight kids come down Castro screaming 'Fag!' I am plucked! If Gay kids went out to the Avenues, they would straight-bait much better. 'Oh, no, Miss Thing. Yes, you with the beer belly. Puh-lease. You cannot wear a tank top!'"

Comedy is tricky. People will cry at anything, but to make them laugh, you have to surprise them. This Williams does, most unconventionally. He gets serious, deadly serious, in a routine on mental institutions. When we wait for relief, we see the clown has wiped away his make up.

But only for a moment.

Then, we are impressively brought back to the lighter side of this talented man's running commentary on just about everything.

Ron Romanovsky and Paul Phillips have been around for awhile. I hear them every few months, and each time I'm impressed with a sharper, brighter performance.

**Straight-Baiting: Oh, Miss Thing — yes, you with the beer belly.**

You have the feeling you are at some friends' house. A guitar is brought out. The piano is opened. And just when you're ready to sigh, "I really must be leaving," they start and you're entranced by the boyish charm and sincerity which these two radiate.

Each piece is introduced with glimpses of the part it has played in the artists' lives; then we find the songs are the artists' lives.

Like "The Outfield": "Sometimes I am hopin' my bones will get broken, just so I can be excused . . . I'm up to bat, but it won't be long, before I'll be where I can do no wrong. In the outfield."

Or "The Prince Charming Tango": "Funny how dreams are not always what they seem. My true love turned out to be much more of a queen."

Romanovsky and Phillips are good performers and great songwriters. They should watch the flat notes, though. Smile, as my vocal coach would yell. ■

**Queer Generations**

On March 31 and April 2, *Queer Generations* returns, an evening of music, comedy and theater, bringing together Lesbians and Gays of all ages. This benefit for Mainstream Exiles and the Sexual Minority Youth Service Coalition will be held at the Valencia Rose, 766 Valencia, beginning at 7:30 PM. There is a \$4 donation.

Romanovsky and Phillips,

cabaret singers, comedian Danny Williams, actress Sharon Pollack, and pianist-vocalist Janny MacHarg will perform works that discuss issues of age within the Lesbian and Gay communities.

Lewis Ellingham and John Redding will present a dramatic reading of Johnny Nieto's one-act play, *Daddy's Home*, a piece that explores the dynamics between abandoned sons and their fathers. ■

**Artists Call**

Frameline will be accepting proposals for the community for poster design and logo for the upcoming 7th Annual San Francisco International Lesbian and

**Happy, Lucky Comedy Nights**

*by Johnny Nieto*

Lucky for us that Marga Gomez, Danny Williams, and Monica Palacios work together Wednesday nights at the Valencia Rose, presenting skits and stand-up monologues, under their collective name, the Happy-Go-Luckys.

Each of the comedians provides a strong set, and together they present hilarious sketches that illustrate the ridiculousness of sexuality in our society.

The Happy-Go-Luckys open in the office of a marriage counselor, where Dottie and her husband Max reveal their private sexual habits. The counselor is appalled as the stories go from strange to bizarre, encompassing a full scope of sexuality.

As an audience we can laugh at the counselor, who hides her face and 'deals' with her feelings, but we sometimes find ourselves shocked and a bit uneasy with their tales. Its one of those opportunities to look at our own ideas about sexuality and how we feel about ourselves.

The comedy ranges from Catholic school romance to afternoons in the laundromat, with all the 'weirdos' we find there. These comedians excel at

showing us the absurdity in the lives of ordinary people.

Work might be put in improving the sequence of the show. The skits are quick and lively; it's not easy for them to keep up. I'd also like to see more of the characters I've seen in their stand-up work brought into the sketches they do together.

I look forward to seeing more of the HGLs as they develop into a real team.

Last Saturday, we also heard Debbie Saunders, rhythm and blues singer, comedian Linda Moakes, and emcee-entertainer Lea DeLaria with her guitarist-songwriter Jeanine Strobel.

Debbie Saunders has a full presence. Her piano and vocals are heavy; she sings blue blues. Once in awhile she lightens up. Billie Holiday's "No Regrets".



*Linda Moakes (Photo: Rink)*

\*\*\*  
**MINDREADER**

I sat onstage at Valencia Rose's Gay Comedy Night. "I am now going to read his mind," she said. "What's your name?"

"Johnny," I said. She put her fingers to her temples. "Johnny. I knew that."

All Ruby Rubenstein Rodriguez could read from my mind was that I needed a half-used jar of Ban deodorant cream and the fact that I wanted to laugh.

Rodriguez' humor has a bit to it that reduces politics to what it often is, a joke. "News bulletin: Nancy Reagan does not have cancer, but she is the first known carrier of cancer."

But a performer with the impact she has on an audience wants to temper all that blue with a little more rhythm occasionally.

Saunders is a blind pianist, but that doesn't mean we don't want to see her. Someone, please move the piano so this musician is visible to us.

Linda Moakes surprised me. I saw her months ago, an off night in my estimation. But now Spring is upon us, as she says, and "we turn to mushy-gunky kind of junk."

She proceeded into a piece about the "Venus love goddess. Make somebody love you for only \$3.00." Underneath lurked our fantasy worlds where we hope that something, anything but our own personality and character, will bring and hold the lover of our dreams.

Emcee Lea DeLaria entertained with song. She is developing a fine repertory, ranging from blues to new wave numbers by Jeanine Strobel, her partner.

Gay Comedy Night is something I never dreamed of. I'm glad it's here. Any Saturday or Monday you can drop by the Valencia Rose and expect your money's worth in laughs. ■

Debbie Saunders appears with June Millington at the Valencia Rose, April 1, 9 PM, \$5.

Lea DeLaria performs at Gay Comedy Nights and Clementina's Bay Brick Inn.



*The Happy Go Luckys — Monica Palacios (l.), Danny Williams, Marga Gomez. (Photo: A. Nomura)*

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**WHERE ARE "THE BOYS"?** Fort Lauderdale's Marlin Beach Hotel is a principal location in Spring Break. Columbia's Where the Boy's Are update, opening this week, about young adults vacationing in South Florida.

If the hotel's usual Gay clientele isn't seen (which seems likely, judging from a synopsis), it'll be the best job of camouflage since the Galleria party in *Can't Stop the Music*. ■

S. Warren

POP MUSIC

## Much As Will Said, But Fun

PETER KEANE

Laurie Anderson's entree into the pop idiom was her recording of "O Superman" last year. It's as unlikely a single as one could hope to find in this era of synth-pop soundalikes, and it's a tidy summation of at least a few of her major obsessions: Mom, Dad, telephones, communication (more specifically, the lack of it), airplanes, and money/payment. She says: "So you better get ready. Ready to go. You can come as you are, but pay as you go."

Well, I shouldn't have shot my opening paragraph wad on "O Superman" because she didn't perform it at her Warfield Theatre concerts last week. The only complete pieces from her Warner Bros. album *Big Science* that she performed were "Big Science" and "Sweaters." She teased us with bits and pieces of other recorded things, including my favorite lines: "Honey, you're my one and only, so pay me what you owe me." I mean, this girl doesn't fuck around.

Neatly packaged little 3- or 4-minute jewels is not what the woman is all about. In fact, just music itself is not what she's all about. She is as much, if not more, a performance artist as she is a musician. Oh yuck, you're saying, another boring *artiste*. Just what we don't need is some geek up there on stage giving us

her existential views on life. Well, good news, kids: Patti Smith she's not. If the technical brilliance and confidence of her show weren't enough, her humor is. She's funny.

The title of what she does is "United States I-IV." It's a catch-all title, an excuse for her to present us with her dead-pan delivery of Americana, Anderson-style. She uses slides, multi-visuals, music, and lots of taped sounds (done state-of-the-art, but that's not the point). Like any good actor, her timing is so precise and effortless one is not aware timing is involved at all. I was close enough to see her blink, and saw no cues for anything.

So what does she actually do, you want to know. In song and story she shows us America: warts, obsessions, out-of-control technology, and all, illuminating her own obsessions. Communication is one. While playing a sitar, she delivered a machine-gun monologue of someone talking to a dozen people on the phone: "Look-we-have-to-get-together-for-lunch-sometime-call-me-and-if-I'm-not-here-I'll-leave-my-answering-machine-on-talk-to-you-later-by!" Much, as Will said, do about nothing.

She talks/sings about buil-

dings and mountains a lot, too. She seems impressed with their size—in America bigger is still better. All the while, behind her on a stage size screen are slides and films of the same objects, the perspective and focus shifting almost imperceptibly, causing an uneasy feeling of subliminal instability.

When she's not delivering droll monologues incorporating found art snatches of TV and advertising, she's standing inscrutably behind her Farfisa synthesizer. She worked sounds out of that little gizmo I'm not sure I've ever heard before. And then there's her "vocal" style. It's vocal in no traditional, lyrical pop-song way, only in that it comes from her throat, through her voice-box, resonating over the air to your ears. She plays violin, too, did I mention that? Actually, that should be violins. She has a battery of them, including one that lights up, looking like a neon, and another that has tapes in place of strings, so that when plucked, they produce pre-recorded sounds that turn into voices. Still with me?

Performing with her were two saxophone players, two drummers (one of whom turned out to be, as I suspected, the extraordinary Tony Williams. Ponder, if you will, how someone of his ilk got hooked up with Laurie), and, in a demure cameo or two, a purple-clad operatic soprano.

I could go on and on, describing in sleep-inducing detail everything she did. But it wouldn't do us any good—my editor would chop it to smithereens, or you wouldn't read it anyway. But specifics are not the point of Anderson's performance. Music, although cap-



Hip, hip, hip. Hippity Hop. Miss Laurie Anderson sans eyes.

tivating to listen to and excellently mixed (and my sister, if I had one, would dance to it; Dick, give it an 85), is not the point. The point is that there is no point. Unless it's the ambience. I'm sure Laurie herself would take great understated glee in saying, "You had to be there." Her repetitive, hypnotizing performance existed as the means and the end. So look for messages elsewhere.

On second thought, maybe there is a point. Here's the artist, Laurie Anderson, running out

onto a white diving board, pretending she's bowling while we hear bowling alley sounds and see bowling pins projected onto a screen behind her. And this is a sold-out performance, see? And everywhere she performs people are shelling out \$10.50 apiece (service charge not included) to see her pretend to bowl. Now, the choice is clear: in America, where you can either grow up to be president, or grow up and have people pay to see you pretend, which would you choose? Doesn't take long to decide, does it?

and it was moderately interesting to hear this old chestnut roasted differently.

It was Masur's presentation of Shostakovich's and Brahms's First Symphonies the following week that brought me around to a real appreciation of the Maestro's style. Both pieces were approached with a straightforward virility that commanded the attention without once stooping to artifice. Here was great music played with passion and restraint. The terms are not mutually exclusive. Masur maintains a taut control that isn't afraid to sound a trifle rough if necessary. There wasn't a bit of flab in either performance.

After this positive exposure to Maestro Kurt Masur it is easy to see why he has been in charge at the Leipzig Gewandhaus since 1970. This prestigious Hall possesses a thoroughly competent conductor. How fortunate for San Franciscans that we will be able to witness Masur leading our own orchestra in all nine Beethoven Symphonies during the upcoming Beethoven Festival.

JIMMY  
THERE GOES BOOM BOOM, A LEGEND IN HER OWN MIND

© 1982 J. MOORE

## BACK TO BATON A Gewand Night for Music

PHILIP CAMPBELL

The latest guest conductor in what seems to be a never-ending parade through Davies Hall this season was Music Director of the Leipzig Gewandhaus orchestra, Kurt Masur. His two recent appearances seem to confirm what many of us have been suspecting for some time; the San Francisco Symphony can sound "world class" when they want to.

Several local reporters have rumored in the daily press that the Symphony Association has been actively wooing Masur to retain some kind of permanent position here. Whether or not this is true remains to be seen. One fact is eminently clear at present, however, and that is Maestro Masur's obvious good influence on our orchestra. This man knows how to work the musicians and come up with superior results.

Masur possesses in abundance all those qualities critics of Edo de Waart sorely miss. Conducting without a score or baton, a la Stokowski, his fringe of gray hair whipping furiously about, his facial expressions a catalog of emotions, he cajoles, pleads, and demands orchestral response. In short, the old guy puts on a hulluva good show. To the purist, though, the proof is in the pudding, and Masur comes up a winner on that score, too.

It took two concert exposures to Masur before I properly appreciated his talents. His programming the first time out was so illogical that I couldn't focus on anything more than the bizarre content of the performance. (The Mussorgsky "Pictures at an Exhibition" in a supposedly "Russian" orchestration

by someone named Gortchakov, indeed!) The first concert also included Schubert's Symphony No. 3 and Mozart's Bassoon Concerto in B-Flat.

Principal violinist Geraldine Walther was originally slated to play a concerto but wound up in the hospital giving birth to a child so Stephen Paulson stepped in to repeat his admirable rendition of Mozart's charming work for bassoon.

The Schubert struck me as being too conservatively played and the Mussorgsky was downright vulgar. Of course, the audience went crazy for it. After all, Gortchakov's orchestrations are unremittingly loud and unimaginative! Just the ticket for doting businessmen and chatty matrons wearing charm bracelets. In all fairness, I must admit the orchestra played well

## TALES OF TESSI TURA

### Looney Tunes

GEORGE HEYMONT

Let's hear it for operatic madness, that unstable staple of the repertoire which keeps us coming back for more. In all truth, madness is an art unto itself (as many of our closest friends have chosen to remind us on occasion). While some people disburse crazed energy in all directions, refusing to focus it in any particular way, shape or form, there are those who have honed their madness to a cutting edge carved with laser-like precision.

I'm sure the more subjective minds in the audience will swear that madness is in the eyes of the beholder. To the accused, however, the madness often lies in the accusation. How each party responds to the pressures of life can be delineated with a variety of musical approaches, as evidenced by three fascinating productions this fall.

### SUCKING ON A HEATH BAR

Shortly after composer Bernard Herrmann's death in 1975, the Portland Opera secured rights to his only opera, *Wuthering Heights*. Originally clocking in at close to six hours, the work had a curious restriction on it: while Herrmann lived he would not allow it to be cut for production purposes. As soon as his body was cold, however, the scissors went to work.

The result was a mixed success. Herrmann's baby received a strong physical production strikingly enhanced by some exquisite projections. His cinematic touch (he composed the film scores for *Citizen Kane*, *Psycho*, *Taxi Driver* and many other movies) was evident throughout. While certain scenes glowed with a palpable warmth, others (particularly the chase after Heathcliff on the moors) fell short of their mark. The *sturm-und-drang* of Cathy's emotions never quite hit home although the composer did manage to capture the essence of her repressed passions. Too often the audience was lured to the brink of great expectations only to be left high and dry—very much like being with someone who is furiously working to give the best possible blow job but for all his effort can't quite bring you to orgasm. The mind starts to wander.

Under Stefan Minde's strong baton, the cast went at it with determined zeal. Barrie Smith poured her heart and soul into Cathy, Victor Braun was a fiercely possessed Heathcliff, Geraldine Decker and Chester Ludgin contributed superb cameo performances as Nelly and Hindley.

### FAMILIARITY BREEDS CONTEMPT

### MONUMENTAL MADNESS

It seems only fitting to compare Dame Joan Sutherland's portrait of Donizetti's mad Lucy to Mount Rushmore for its longevity, stolid heroicism and rock-solid musicianship. Joanie and Lucy got together again at the Met (much like Eitel and Mary occasionally do on Broadway) and tore the house down—showing New York audiences just what is meant by a class act.

On my way through the lobby some pissy queen grabbed my sleeve and hissed, "Isn't it a shame Joan had to take the mad scene down a half tone. It's so sad, my dear. How utterly tragic." What a pompous crotch of shit! There are sopranos half Sutherland's age who couldn't sing the role as well if it were lowered an octave! What one witnessed onstage was an old

pro: an artist blessed by the maturity of her advancing age with years of experience in a particular role who could nonetheless handle its musical demands with a firm grip on the character and deliver the good—a rare bird in professional opera these days.

If there were moments when Dame Joan appeared inadvertently comical onstage they were due, perhaps, to her overpowering presence and the fact that—dated as some of her movements may seem today—she had her act tightly tied together on her own terms and was flying at a level far above the rest of the cast. It was clearly her show and she knew it, too.

That's not to say the men didn't do their damndest to keep up with her. James Morris was a sturdy Raimondo. Dano Raffanti started strong, but took ill during the performance. The tenor sang superbly until Edgardo's final scene (when his voice dried up to a mere whisper). With no means of leaving the stage, Raffanti finished out the act—occasionally marking his lines, but hanging in there with professionalism. At the curtain calls he was greeted by a far more sympathetic audience than other indis-



"Ready or not, here I come!" Dame Joan Sutherland plows through the mad scene of Donizetti's LUCIA DI LAMMERMOOR with the steadiness of a leviathan crossing the North Atlantic.

posed tenors have encountered this season at the Met.

With Richard Bonyngge keeping a firm hand on things from the podium, the evening became an historic celebration of Joan's last Lucia at the Met and a testimonial to an operatic monument. Sutherland's track record as a vocal long-distance runner. The emotions on both sides of the footlights were warm and genuine—hardly like Carol Channing's curtain speeches in *Hello, Dolly!* (now booked on the Space Shuttle) which have taken on the spontaneity of an audio-animator.

And so we close a chapter on insanity born of anguished love. Vickers doesn't have too many years left in which he can deliver a Canio of such astounding passion. I doubt that *Wuthering Heights* will be seen again on any American opera stage in the years to come. Nor will we see Sutherland's Lucia too many more times. Each holds its unique place in operatic history. My own personal preference, however, is to throw roses at old Joanie's shrine. ■

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# SPORTS SECTION

## TGWEDNESDAYNBL

### Sensational Results for Winter Season

JERRY R. DE YOUNG

As a final hurrah the constantly surprising Wooden Horse team bowled a magnificent season-high-team-total game of an even 1000 on the last evening of bowling, March 9. What a grand exit!

These outstanding 200+ bowlers also made their mark on



Rounds of champagne toasts celebrated the end of the Wednesday Night Bowling League season. (Photo: Rink)

the final night:

Adrian Stenson (PWIL)	262
Les Gundel (WH)	233
David Hobler (PB)	224
Andres Colon (PB)	223
Eddie Carmick (S.L.)	222
Willi Ward (WH)	217
Michael Lamberta (PP's)	217
Ray Padua (PWIL)	215
Pat Conlon (P-I)	213
Lou Watson (WH)	206
Larry Grant (Pndm)	202
Dan Hartsuff (P-I)	201

There aren't quite as many 200+ bowlers as on other nights of the season. There are, however, a few new names listed. That makes up, somewhat, for the personnel undercut.

Before we say farewell to the 82/83 Winter Season, let's first take a look at the final order of the 22 TGWNBL bowling teams.

1. Pin Pals	45	24
2. Play With It, Ltd.	43½	25½
3. Wooden Horse	42	27
4. Sweet Inspirations	42	27
5. Badlands	40	29
6. Different Strokes	40	29
7. Pilsner I	38½	30½
8. White Swallow	38	31
9. Grady's	37	32
10. S.F. Eagle	36	33
11. Pilsner II	35	34
12. Pendulum	35	34
13. Ambush	34½	34½
14. Park Bowl	32	37
15. Stagecoach	32	37
16. David	Kelsey's	
Unmentionables	31½	37½
17. Atherton Hotel	30½	38½
18. Pilsner Playmates	30	39
19. Pilsner 3	27	42
20. Temptations	27	42
21. Pipeline	25	44
22. Animals	21½	47½

There you have what has now been galvanized into an exciting piece of history. I am sure I speak for more than myself when I say that it is an honor to have been a part of this rip-roaring, fun-filled Winter Season.

\*\*\*

In addition to the exceptional bowling that took place these past six months, another excellent happening took place a few weeks ago. Two of our bowlers, Bob Betcher and Russ Culver, have been recognized by the 10th Annual Gay Community Awards Committee as running the "Best Bath House" for 1982. Although, as of this writing, I have not had the pleasure of experiencing the renowned saturnal atmosphere offered at the Animals Bath House, it is definitely on my "simply must do" calendar.

\*\*\*

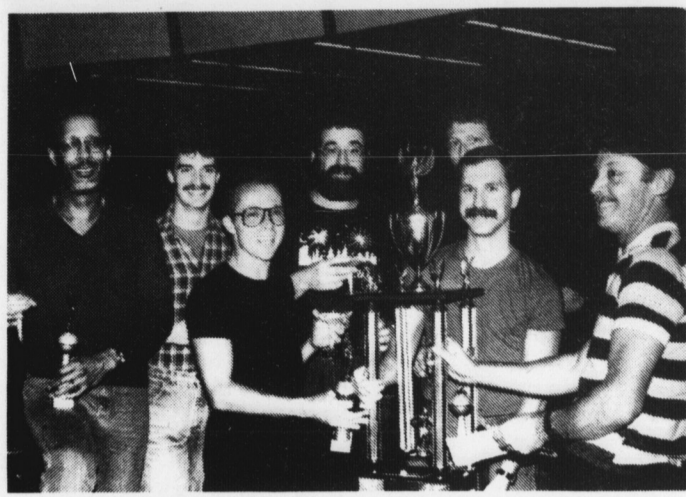
Well, fellow bowlers, that's it for this season. Hope you have shared, through this column, some of the intense excitement that happens at Park Bowl every Wednesday night when the great TGWNBL takes to the lanes.

A pre-Summer Season meeting will commence at 7 pm on the second floor of Park Bowl on March 30. See you there.

### Different Spokes

The Different Spokes bicycle club offers an 80 mile brisk ride with moderate hills and few stops through the Cheese Factory loop. The ride is on Saturday, March 26, and convenes at McLaren Lodge in GG Park at 8:30 AM. Info: Gary, 664-1611.

On Sunday 27, the club pedals to Moraga and Lafayette loop, a 28 mile ride with low hills, moderate pace and occasional stops. Brunch lunch. Info: Derek, 339-2345. An alternative Decide and Ride meets at McLaren Lodge at 10 AM.



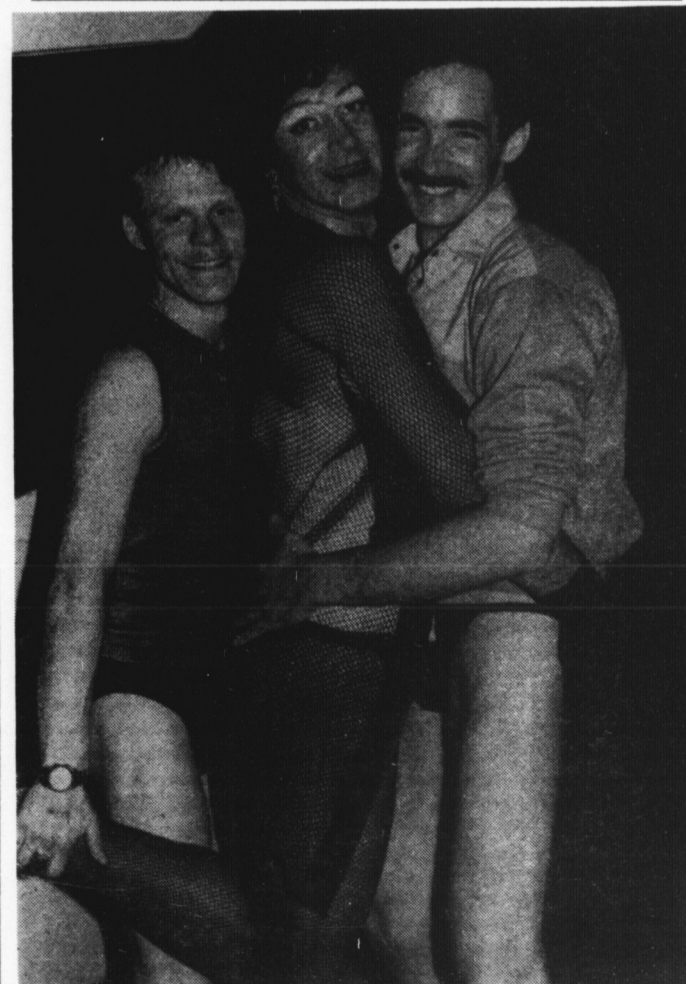
The championship team of the Tavern Guild Wednesday Night Bowling League, Pin Pals, receiving their trophy from League President Pat Conlon (r.). (Photo: Rink)



Second place in this season's Wednesday Night Bowling League went to the Play With It, Ltd. team. (Photo: Rink)



The Wooden Horse team placed third in this season's Wednesday Night Bowling League standings. (Photo: Rink)



Bowling in Bikinis. Eric (l.) and Mark (r.), Wednesday Night League bowlers, cuddle up to "Andrea," who bowls as a man on Monday and Wednesday night leagues. (Photo: Rink)

# B. A. R. BAZAAR

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## MY KNIGHTS IN LEATHER

### Knight Glow

KARL STEWART

#### EVEN BRUSHING BRINGS SHINE

"Who is this Pia Zadora, anyway?" I asked myself as I prepared a bio for the David Video Magazine interview. I found she's been around Broadway and films since early childhood. She received the Golden Globe award for her work in *Butterfly*. I asked her about the controversy surrounding this laurel. "They say your husband Meshulam (Seagam's Fortune) Riklis bought this for you."

Avoiding a direct answer, Pia replied confidently, "I love controversy. I don't think you can do something really important without stirring something up."

Pia Zadora's music is...workable.

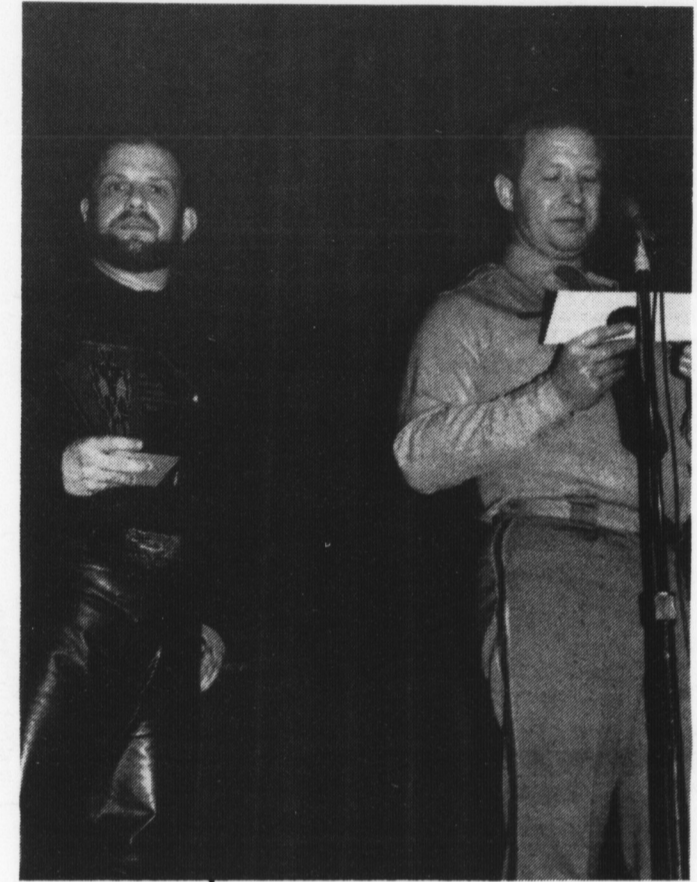
I ask, "Of all the mediums you've worked in — on Broadway in *Fiddler on the Roof*, *Applause*, and *Dames at Sea*, in Las Vegas, and in films — which do you prefer?" She responded, "I think film because you can develop a much more intimate character. On the stage you must play to the back of the house."

I asked if her first album was the success she expected. She stated, "I really didn't expect anything. It was a mixed bag. We didn't give it any particular direction. The new album will be out at the end of April. It's all rock. I feel I can be myself with rock and develop my own style."

These responses were just a taste of the bright young woman

Her music, with a few exceptions, is workable. I think "Name Game" has got to go. She acted the music, as if she were still on old Broadway, instead of performing it. I would not even devote two lines to pan her if it had not been for the sharp and witty woman I had the video interview with. I intuit that she will learn by test of fire in these next weeks of tripping about the country's club scene and I'd surely like to see her again at the end. I think she's

I met and talked easily with for nearly an hour. She wasn't at all the shallow, no-talent product of a multimillion dollar media blitz



Warlock Augustus Ginocchio and CMC member Steve Forsburg make a presentation at the Barbary Coasters Awards ceremony.

got, inside, what it takes to succeed in this business. It's too bad her husband's money acts as such a hindrance to her career.

#### BOARDWALK

Last week was also the premiere of Studio Rhino's evening of comedy one-acts by Philip Real. Mr. Real is sort of a good-looking Woody Allen character. He's shy; through the characters in the two plays, one catches a glimpse of the neurotic side of him. Lunch and Dessert then becomes quite a meal.

The first is a comic look at Gay men's relationships in a cafe on Castro Street. Steven, the neurotic clone in Lunch (played by Alan Herman), asks the advice of his best friend Vince (played brilliantly by Mario Mondelli) about his new lover Zane and how to get Zane's ex, Mark, out of the picture. This is a very funny look at our lives here in Mecca. Dessert is an equally hilarious look at Lesbian love and courting techniques. Estelle, a straight woman looking for a change in her life, works through dessert at Carla's house and towards the bedroom. The mental and physical gymnastics on the way make for a quite entertaining look at a world about which I know little. Mr. Real is unusually incisive and gives our world a good airing on the stage of Studio Rhino.

In other theatrical events, Mr. Cowboy Carl and Ms. Cowgirl Gloria presented a rare live cabaret and dinner to raise funds for the KS and AIDS patients here in San Francisco. Led by

(Continued on next page)

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- PATIENT SERVICES: Assuring that adequate financial resources are available for necessary diagnosis and treatment.
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- COMMUNITY EDUCATION: Educating the community at large in prevention and detection of these diseases. The Foundation works closely with other organizations and agencies in the Bay Area and around the country which are also making contributions to the study and elimination of these diseases which are also seeking to meet the needs of affected patients.

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(Continued from previous page)  
Empress Connie and Gene Betis in a cello/piano duet, the royal barge chugged right along. The highpoint of the evening was David Cabot, a puppeteer with a work in progress called The Seed. His little man and his love of nature drew a few tears. Tessie also kept us amused with Moms Mabley. The Pillsner's Olin with Karl and I had a front row seat at Roxy Roadhouse and enjoyed a fine evening with our Royal Family.

The Calderon's blond hunk, John Ponyman is doing C.D. Arnold's The King of the Crystal Palace, a full-length play which delves into the world of speed freaks So/M. It plays Theatre Rhino's main stage beginning April 14.

Speaking of witchery, The Calderon was transformed into a Druid forest as I led celebrants Hal Slate, David, Michael, and Chris in a good old-fashioned Pagan Spring Rites ceremony complete with incantation, invocation, and David as a human sacrifice on the altar with Hal's arm getting all greasy. Some hot sex happened as a result of that rite. Happy Vernal Equinox!

**MAD KNIGHT, DAMP DAZE**

The Barbary Coasters mounted a fete at Febe's in honor of their 17th anniversary. New officers were dubbed as Prez Anthony Vega, Vice Prez Remy, etc. and led the pack, which was followed by a seemingly endless supply of door prizes for those who signed the guest register. A set of new honorary members were installed: Charles Durham and Matt Brown came back after leaves, and Bob McPhail also joined the active club for a year of fun and merriment. An array of grub and rounds of drinks greeted the capacity



Terry Hutchison waits during his too short, two-night engagement at Fanny's. He'll be back this summer. Paul Ferris (r.) supplied the dynamite piano. (Photo: Rink)

crowd. The upstairs meat hall was so full that part of the merry mob had to listen to the meeting from the downstairs speaker. Dark, handsome Steven joined the staff of Febe's, one more unusually well-endowed bartender to round out Don Geist's collection. Some are beginning to call that Folsom Street den "The Basket Factory" . . . and that ain't wicker.

Warren Gorman, head of the Cheaters MC, has spread the rumor that a "Rebate Party" will soon be born. Buy into this in-town event and get a rebate on their Run this year. Good way to save five bucks.

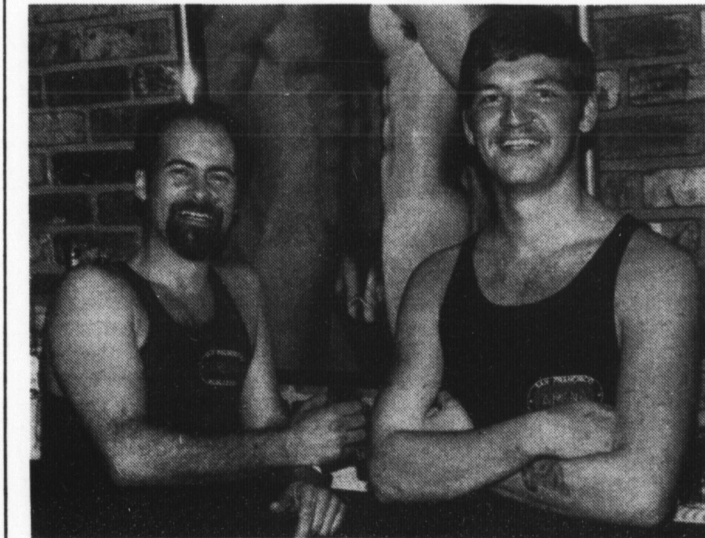
We were out there on JC's half-completed construction site on the SF Eagle's patio tacking up tarps at the crack of dawn Sunday. By 4 PM the bar and tented cookout area were awash with revelers for the SFGDI's Equinox Beer Bash. Not hampered by the violent wind and drenching rain, the campers cooked and drank and carried on. Next week's ICF Beer Bust has a change of venue from the Eagle to Febe's, 3-6 pm.

**TIPS & TROLLS**

Tom Luffman and his partner Karl Schultz are revolutionizing leather design with some high tech fashions. Seen at the Brig last week, they made quite a stir.

**Karl's Calendar**

- Thursday, 3/24: Send Off Party.** Bartender Bob Martin goes to the Drummer Contest; Oasis, 9 pm.
- Friday, 3/25: Bizarre Party.** The Hot-house; doors open 8 pm; judging 10 pm to 3 am; 1st prize \$100 for most bizarre (masculine) costume/attire; 2nd and 3rd prizes, week night rooms.
- Spring Flight.** Endup; 8 pm; \$2.
- Cockfights.** Wrestling at Savages; 9 pm.
- Saturday, 3/26: Early Flight II.** End-up; 6 am (no cover).
- AUA (Bay Area Brigade) Uniform Night.** The Brig; 2100 hrs; drink specials with uniform.
- Uniform Fetish Night.** Savages; 9 pm.
- Sunday, 3/27: ICF Beer Bust.** Febe's; 3-6 pm; \$6; food, drink and pins.
- Rocky Rockwood.** The Man of the Year's Birthday; Febe's; 8 pm.
- Monday, 3/28: Anniversary.** Don, John and Doug's 13th; Febe's; 8 pm.
- The Stables' Bowlers Party.** The Stables; 8 pm.
- Wednesday, 3/30: Coming Distractions.** (An orgy of Gay movie trailers) World Premiere; Strand Theatre; see ad for times.
- Thursday, 3/31: Miller Lite 8-Ball Tournery.** Febe's; check-in, 7:30 pm. Tony L's Birthday. Febe's; 9 pm.
- Saturday, 4/2: White Party.** The Troc; 10 pm; \$15 members, \$20 guests, \$30 general, DTBA.
- Sunday, 4/3: Warlocks' Easter Run.** Check in at Ramrod, 10:30 am; includes SF Eagle, ends at Febe's at 4 pm.
- Louis Gaspar's Birthday Party.** The Hothouse; 9 pm.



Joe (L) and Randy are bartenders at the Arena — and those aren't more bartenders behind them, but a painting that hangs over the bar. (Photo: Rink)

**KARRNAL KNOWLEDGE**  
**Is There Life After A Big Dick?**

By KARR

I thought I'd never seen Giuseppe, so I dutifully trotted my rutting eyeballs to Savages to see it. I'm always willing to throw myself once more into the breach in my efforts to report on every porn film ever made. Giuseppe was a breach unto itself. It turned out I'd not only seen it before, but five or six times!

Although deportation might have been a wiser course, the producers of Giuseppe have chosen to honor the film's titular star, Giuseppe Welch, by regurgitating his appearances in previously released films into one anthology. This ostensibly panders to Welch's fans, but remember, it's the producer who's the panderer. Reusing film creates a "new" one from which he can expect profits without actually having to make a new film. Notice that the film does not pay tribute to a popular, top-money star, like Eric Ryan, the Shane/Garrett duo or Scorpio.

No — people will go to a half-dozen films to catch their scenes. Giuseppe Welch may have a big dick, but there's little else to recommend him. No one is running to six different flicks to catch his scenes, which makes him a perfect candidate for an anthology.

Giuseppe Welch is young, if not youthful, thin, one step from homely, and hung. Also uncut. He shows no special aptitude for performing or having sex other than the accident of genes having given him a big dick. This sole credential of his doesn't even get fully hard, which goes against Karr's Rules for Porno Number 1. Looks, weight, in-epititude and stupidity can all be overlooked if the cock gets hard. At best Giuseppe gets spongy. That's also a good description of his personality and screen presence.

It's obvious I'm not a fan of his, but I realize that he may be someone else's dream inamorate. One trait to his advantage is his orgasms. While not the exciting, spurtly kind so great for film, they are copious, thickly jelled ropes. He also smiles a lot, and I like that. He's human and seems to like what he's doing, which is more than can be said for the multitude of robot impersonators who show up so often in porno.

Whether or not Giuseppe slays you, his movie is another matter. It's rather sloppily put together, the editing, cinematography, lighting, and music varying wildly — usually to the unacceptable side of wild — from scene to scene. Continuity is not expected in an anthology but we aren't even informed that Giuseppe is supposed to be nonsequential. We have to figure it out ourselves. We accept the first scene, and are misled by the second, in which Giuseppe is killed by his sex partner. (This scene is from Francis Ellie's Killing Me Softly; everything about it is ugly and ill-conceived.) Despite his death, two seconds later Giuseppe is alive and well as another un-prefaced scene follows. A resurrection in ranch? The second (in this case it would be third) coming? Simple title cards, announcing which film a scene came from, would alleviate such confusion, add continuity, advertise the other films, and — wow! — be a professional touch. But this is porno, where producers look askance at professionalism because it costs time and money.

Perhaps in compensation, the film has seven scenes; if you like Giuseppe you get your money's worth. The movie opens with an impromptu interview, of the sort which are used to demonstrate that the following scenes were socially redeeming as illustrations of human behavior. Giuseppe speaks rather incoherently in a charming accent, and is then seen stumbling into a bedroom with a handsome, if drunk, partner. This fellow fucks Giuseppe fiercely, his jagged rhythms and erratic attack booze-influenced. Despite his raven-black tresses, he's got bright red pubic hair.

New York's piers are the site of the murder sequence. The killer is ugly. His skin has no tone (a polite way of saying it sags); he's porridge pasty and pale, has dark rings around his sunken eyes, a scowling expression, and a goatee. Villains always wear a goatee. In a porn flick meant to stimulate Gay men, he strangles one with a jockstrap. The killer's cum gurgles out of Giuseppe's mouth as he slumps to the floor. What an ugly scene.

Giuseppe's endowment goes against Karr's Rules for Porno Number 1: All can be forgiven if the cock gets hard.

Michael Muncie stars in the next scene. Following an endless cruise he makes love with Giuseppe in a dream sequence nearly ruined by arty flickering lights. They kiss and JO nicely, but the director seems determined not to let us see the scene. Everything is viewed through his self-conscious Art, darkly. It's too bad, for it had the most potential.

Giuseppe next makes out with a leering cretin who lurks in a toilet cubicle. Giuseppe leaves the building with a twinkly, attractive, dark-haired boy. They snort poppers and Giuseppe mauls his mushy dick into another orgasm.

Then he's in a helicopter, fel-lating Jack Wrangler as they fly over Manhattan. Wrangler, dressed as a sailor, displays some of the most complex acting of his career, unbuttoning all thirty-two buttons of his pants and panting at the same time. It's a relief when his ever-stiff cock springs into view. It's the first attractive cock in the film. The aerial views of Manhattan are great, but the camera is so busy peering tipsily out the window that we miss the orgasms.

The last scene is a solo JO for Giuseppe. He lolls on a plush carpet, feeling himself up, looking almost handsome as his face contorts in ecstasy. Despite several forward jumps in the filming, he can't get it up. That's no deterrent to this hard worker, and he manages one more orgasm of thick globs. There's no sense of build-up or release, which is also true of the movie as a whole.

The movie ranges from non-committal to boring, but its music is insulting. It's shrill and cheap. I wonder where porn makers find this stuff, and whether they're laughing behind our backs. "This is ghastly music! Let's make them listen to this!" Whenever "Make the Punishment Fit the Crime" Day arrives, I've got some especially wicked ideas for a couple of porn makers.

Charles Pierce has been held over at the Plush Room through April 3. Reservations: 885-6800.

Representatives of the Harvey Milk Archives will discuss their project to gather, conserve, and index the papers of and significant material relating to Harvey Milk, the San Francisco supervisor assassinated in 1978, on The Gay Life, KSAN, 95 FM, Sunday, March 27, 6 AM.

Giuseppe was Harley's Angels which has a decent share of good scenes and some attractive men. What it didn't have in this engagement was all its footage. A key scene for star Jason McBride and the best scene of all, a three-way finale, were missing. I sat through the whole fucking thing to get to this scene. Coitus interruptus has nothing on that feeling of frustration. But the porno industry functions without controls. Producers are interested in churning out low-budget products, and distributors (a nefarious bunch) are interested in profits. Quality control is never mentioned. As a result, Savages — most likely innocently — was screening a damaged, truncated film. Is it any wonder that more and more porn fans are turning to home video?

Savages screens Golden Years and Hot Trash from March 25 through 31. The first is an unknown quantity to me. The second has some good material, particularly Chris Burns. Coming soon — the return of Garrett and Shane in Forbidden Portraits.

The Nob Hill continues Homovisuals, a live show starring a hunk of a man, along with Fire Island Fever.

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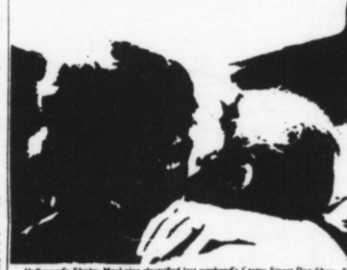
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TO KNOW...

**BAY AREA REPORTER**

**Bakersfield Murderer  
All But Goes Free**

By Mike S. ...  
A Bakersfield man who was convicted of the murder of a young woman in 1978, was sentenced to life in prison with the possibility of parole in 1993. The man, who was 42 at the time of the murder, was found guilty of first-degree murder and sentenced to life in prison. He is now serving his sentence at the California State Prison in Folsom.

**Dog Show / Man Show  
Titillate Castro**



Shirley Mac Lane Makes Debut ...  
The actress Shirley Mac Lane made her debut in a new production at the San Francisco Opera House. She played the role of a young woman who is in love with a man who is in love with another woman.

**Police Chief Rejects Recruit  
Policy, Gay Cops Hesitant**



By George Mendenhall ...  
The police chief of a city has rejected a recruitment policy that would allow gay and lesbian officers to join the force. The policy was proposed by the city council, but the chief believes it would be a distraction from the primary duty of law enforcement.

**Murder Suspect  
Picked Up**



By George Mendenhall ...  
A man suspected of a murder in a city has been picked up by police. The man was found in a car in the city and was taken to a police station. He is being held on charges of murder.

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**BAY AREA REPORTER**

TELEPHONE: 415/861-5019 1528 15TH STREET, SAN FRANCISCO, CA 94103 VOL. XIII NO. 12 MARCH 31, 1983

**Merle Woo Sues UC**  
*Lesbian/Feminist Battles to Get Job Back*

by Konstantin Berlandt

Merle Woo, Lesbian Asian socialist feminist, filed suit in federal District Court Tuesday for her Constitutional rights against her former employer, the University of California, Berkeley. Counsel Mary Dunlap labeled her client's case "the Free Speech Movement - Part II."

Woo, who says she was promised a permanent teaching position at UC when she was hired by the Asian American Studies Department in 1978, was fired last June under a retroactively applied "four-year" rule that terminates lecturers automatically after they have taught for four years.

Woo points out that she was demoted to lecturer status after speaking out against departmental policies on the side of student activists. She further notes the four-year rule was only adopted by UC in 1980 - subsequent to her employment there.

At a press conference in the press room on the 20th floor of the Federal Building at 450 Golden Gate Avenue Tuesday morning, Merle Woo Defense Committee Coordinator Karn Brodine asserted that "some people are being grandfathered" selectively, despite the rule.

Public Employment Relations Board hearing officer Barry Winograd ruled in Woo's favor in December. Woo says, finding the four-year rule to be a discriminatory hiring practice robbing lecturers of job security, benefits, or time to organize unions, and misapplied in Woo's case, since she was hired under a different status.

However, UC has appealed Winograd's ruling.

Woo Tuesday called the university "homophobic and heterosexist," adding, "I can't think of more than four faculty who are out." She said she was the only faculty member out in Asian American Studies, and that after her criticism of department laddered faculty (those on a step-system toward full pro-



Lesbian instructor Merle Woo files suit against the University of California to get her job back. (Photo: Rink)

**Apolitical Gays Rally to Mayor's Support**

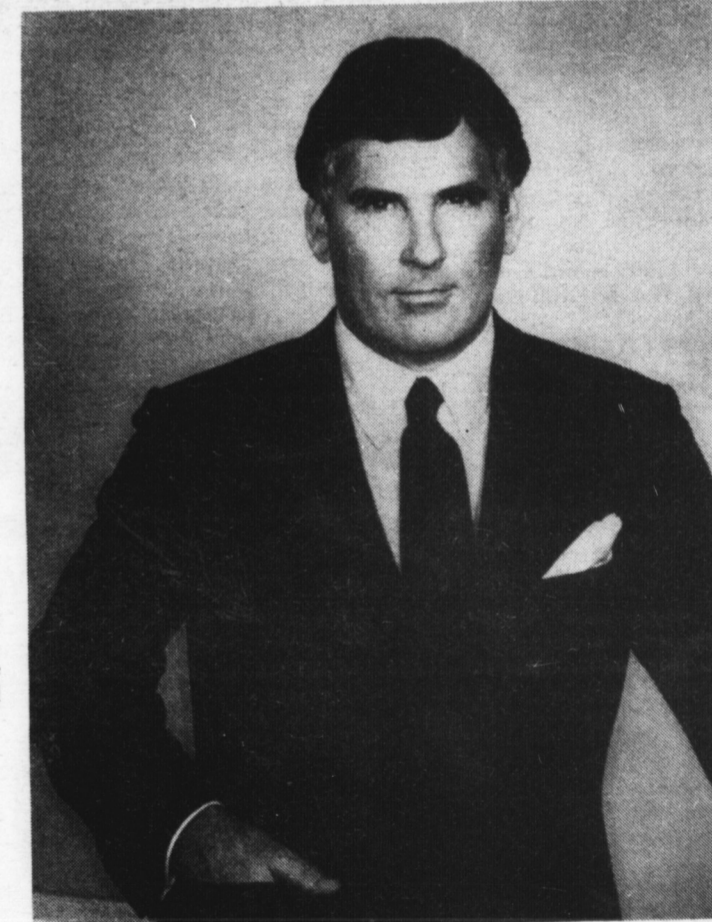
Referring to themselves as nonaligned citizens and professionals, an influential group of Gays and Lesbians are throwing a major "no recall" party for Mayor Feinstein.

The April 12 Green Room party is headed up by interior designer Billy Gaylord who told the *Bay Area Reporter* that over 3,000 invitations were mailed Monday and his committee is expecting up to 800 positive responses. Gaylord drew upon the lists of Bill Soule and Joe Kane who each year - for the past 28 - have thrown a gigantic Christmas cocktail party. Each guest is expected to bring a Christmas toy, and hundreds are collected and thousands raised in cash. Gaylord also is among the 1,500-name list of Allan Johnson, political consultant and aide to Supervisor Louise Renne. The third source is the equally large list of insurance executive John Schmidt, Chairman of Atlas Savings and Loan and former president of the Golden Gate Business Association. Other committee members submitted lists from different segments of the community including *Bay Area Reporter* editor Paul Lorch who submitted a nonpolitical list of 200 Gay teachers, lawyers, doctors, and business people.

Gaylord said, "Among all these lists there is bound to be some overlap. Our first order of business is to avoid duplication of invitations. If anyone gets two - my apologies." Gaylord was so overwhelmed by the number of names submitted that he ordered a 500 additional run of invitations.

Gaylord, according to his press biography, is one of the most well-known and published interior designers in the nation. Photographs of his work have appeared in over 200 books, newspapers, and magazines (in five languages).

Gaylord began his design career as a decorator at San Francisco's Gump's in 1969. He stayed but a few months and left to start up his own company. He



Designer Billy Gaylord heads up Green Room Gay testimonial for Dianne Feinstein.

**RC Task Force Survives Attack**  
*Commission Endorses Gay Job Bill*

by George Mendenhall

A somewhat frustrated Monsignor Peter Armstrong saw his Catholic Social Justice Commission move at its March 23 meeting to re-enforce its support for its own Task Force on Gay/Lesbian Issues. Armstrong was appointed chair by Archbishop John Quinn late last year. He lost a vote at the January meeting of the commission to disband the task force. Now the commission has moved ahead hurriedly to publicly relate to the Gay community in three unanimous actions:

**Parliamentary Procedure:** The task force will be permitted to fully participate in commission meetings when Gay/Lesbian issues are discussed. Parliamentary procedures, initiated by Armstrong at the February meeting, have been relaxed to allow for more informal meetings.

**Public Forum:** An all-day public forum will be held at Old St. Mary's Church on May 7 to openly discuss the relationship between the Church and Gay people. This session will move to implement the recommendations of a controversial report by the task force.

**Gay Jobs Bill:** The commission endorsed AB-1, the bill that would legislate equality in employment for Gay people, which is before the state Assembly.



(Continued on page 2)

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