

BAY AREA REPORTER

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1528 15TH STREET, SAN FRANCISCO, CA 94103

VOL. XIV NO. 27 JULY 5, 1984

Science Won't Fit in a Headline

Questions, Not Answers From 'AIDS Virus' Test

by Brian Jones

The craft of journalism again tackled the science of medicine this weekend. The scene of the mugging was the front page of Sunday's *Examiner*. When it was over, science was thoroughly mauled. Journalism didn't look too good either. San Franciscans again faced a phenomenon with which they have become familiar during the AIDS epidemic: Headlines were making news.

There was, indeed, news. Two important studies told us things we didn't know about the blood of some Gay men. It told us that in a specially selective sample of Gay men who had been exposed to hepatitis B, a large share showed evidence of an antibody for a leukemia virus.

But what did it mean? No one knew — especially, not the scientists. And they were, after all, the ones closest to the facts.

It is difficult, at this stage, to talk about what did happen without first discarding what did not. At this stage, it is impossible to discuss the story without first untangling the story about the story. So, first, here are some important things that did not happen:

- They did not confirm what causes AIDS. There is still no "AIDS virus," except at the *Examiner* copy desk. There are two viruses — or maybe they are the same virus — suspected of being the AIDS agent. Those viruses are Human T-Cell Leukemia Virus III (HTLV-III), discovered in the United States; and Leukemia-Associated Virus (LAV), a French discovery.

Two months ago, the U.S. Secretary of Health and Human Services, Margaret Heckler, announced that scientists had discovered these viruses — or virus — and believed them to be "the AIDS agent." While politics has applauded Heckler, science still is not sure.

No one has yet successfully introduced the "suspected AIDS agent" into laboratory animals — monkeys — and induced AIDS from that process. According to the accepted proce-

'A positive test does not necessarily mean you are infective, or will get AIDS.'

— Dr. Dean Eckenberg

dures of medical science, that is what it will take to confirm the verdict on HTLV-III and/or LAV as the "AIDS virus." Until — or unless — that happens, there is no "AIDS virus."

- So, logically, there is no "AIDS test." And there is no generally available test, either, for the suspected AIDS agent or agents. There are tests, available only under closely controlled conditions in federally approved research labs, to find HTLV-III and LAV in existing blood samples. But there is no plan yet to make such sampling generally available. And there would be no sense in doing so, until (unless?) HTLV-III and/or LAV are confirmed as the AIDS agent.

- And, most importantly, there has been no "survey of blood products from San Francisco Gay men, tested by the federal Centers for Disease Control in Atlanta, (which) docu-

ments the rapid spread of the suspected AIDS virus in the city." That's what it said in the *Examiner* in the second paragraph of the lead story on Sunday. But it is not true.

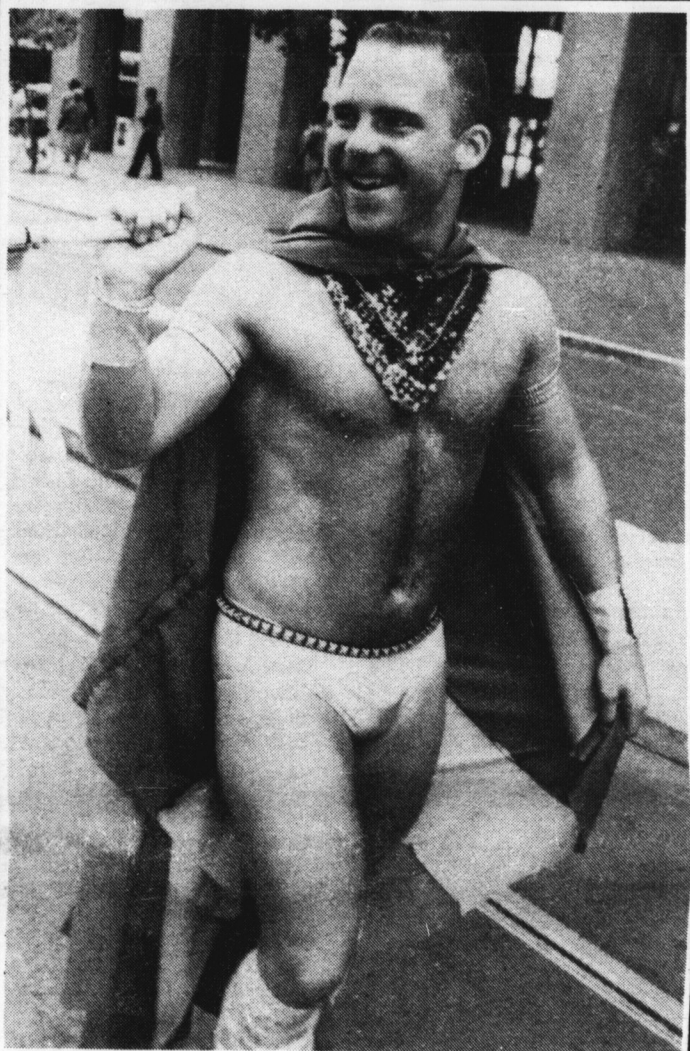
What there have been — and this is, indeed, news — are two similar studies, both involving local Gay men. The studies show a high incidence of the antibody to the HTLV-III virus — not a high incidence of the virus itself, which is a different thing entirely.

Samples collected in a study of hepatitis B for the Centers for Disease Control in Atlanta were frozen and saved. Today, the samples from 1978 show 1 percent of the Gay men studied had the antibody for HTLV-III. By 1982, that share had risen to 24 percent.

Dr. Jay Levy, a virus researcher at UC-San Francisco, has made similar findings in a

(Continued on page 2)

IN THIS ISSUE



Pictorial Parade. Oh, we know the parade's over. But we've got all these shots of beautiful people left over. Watch this space. (Photo: Rink)

Unitarians will sanction 'spiritual unions' of Lesbians and Gay men — Allen White p. 9

The Bar Chronicles, Part II — Mike Hippler p. 12

Research monkeys in Davis may hold key to AIDS mystery — John Wetzl p. 15

Coors in Gay Bars? Maybe by Fall

by Brian Jones

The plan to promote Coors beer in Gay bars is delayed but not dead. The Tavern Guild of San Francisco will keep alive the promotional plan, but take no action approving it, until October. The Guild board of directors voted to table the plan, brought forward by its executive director, Jim Bonko, at a special meeting Tuesday morning.

The latest chapter in the long-simmering Coors affair opened Tuesday evening, June 19, when members of the Tavern Guild board met with a representative of Coors. The Coors people wanted back in the Gay bars. Promotion from the Tavern Guild — which represents most of the city's Gay bars — was seen as a way to achieve that goal.

California sales of the Rocky Mountain brew are off more than 10 percent in the face of boycotts mounted by several loosely connected groups. Perhaps the most publicized anti-



Jim Bonko (Photo: Rink)

(Continued on page 2)

In 'NY Times' Interview

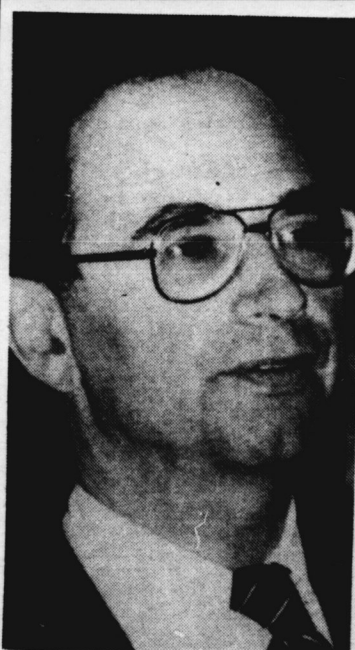
Kopp: 'Revulsion' at Gay Parade

Supe Confirms Quote; Gay Reaction Splits Along Party Lines

by George Mendenhall

"When people see these elements of the party on television (at the Democratic convention), they'll revolt and vote independent or Republican. The leadership of the Democratic Party is out of touch, catering to special-interest groups like the Gays. The people of this country are more traditional than the party thinks. They'll be shocked by the Gays. My constituency was absolutely astonished by the Gay Freedom Day Parade. A sizable number expressed revulsion."

(Continued on page 11)



Quentin Kopp (Photo: Rink)



Organizers of the national march. (Photo: Rink)

Leaders Plead for Nonviolence

Coalition of Most Churches Joins Gays in Appeal

by Allen White

Flanked by a group of persons representing 73 San Francisco organizations, the Rev. Cecil Williams issued a strong statement advocating nonviolence during the period of the Democratic National Convention and Jerry Falwell's "Family Forum." The stand was made at a press conference last Thursday morning in front of the convention site, Moscone Center. Fourteen of the groups have their foundations in the Lesbian and Gay community.

Williams, pastor of Glide Methodist Church, said, "Unequivocally and in very clear terms we say that we will not succumb to acts of violence which demean, dehumanize, and destroy ourselves as well as other human beings."

"We view our task as proclaiming that we who live in the City and County of San Francisco are dedicated to respecting the lives and dignity of other human beings, both those who live among us and those who visit our city."

Speaking for this large coalition, he said, "To any provocateurs or those who pursue violence through either planned or spontaneous activity, we must go on record as saying there are those of us who will meet them with the love force of nonviolence." He further said, "We are here to create community and will not engage in any action that would support the destructive process of violence."

With the thousands expected to participate in rallies, marches, and demonstrations surrounding the convention, there is considerable effort being made by community leaders to dramatize the importance of a nonviolent status. Gay leaders joined together with such diversified organizations as the San Francisco Nuclear Freeze, the NAACP, the Urban League, and the San Francisco Labor Council at Moscone Center to emphasize how violence could become a tool of such groups as the Ku Klux Klan and the Moral Majority — as well as the Republican Party.

Speaking for a group of concerned Gay Christians and Jews, David Hummel said, "We are concerned because history has taught us that such attempts to narrowly define the 'family

also the rage that could be directed toward the participants of groups such as Jerry Falwell's "Family Forum."

Hummel concluded, "We must not allow the hate-filled hearts of Jerry Falwell and the Moral Majority to destroy a history of nonviolence in just a few days."

Though there is considerable speculation whether Falwell's "Family Forum" will actually take place, plans continue to be made by protesters and law enforcement officials for any eventuality. Should the Moral Majority conference happen, the Holiday Inn at Sutter and Powell Streets will become a virtual armed fortress with security stationed throughout the area to protect the hotel property, as well as the hotel guests, who may become caught in the crossfire of any hostility.

The Rev. James Sandmire, pastor of the Golden Gate Metropolitan Community Church, acknowledged "the oppressive suffering caused by unreasonable bigotry and violent hatred."

"We pledge," the Gay church leader said, "that we shall never be a part of such oppression and we look forward to July as a time when the special spirit of the City of St. Francis will overcome any expressions of intolerance toward anyone."

Also joining in this coalition committed to nonviolence were the presidents of the three major Gay Democratic clubs, Carole Migden of the Harvey Milk club; Sal Rosselli of the Alice B. Toklas club; and Paul Boneberg of Stonewall, a co-chair of the National March for Lesbian and Gay Rights. ■



The Rev. Cecil Williams (Photo: Rink)

unit" as defined by the Moral Majority have created societies rampant with injustice, prejudice, and violence. We are concerned not only about the hatred that will be directed against us as Gay and Lesbian people, but

Atlas Manager Fired For Improper Loans

Vance Holley, vice president and manager of the main branch of Atlas Savings and Loan at Duboce and Market Streets, was fired last week. Bank officers learned that Holley improperly arranged bank credit for his personal gain.

Harlan MowBray, president of the bank, said Atlas would not disclose the amount of credit exposure involved, but that it "was not great . . . and some of the stories that have hit the street are quite exaggerated."

The discovery that Holley had extended bank credit to himself without following normal banking procedures prompted an in-house inquiry. That, in turn, led to a special meeting of the bank's board of directors last week.

After hearing the results of the internal inquiry, the directors voted to fire Holley.

Brian Jones

Day Before Convention

100,000 Expected for National March

Goal is to Impress Media, Demos With Gay Agenda

by Allen White

What may become the most visible march in the history of the Gay and Lesbian movement is set to begin a week from Sunday at Castro and Market Streets. The National March for Lesbian and Gay Rights will begin at 2 p.m. on July 15.

The march will be led by the openly Gay men and Lesbians who hold elected public office across the United States, and by the Lesbian and Gay delegates to the 1984 Democratic National Convention. The remainder of the march will be organized roughly by either geographic region or by specific demand. Contingents are being encouraged to carry their own banners to show the diversity of the Gay and Lesbian community.

The National March for Lesbian and Gay Rights begins the day before the Democratic Convention and organizers emphasize this is a hard-ball political statement. There will be more than 20,000 news reporters in San Francisco and signals sent from this event will be seen and heard around the world.

Organizers are hoping that the political effect of participation by Gay men and Lesbians will have a significant effect on the direction of the Democratic Convention. Unlike the Lesbian/Gay Freedom Day Parade & Celebration, which has a broad and more protracted cultural and political impact, this march has a definite and immediate cause and effect.

How the media view Gay and Lesbian issues will be shaped by the commitment of people to participate in this march. March organizers note that in 1980, Lesbian and Gay delegates succeeded in nominating a Gay man, Melvin Boozer, for Vice-President. Boozer's nomination, it was noted, was not covered by any of the national television networks.

Organizers point, in contrast, to the two homophobic hit pieces aired by CBS directed at the San Francisco Gay community: "60 Minutes" in 1983 and "Gay Power, Gay Politics" in 1979, which was later censured by the National News Council.

Another purpose of the march is to define the issues of the Lesbian and Gay community through its chosen spokespeople. "The issue of our oppression is not even being discussed in a significant way in this country," said Paul Boneberg, a co-chair of the march. The march makes demands for freedom for Gay men and Lesbians across the United States.

The rally, the largest to be held in San Francisco during this period, will take place in the huge parking lot directly in front of Moscone Center. Because of logistical problems, no other rally will have the full block for a rally. \$7,500 is now being raised just to cover the cost of a sound system which is needed. The City and County of San Francisco earlier had promised to loan its mass-broadcast sound system to march organizers, but reneged on that commitment just 10 days ago — leaving the march committee without a way to communicate to its crowd.

The tens of thousands participating in the march will be lined up beginning at noon back from Market on Castro to 19th Street. The lineup will flow back to Dolores Park, the park in front of Mission High School.

The official two-mile march begins at Castro and Market and then proceeds down Market

to Fourth Street. The line of march will then proceed down Fourth to the rally site which is the block bounded by Mission, Howard, Third, and Fourth Streets.

Organizers are giving their attention to hundreds of details, ranging from a trained monitor team of more than 200 monitors to portable toilets.

March organizers have been continually receiving contacts from across the United States from people who will be arriving in San Francisco to participate in the event. Coupled with that has been the financial contribution, and letters from people who cannot afford to come to San Francisco but who have stated they hope Gays in San Francisco will march in their place.

The published goal has been 100,000 marchers. That number, while awesome, is still less than the total number of Gay men and Lesbians living just in the city of San Francisco.

On the eve of the California primary, telegrams were sent to the three major presidential candidates to participate in the march. As the *Bay Area Reporter* goes to press, there has still been silence from all three candidates. March co-chair Paul Boneberg said, "It's the same response we have always gotten." To force that recognition is one of the primary issues of the march. ■

Golden Gate MCC Appoints Ass't Pastor

The Golden Gate Metropolitan Community Church has appointed the Rev. Robert E. Pierce as Assistant Pastor. There will be a Liturgy of Installation Sunday, July 8, at 10:30 a.m.

Pierce, 30, was born in Providence, Rhode Island. He attended our Lady of Providence Seminary in Providence, Saint Francis de Sales Seminary in Milwaukee, and Catholic Theological Union in Chicago. Rev. Pierce, a former Brother in the Sacred Hearts Congregation, joined MCC in 1980 in Honolulu, Hawaii, where he was stationed as a Religious.

Upon moving to San Francisco, he joined Golden Gate MCC, which is one of over 200 local churches in the Universal Fellowship of Metropolitan Community Churches. He became a student Clergy-intern in 1982 and was recently licensed as a clergyperson at the Spring Conference of the denomination's Northwest District. ■

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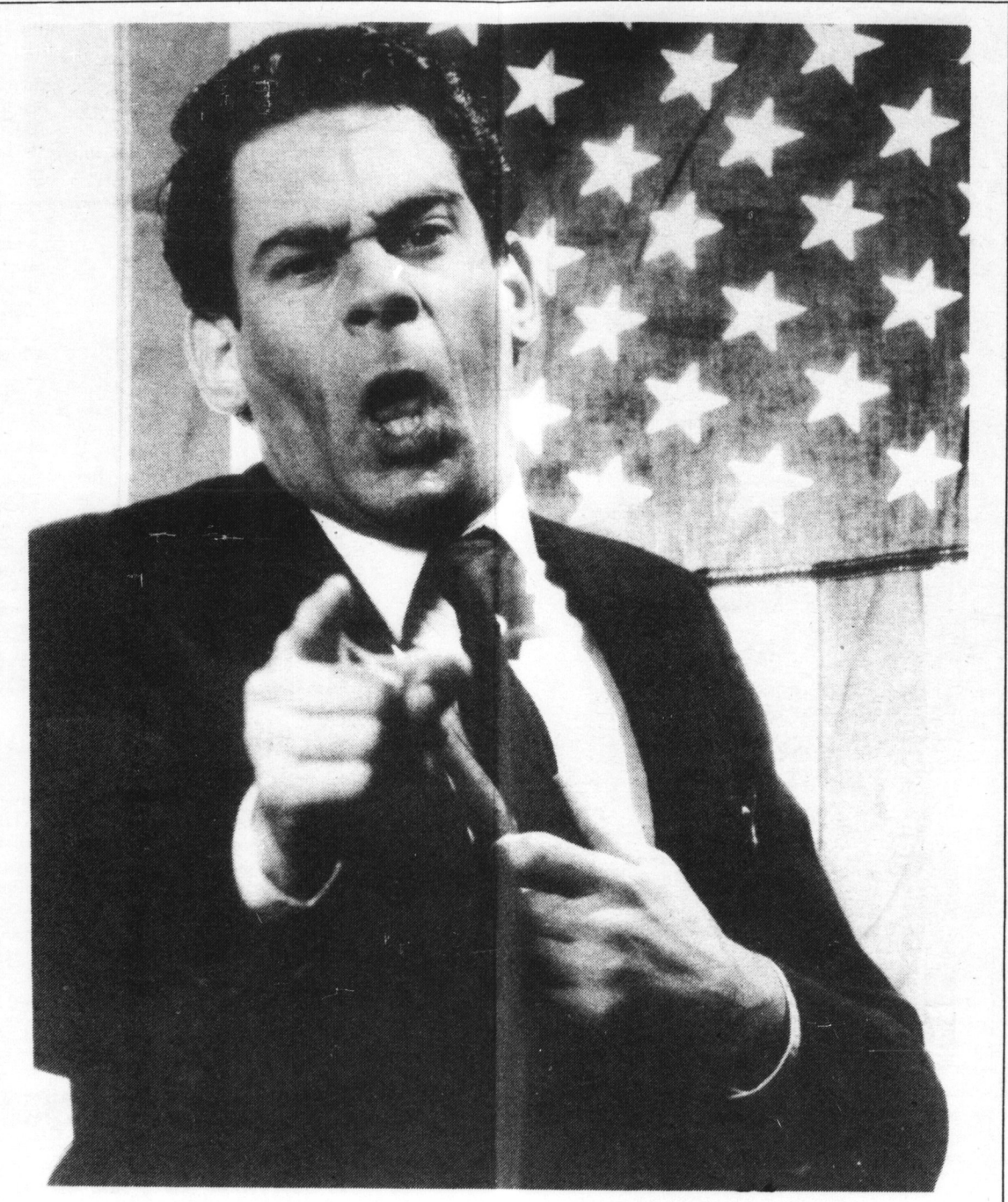
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THIS WEEK

FRIDAY 6

- Charles Pierce:** Stage performance, Venetian Room, Fairmont Hotel, California and Mason Sts., S.F., 9:30 and 11:30 PM, cover. Call 772-5163 for reservations.
- Joffrey Ballet:** dance, War Memorial Opera House, 8:30 PM, \$7 to \$28.
- Preservation Hall Jazz Band:** music, Stanford Theatre, 221 University Ave., Palo Alto, 8 PM, \$10 to \$15.
- The Dress, The Cry, and a Shirt With No Seams:** stage performance, Studio Eremos, 17th and Bryant Sts., S.F., 8 PM, \$4 to \$8 sliding scale. A performance of Lesbian fiction and erotica by Jess Wells with paintings by Laurie White.
- Mixed Bag Productions:** stage performance, Theater Artaud, 450 Florida St., S.F., 9 PM, \$7. An evening of choreography, music, and improvisation that includes both solos and music/dance collaborations.
- Ikke, Ikke, Nye, Nye, Nye:** stage performance, Zephyr Theatre, 595 Mission St., S.F., 8:30 PM, \$6. Playtime Productions will present Lanford Wilson's play along with *Lunchtime* by Leonard Melfi.
- Bad Drama:** stage performance, Theatre Rhinoceros, 2940 16th St., S.F., 8:30 PM, \$9 and \$10. By Richard Grey, directed by Robert W. Pittman.
- Psycho-Killer:** stage performance, Studio Rhino, 2940 16th St., S.F., 8:30 PM, \$7. Written and directed by Diana Saenz.
- Marcia Harp:** music, The Plush Room, Hotel York, 940 Sutter St., S.F., 7:30 PM, \$8.
- Sugar Babies:** stage performance, San Jose Center for the Performing Arts, 8 PM, \$20 to \$27.50. Starring Mickey Rooney and Ann Miller. Call (408) 246-1160 for more information.
- Cutting Canvases:** stage performance, Magic Theatre, Building D, Fort Mason, S.F., 8:30 PM, \$11. The final offering of Magic's 1983-84 season. A world premiere by James Keller and Albert Takazaukas.
- Lorena Hickok and Eleanor Roosevelt: A Love Story:** stage performance, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$6. Written and performed by Pat Bond.
- Jim Morris:** comedy, Valencia Rose, 766 Valencia St., S.F., 10 PM, \$5. Impressions of politicians and other celebs.
- Nepata Mero:** music, Mame's, 389 Bay St. at Mason, S.F., 9 and 10:30 PM, cover. From Gershwin to Motown.
- Suzanne Berger:** comedy, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM, free.
- Something's Afoot:** stage performance, Presentation Theater, 2350 Turk St. at Mason, S.F., 8:30 PM, \$10 and \$12. A musical spoof of Agatha Christie mysteries performed by The Lamplighters.
- Rodgers and Hart:** musical celebration by the West Valley Light Opera Association, Saratoga Civic Theatre, 13777 Fruitvale Ave., Saratoga, 8:30 PM, \$7.
- Sunrise Over Chicago:** stage performance, 2019 Blake St., Berkeley, 8:30 PM, \$5. The Blake Street Hawkeyes present Cynthia Moore's Adults.



Jim Morris will do Ronald Reagan Friday at the Valencia Rose.

SATURDAY 7

- Charles Pierce:** stage performance (see Friday listing for details).
- Joffrey Ballet:** dance, 2:30 and 8:30 PM (see Friday listing for details).
- Beer Tasting:** KQED's second annual beer festival, San Francisco Concourse, Showplace Square, 8th and Brannan Sts., S.F., 1 to 5 PM, \$25, 15% discount for KQED members. International entertainment and foods, free sampling from more than 200 beers from more than 30 nations.
- Preservation Hall Jazz Band:** music (see Friday listing for details).
- Shakespeare in the Park:** stage performance, East Lawn of the Flower Conservatory, Golden Gate Park, S.F., 2 PM, free. *Measure for Measure* will be performed by the San Francisco Repertory in cooperation with Shakespeare San Francisco.
- The Dress, The Cry, and a Shirt With No Seams:** stage performance (see Friday listing for details).
- Day Hike:** to Point Reyes National Seashore, sponsored by the San Francisco Hiking Club, meet for carpooling at the McDonald's on the corner of Stanyan and Haight Sts., S.F., 9:45 AM. The hike follows the south shore of Drake's Estero, about 7 miles round trip. Bring lunch and a canteen filled with water.
- East Bay Lesbian/Gay Men Runners Club:** run at Lake Merritt, meet at the northeast corner of Oak and 14th Sts., Oakland, 10 AM. For more information call Kevin at 843-4968.
- Mixed Bag Productions:** stage performance (see Friday listing for details).
- Ikke, Ikke, Nye, Nye, Nye:** stage performance (see Friday listing for details).

SUNDAY 8

- GayRun '84:** fifth running of the annual 5 and 10 kilometer race sponsored by San Francisco Front-runners, south end of the polo field, Golden Gate Park, S.F., 9 AM, entry fee \$10 with t-shirt, \$7 without. All proceeds will be donated to the San Francisco AIDS Fund. Refreshments.
- Debbie Saunders:** music, Great American Music Hall, 859 O'Farrell St., S.F., 8 PM, \$7. Album release of *A Shot in the Dark*, with full band and backups.
- Charles Pierce:** stage performance (see Friday listing for details).
- Joffrey Ballet:** dance, 2:30 and 8:30 PM (see Friday listing for details).

MONDAY 9

- Change Through Hypnosis:** seminar, Lyon-Martin Clinic Conference Room, Los Portales Medical Building, 2480 Mission St., S.F., 7 to 9 PM, free. Terry Hess and Susie Woody will discuss and demonstrate hypnosis and trance as part of the Womancare Health and Wellness Series. Women only. Call 641-0220 to reserve a space.
- Big City:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 9 PM, cover.
- Gay Comedy Open Mike:** with co-emcees Tom Ammannio and Mario Mondelli, Valencia Rose, 766 Valencia St., S.F., 8:30 PM, \$2. Performer sign-up at 7:30.
- Bonnie Hayes:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM, free.

TUESDAY 10

- Federal Lesbians and Gays:** meeting, The Front Page, 20 Annie St., S.F., 6 PM. Paul Seidler, Gay community liaison for the San Francisco Police Department, will speak. FLAG is an organization of Gay and Lesbian federal employees seeking equal employment opportunities in the absence of legal protection. No-host cocktails will be available. For more information call 626-7273.
- International Folk Dancing:** dance class, Nova Academy, 347 Dolores St., S.F., 7 to 9 PM, \$2. No pre-registration necessary. Call 552-8413 for more information.
- Greater Tuna:** stage performance, 8 PM, \$12 to \$16 (see Sunday listing for details).
- Audrey Finer:** music, Mame's, 389 Bay St. at Mason, S.F., 9 and 10:30 PM, cover.
- Tom Ammannio:** comedy, 132 Bush, 132 Bush St., S.F., 6 PM, cover. With jazz vocalist Wendy Cooper.
- Ginger Doss:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM, free.
- Duck Variations:** stage performance, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$4. With Beckett's *Come and Go*.

WEDNESDAY 11

- Joffrey Ballet:** dance (see Friday listing for details).
- Cutting Canvases:** stage performance, \$8.50 (see Friday listing for details).
- Greater Tuna:** stage performance, 8 PM, \$12 to \$16 (see Sunday listing for details).
- Lynda Bergren:** music, 132 Bush, 132 Bush St., S.F., 6 PM, cover.
- Ray Hanna:** comedy and politics, Mame's, 389 Bay St. at Mason, S.F., 9 and 10:30 PM, cover. With special guests.
- Duck Variations:** stage performance (see Tuesday listing for details).
- Gwen Avery:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM, free.
- Writing Workshop:** for seniors 60 and older, 7:30 PM. Conducted by George Birimisa, sponsored by Gay and Lesbian Outreach to Elders. Call 431-6254 for address and more information.

THURSDAY 12

- Jacques Brel is Alive and Well and Living in Paris:** cabaret, 132 Bush, 132 Bush St., S.F., 8:30 PM, \$10. Starring Ruth Hastings.
- Marcia Harp:** music (see Friday listing for details).
- Lorena Hickok and Eleanor Roosevelt: A Love Story:** stage performance (see Friday listing for details).
- San Francisco Hiking Club:** planning meeting, 260 Hartford St., S.F., 7:30 PM.
- Joe Ross:** music, Mame's, 389 Bay St. at Mason, S.F., 9 and 10:30 PM, cover.
- Greater Tuna:** stage performance, 8 PM, \$12 to \$16 (see Sunday listing for details).
- Cutting Canvases:** stage performance, \$10 (see Friday listing for details).
- Joffrey Ballet:** dance (see Friday listing for details).
- Maxine Howard:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM, free.

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MUSIC

Made Step by Step

A Shot in the Dark

Debbie Saunders' First Album to Be Released at Sunday Concert

by Dianne Gregory

Debbie Saunders is a charming woman. She is also a spell-binding musician whose singing can touch chords deep inside all of us. Her low, sexy speaking voice translates into a soulful, passionate sound when she sings. I hear Karla Bonoff and Stevie Wonder when she sings, and I hear the husky, Southern voice of Janis Joplin when she speaks.

Debbie is on the edge of something big. She has just finished her first album, *A Shot in the Dark*, which will be released at a concert July 8 at the Great American Music Hall. She is backed by nine other musicians, both on the album and at the concert, that turn Saunders' unadorned voice and piano into a fuller, more sophisticated sound.

Things haven't always gone so well with Debbie. Blind since birth, she lived at the Texas State School for the Blind until she was 19, seeing her family during the summer and on holidays. She was given piano lessons beginning in the second grade and joined the school band, where she eventually played the bass guitar and tenor sax in addition to singing and playing the piano.

"I guess music was born into me," Debbie says. "I'm not sure what convinced them I had musical talent. It just sort of evolved."

After leaving the institution, Debbie sprang typewriter levers for the Lighthouse for the Blind, and separated bottles for Coca-Cola. She knew it had to be better than this and turned back to music.

"When I die I want people to remember me," Debbie says. "Sometimes I wish I knew a trade. I don't know how to do anything else."

Debbie was a member of several bands in and around the Southwest and was playing with a band in New Mexico when she met a tattoo artist named Robert

who offered to take her to California. She took him up on it and ended up in Sausalito. Six weeks later she made Robert take her to A Woman's Place bookstore in Oakland where she first hooked up with other women musicians in the Bay Area.

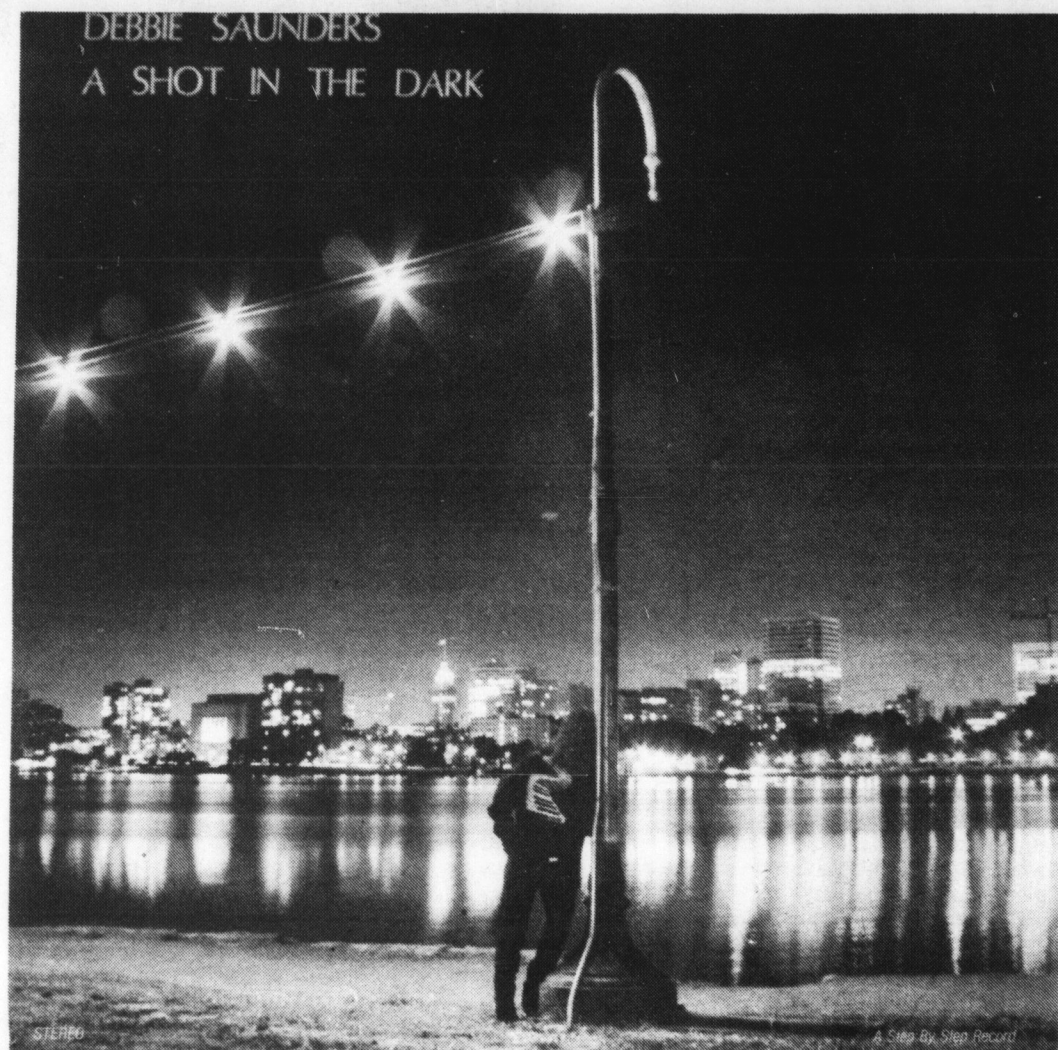
"All my life I had wanted to come to California," Debbie says. "I think it was meant to be."

I am waiting outside the Tassahara Bakery on Cole Street where I am supposed to interview Debbie Saunders. A jeep pulls up with posters for Debbie

"I guess music was born into me."

— Debbie Saunders

bie's concert stuck on the windows, and out hops a long-haired, lanky woman, but no Debbie. It is Kimbyl Edwards, Debbie's manager, who says the bus Debbie was coming over on from the East Bay had broken down, and she thinks Debbie is



somewhere in Oakland. We decide to go over to Debbie's house near Lake Merritt to see if she shows up.

and the bus terminal in turn, asking them if they've seen a blind woman with a golden Lab, and when they invariably say no, asks them to tell Debbie to call home if they do. Maureen goes out in search.

Kimbyl and I hang around the house for awhile, and then decide to go back to the city. There will be no interview with Debbie that day.

Since Debbie arrived in California in 1977, she has played with Woody Simmons, won a yearly talent competition at The Boardinghouse in San Francisco, and played in two national women's music festivals. But more importantly, her unique blues style has garnered a growing local following through concerts at The Artemis Cafe, Clementina's, Valencia Rose, and Amelia's in San Francisco, and Ollie's in Oakland.

Then came the album. Produced by Mary Watkins, who plays both acoustic and electric piano and synthesizer on backup, the album is the culmination of months of hard work and many people's faith in Debbie's musical talent. Both the album's name, *A Shot in the Dark*, and the name of the company forced to make it, Step by Step Records, are very appropriate here. It has taken a tremendous leap of faith, by Debbie, her producers, and fellow musicians on the album, to get this far with the project. I think it was worth it. From the lyrical "Ribbon in the Sky" by Stevie Wonder to Randy Newman's "Guilty," a blues song with a country sound, the tunes on this album are full and rich. Three of the songs on the album, including "Love's Gonna Get Ya," an upbeat tune that is one of my favorites, were written by Rita Lackey, who does backup vocals and plays acoustic and electric piano.

The whole group will be together this Sunday at the Great American Music Hall to play some of the music they have spent months recording. It should be a good show.

We have set up another time for the interview, and this time Debbie is sitting in the jeep when I walk out of my house. Before we get around the corner Debbie is apologizing for disappearing last time. I cannot help but accept her apology, it is so heartfelt. In any case, its bearer is so disarmingly unaffected, so shy and witty at once, that I am seduced.

We arrive at a restaurant in Sausalito, where Debbie, Kimbyl, Debbie's seeing-eye dog Chino, and I climb out. We are to have lunch and talk. But there's a problem. The management balks at letting Chino in. Puhleeze! Kimbyl becomes outraged; the owner is called, and Debbie and I stand around muttering to ourselves until we are finally seated, Chino and all. If I had to put up with that kind of bullshit, I couldn't take it nearly as well as Debbie.

We talk about Debbie's plans, her desire to go on Star Search, and her possible reaction to the piranha-like attitudes rampant in the recording business. I feel I have known her much longer than an hour when we leave. She is a charming woman.

"I've spent the last three years trying to straighten up my stuff," Debbie said at one point during our conversation. "I think there's an angel constantly on my right shoulder. Everybody does a lot of crazy things, but not everyone lives to tell about it."

Debbie, I think there's an angel watching over you, too. ■

EVEN IN BABYLON

Some Are Hit; Summer Hit

JOHN F. KARR

See where opinions can get you? Louis Farrakhan has learned that ministers, just like politicians and newspaper editors, can suffer sudden censure. Lay some bad words on Jews, man, and you gonna hear 'bout it, for sure. I mean, that boy be denounced.

But you and I, as ahead of the crowd as Gays are wont to be, foresaw his fall as long ago as the beginning of March, when he dared put his mouth on America's current Icon of Success, Michael Jackson. Even amidst the babylon of contemporary standards, you just don't be criticizing someone who's become Rich and Famous, especially when they've done it Without Talent. That's an American Dream. And Farrakhan delivered a low blow by questioning Michael's masculinity.

On a radio broadcast March 11, subsequently reported in the *Chronicle*, Farrakhan called upon Black youth to reject Jackson, whose "female-acting, sissified" image "actually ruins your young men and makes your young women have nothing to look up to as a real man."

It's swell that someone as bitch as Farrakhan is patrolling the country's image of "real" men, but it's a little late in the game to be calling Missy Jackson names. It may only be a

shielded on any trips she'd taken around the block when she described their simple, stay-at-home date.

"We were dancing and he said to me, 'You know, I like it when — when girls sort of take — take control of the situation and really act tough.'"

God knows, when you're rich enough to wear one glove to the Academy Awards you don't have to beat around the bush, even Brooke's.

But Brooke didn't bite at Michael's unveiled desire. "I said, 'I don't quite understand,' and he said, 'Well, I like them to be, you know, feminine, especially in the videos, but at the same time strong.'"

Sounds like Michael would rather be slam dancing with some bondage brute at the Troc than trying to teach Brooke the ropes, and, girlene — he likes them to get tough! Give me a break. No, wait. I'll give you one: I'll tell you why he wears that glove. It's where he keeps his albinoe. He's the only rock star in America who can rat a wig with one and (censored) with the other. At the same time.

With news of Missy Jackson's sexual preference practically out of the glove, local cocktail chatter has forged ahead. Chief topic is Who? wrote those genteel bits



Clive, the butler (Arthur Conrad), before he meets his demise in *Something's Afoot*, the Agatha Christie musical spoof performed by The Lamplighters now playing at Presentation Theater.

of literary porn. "The Claiming of Sleeping Beauty" and its sequel, "Beauty's Punishment." The Walt Whitman can barely keep them in stock, and it's common knowledge that the bylined "A. N. Roquelure" is a *nom de porn*. Since I love secrets I've tried not to hear who the real author is, but everyone's announcing it's Anne "Interview With a Vampire" Rice — except Anne herself. She's stylistically accomplished enough to have written the books, but she's such a Lady. How long can she keep her legs crossed? How long can she continue to castrate her fame? If she doesn't 'fess up

of literary porn. "The Claiming of Sleeping Beauty" and its sequel, "Beauty's Punishment." The Walt Whitman can barely keep them in stock, and it's common knowledge that the bylined "A. N. Roquelure" is a *nom de porn*. Since I love secrets I've tried not to hear who the real author is, but everyone's announcing it's Anne "Interview With a Vampire" Rice — except Anne herself. She's stylistically accomplished enough to have written the books, but she's such a Lady. How long can she keep her legs crossed? How long can she continue to castrate her fame? If she doesn't 'fess up

soon, there'll be no news value left at all, unless she can reveal that the real author is Lady DiFi or Harry Britt.

TOE TAPPING ON TURK

There's nothing more delightful than a summertime hit, and the Lamplighters' snappy production of *Something's Afoot* is just the trifle to provide those warm smiles of a summer night.

The Lamplighters' regular fare of Gilbert and Sullivan has frequently bored me, so I was unprepared for the panache the group brings to *Something's Afoot*, its only non-G and S production this season. Credit goes to choreographer Arthur Conrad, for the wit and flair of his musical staging has given the cast enough characterizing style to whiz through the nearly non-existent stage direction of Gilbert P. Russak. Russak also conducts, the only disservice among the evening's fine contributions, for his metronome mechanical approach is only mounted by the simple merit of the tunes and the deft performances given them. Russak turns a beguine into a plodding two-step, finds no tang in a tango, and seems determined to rush everything that is not a ballad into a G&S patter song. Perhaps I've just discovered why the Lamplighters' G&S productions are so stodgy.

Fortunately, though, the cast is a saucy crew, and the story



Louis Farrakhan

firmly tongue in cheek. A beautiful and witty set by Jesse Hollis satirizes the gloomy mansions of Agatha Christie, as does the script. Six guests are marooned in the house and murdered, hilariously, one by one, as this spoof spiffs along.

Peggy Ray Roberts takes command like an old pro in the Margaret Rutherford role; swooning society dame Marcia Hunt wins the 1984 Regina Resnik Award for bringing unity to multiple vocal registers; handsome Paul Gerrior is winningly wooed in the gay little serenade, "The Man With the Ginger Moustache;" and John Tichenor and Trisha Gooch show authentic music hall spirit in a best of show double-entendre duet in which he claims, "I've Got a

Teeny Little Dinghy."

Sound daft? It is — and charming. Strange to think of the Lamplighters with a blooming hit. They've got one, and it's a dandy.

THESE TOO

• Ruth Hastings is finally back, and will open a run of her acclaimed Jacques Brel revue at 132 Bush beginning July 12.

• Debbie Saunders celebrates her intensity, talent, and soul with a record release concert with full band at the Great American Music Hall on Sunday, July 8.

• Sci-fi and fantasy fans should check out the reprinting in paperback of *The House on the Borderland* by William Hope Hodgson, a 1907 fantasy of apocalyptic fears that not only hasn't dated, but probably created its genre.

• And get a load of the Castro's Summer Retrospective. What perfect accompaniment to reading *Running Time*... seems they're showing every movie made, including the rare and wonderful.

Something's Afoot
The Lamplighters
Through July 28; 752-7755

Karr's *Even in Babylon* — stage, outrage, and all the names he can drop — will appear in every other issue of the Bay Area Reporter.

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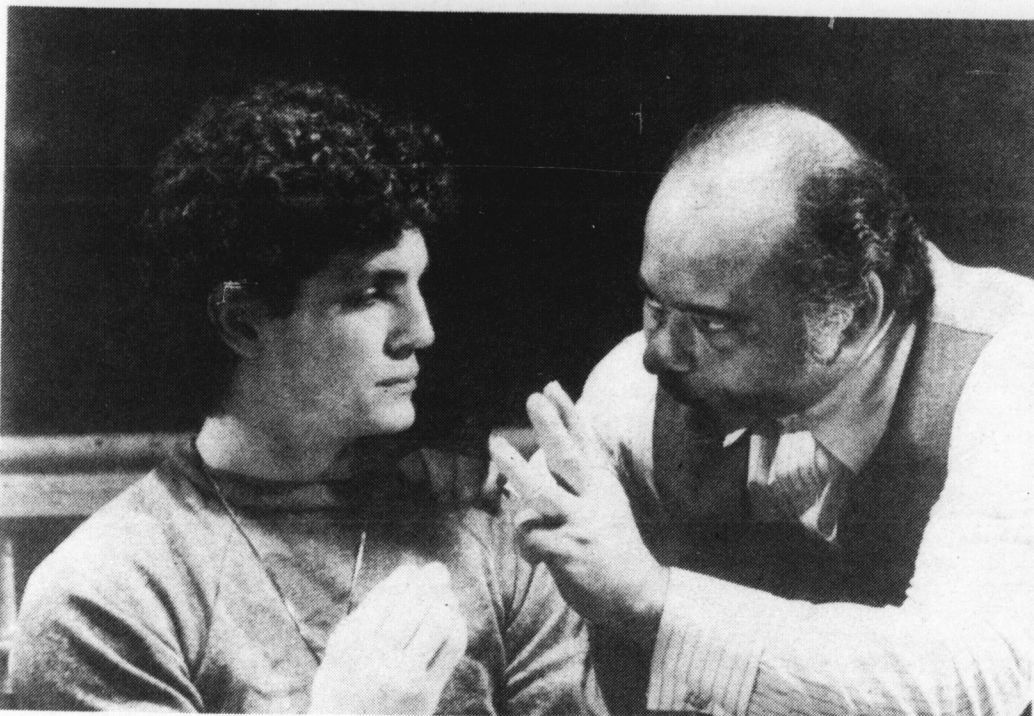
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Debbie Saunders

FILM CLIPS



A Fatherly scene from *The Pope of Greenwich Village*

The Pope of Greenwich Village

Vat a Can of Worms!

There's more to the Village than Christopher Street. Take for instance Little Italy, the setting for *The Pope of Greenwich Village*, a comedy so subtle you may not crack a smile while watching it.

Paulie (Eric Roberts) and Charlie (Mickey Rourke) are third cousins. To Italians, we are told, that's "as close as twin brothers to the Irish." It takes us about five minutes to realize Paulie is bad news. Charlie's had 28 years to figure it out, and he has — but what the fuck, Paulie's family.

So Charlie lets Paulie talk him into a safecracking job which yields 150 grand but leads to bad news and bad news. The good news is that the money belongs to tough gangster "Bed Bug Eddie" (Burt Young), and a cop dies in the course of the robbery. The good news is that the cop was carrying a tape which can be used for insurance against both the police and the mob. (It's implied that the cop was Gay, but that's not what's on the tape.)

The script is full of inconsistencies which a real comedy might get away with, but *The Pope of Greenwich Village* can't decide if that's what it is. Most of the dialogue sounds like Clifford Odets wrote it in the thirties.

Almost everything about the cast is exaggerated, from their makeup and hairstyles to their performances. Eric Roberts and Geraldine Page act as if each line they deliver is the only one the Academy Awards will be judged on. Daryl Hannah tries to overact, which comes out as acting just enough, but she should have stayed in the water. Kenneth McMillan is good, but should have had the makeup artist's thumbs broken. Mickey Rourke pursues his own course, oblivious to what's going on around him, and walks away with top honors.

On the debit side is talk that's hard to understand, sometimes drowned out by one of the decade's worst musical scores (Dave Grusin). Director Stuart Rosenberg probably hasn't made a good picture since *Cool Hand Luke*, but this one looks like he phoned in his contribution.

Despite everything, Paulie is hard to hate, even if Roberts' accent is nearer Martian than Italian. His idea of success is borrowing \$500 from a loan

shark "to see Sinatra at (Madison Square) Garden, and sitting two seats away from Tony Bennett!" It doesn't take many lines like that to keep a movie from being a total loss, and *The Pope of Greenwich Village* generally manages to squeeze one out when it needs it.

(Galaxy) S. Warren
Top Secret
Bottoms Up

An electric dildo in the shape of a fist, ballet dancers with swollen crotches



Val Klimer picks an unusual escape route in *Top Secret*.

es, an East German women's athletic team comprised of musclebound men in drag — these are some of the numerous Gay jokes dished out in the nonstop blitzkrieg of yuks, gags, puns, and dogs that litter the new comedy from the makers of *Airplane*.

That first film caught everybody by surprise with its fresh, irreverent approach to roasting movie clichés and public fads, but *Top Secret* has the feel of frantic mania from people who feel they have to top themselves.

The formula is the same as in *Airplane* — a rapid fire barrage of nonstop jokes — most of the literal and pun variety. If one gag doesn't grab you, another one immediately after will. The plot, which is strictly from Forest Lawn Cemetery, modeled as it is on the outrageous and nonsensical ones used in TV's *Mission: Impossible*, is merely a vehicle for directors/writers Jim Abrahams and David and Jerry Zucker to deliver their off-the-wall, nondiscriminating humor.

Absolutely everybody, with the possible exception of Michael Jackson, gets roasted. While most of it works, it's only because of the process of elimination that it does. By throwing

in every gag — about one every ten seconds — some are bound to be funny. It all seems a bit forced this time around, yet it still is enjoyable because of the "anything goes" attitude that pervades throughout.

As one character says, "It's all like a bad movie." Yes, and that's what makes *Top Secret* fun.

(Regency II) M. Lasky
The Karate Kid
Rocky-San

It has a bubblegum music soundtrack and is peopled with teenyboppers who look like they wouldn't be caught dead listening to it. The plot is 100 percent unadulterated corn-fed cliché. The acting seems perfect for television. Despite all this, *The Karate Kid* has its moments of amusement.

New kid on the block Ralph Macchio



Ralph Macchio (l.) and Noriyuki Morita in *The Karate Kid*.

(Cinema 21) M. Lasky
Secret Honor
American Tragedy

Secret Honor is to Richard Nixon what *Improper Conduct* is to Fidel Castro: vicious, spiteful and — unless you happen to like the man — thoroughly delightful.

The script of the stage play by Donald Freed and Arnold M. Stone has been visually adapted by director Robert Altman. It's still one man in one room for one and one-half hours; but the man, Philip Baker Hall, gives such a tour de force performance that the effect is never claustrophobic.

Labeled a "fictional meditation," *Secret Honor* contains a great deal of truth, possibly more than we'll ever know. It explores the question, "Who do you have to fuck to become president?" and the answer is as old as our country: "We, the people."

As in other kinds of fucking, tech-

serviced them at the Grove. His homophobia is balanced by such strange comments as "I always hated girls..." and "They did not call me 'Iron Butt' in law school for nothing"; and frequent, reverent references to his Quaker mother, whose photograph looks like Franklin D. Roosevelt in drag. "There is no path to peace," he quotes her as saying. "Peace is a path."

Just when you think you're not going to hear anything new, however interestingly the old stuff is being rehashed, along come startling revelations of "the reasons behind the reasons" for Watergate. The theory is outrageous, but Nixon has always been a candidate for That's Incredible, so don't rule out any possibilities.

There's a moment when Nixon becomes sympathetic, almost noble, if you accept the script's hypothesis; but he reverts to type in time for the somewhat overdue finale.

(Continued on next page)



No expletives are deleted when Richard M. Nixon (Philip Baker Hall) speaks to and about Henry Kissinger and the other photographs on his wall in *Secret Honor*.

FILM CLIPS

(Continued from previous page)

I don't know much about history or psychology, but my gut feeling is that *Secret Honor* would hold up well under analysis in both areas. I do know something about acting, and Philip Baker Hall's recreation of his stage role is a performance for the history books.

(Cannery) S. Warren

(Cannery) S. Warren
One Night Stands

Films of Gay Interest This Coming Week

by Michael Benzry

Friday, July 6: (UC Theatre) *Cafe Flesh*, featuring Rico the endowed. After nuclear war only 1% of the people can fuck, and they are forced to do it as entertainment for the other 99%. Exhibition is a hardcore documentary about hardcore porn featuring French sex star Claudine Beccarie.

Monday, July 9: (Strand) *Victor/Victoria*. She pretends to be a Gay he pretending to be a she. Funny, and some good blows for Gay rights. The Ritz. He hides from the mob in a Gay bathroom. Funny, and some good blows. Norman, Is That You? Not funny and sucks.

Thursday, July 12: (Strand) *Tony's Initiation*. You'll love the "terrible" things he make him do in this sex club. He did. With BYOBoy.

(Alhambra, Empire, Serramonte) S. Warren
Conan the Destroyer

Beef II

Just when you hoped you had heard the last "Where's the beef?" joke, along comes one of feature length. It's called *Conan the Destroyer*, and recycles Arnold Schwarzenegger's muscles as the title character takes a step up(?) the evolutionary ladder from Barbarian.

When the ads say Conan has to "challenge the sorcery of an evil queen," they're not referring to your reviewer. It's Sarah Douglas, who also

hassled the contemporary "Superman" in some of his outings. She sends Conan to escort her virgin niece (Olivia d'Abo) on a quest too silly to detail. Also on the journey are Wilt Chamberlain as the girl's fatherly protector, presumably a eunuch, and Mako as a grandfatherly wizard Conan picks up in a touching scene:

Conan: I want you.
Wizard: I'm yours.
If only it were that simple in real life!

Completing the family portrait are Tracey Walter, who must be someone's brother-in-law to have gotten the part, and Grace Jones as a warrior who provides Yang for Conan's Yin. Grace looks no more out of place in the story's fair-to-middlin' ages setting than she does in our own time, and she's by far the film's most interesting presence, including the "Dagob" created by E.T.'s maker, Carlo Rambaldi.

The brains were all behind the camera on this one, including director Richard Fleischer, cinematographer Jack Cardiff, and composer Basil Poledouris, who contributes another (or the same) fine but totally unmemorable score.

Like the first Conan, this one exceeds expectations. The more serious it gets, the harder you'll laugh. My favorite moment comes early in the film when the queen, preparing to persuade Conan to believe in miracles, instructs him, "Think!"

Now that would be a miracle. (Alhambra, Empire, Serramonte) S. Warren

(Alhambra, Empire, Serramonte) S. Warren
Film Fest's Fabulous Firsts

by Steve Warren

You could tell by attending almost any part of this year's eighth annual San Francisco International Lesbian and Gay Film Festival that it was successful. Figures are emerging

REVIEWS BY MICHAEL LASKY AND STEVE WARREN



Evil wizard Thoth-Amon (Patrick Roach) changes into a demonic beast as Conan (Arnold Schwarzenegger) attempts to escape the Chamber of Mirrors in *Conan the Destroyer*.

now to answer the question, "How successful was it?"

It was so successful that it made a profit, something film festivals, Gay or otherwise, almost never do — enough to pay off the deficit of the last two years and maybe have a little left over. The boxoffice receipts of \$31,000 more than doubled last year's figure, according to Festival Director Michael Lumpkin. Total attendance wasn't up quite that much — higher admission prices account for part of the increase.

It was so successful that there were two sellouts at the Roxie — *Asa Branca - A Brazilian Dream* and the *Gay Girls Riding Club* program. For two shows — *Angel* and *Improper Conduct* — the larger Castro

had to open its balcony to handle the crowds.

It was so successful that *Variety*, the trade paper known as "the show business bible," covered it for the first time.

Nestor Almendros, co-director of *Improper Conduct*, became the first Academy Award winner (for his cinematography of *Days of Heaven*) to participate in the festival.

Other festival firsts this year included the first Gay films from Greece (*Angel*) and Israel (*Drifting*). The former was the festival's top draw, with more than 1,200 attending. The latter, along with *Improper Conduct* and Jerry Barrish's *Recent Sorrows*, moved directly

into commercial runs, yet another first for the festival.

Still another significant first was a \$4,500 grant from San Francisco's Hotel Tax Fund, which allowed the festival to mail out a newsletter and buy advertising to increase attendance.

Lumpkin is overjoyed with the festival's success, but isn't basing any rash plans on it. He says the next project for Frameline, the parent organization, will be a weekly series at the Roxie beginning in late summer or early fall, based on Vito Russo's *The Celluloid Closet*, tracing Hollywood's treatment of Lesbians and Gay men back through the years.

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FILM

CASTRO FILM FEST

by Michael Lasky

With more than 150 films lined up from now until September 20, the Castro Summer Film Festival is highlighted by the screening of a vault-full of rarely-seen films, and as many old favorites.

Tributes to Joan Crawford, director Luis Bunuel, dance films, and an eight-day week of Charlie Chaplin dot the schedule, with most films running one day only.

Some of the not to be overlooked highlights include:

July 8: The always sold-out pairing of the all-Black *Stormy Weather* and *Cabin in the Sky*, with a cast that includes Ethel Waters, Lena Horne, Louis Armstrong, and Duke Ellington. As a bonus, the Castro will show *Paul Robeson: Tribute to an Artist*, an hour documentary that explores, through clips and a Sidney Poitier narrative, the background of the Black Renaissance actor-singer's turbulent career.

July 11: *Tokyo Olympiad*, a restored three-hour version of the Japanese classic that used 164 camera operators to capture the impressionistic look at the '64 Olympics.

July 14-15: A two-day marathon screening of the 1½-hour *Berlin Alexanderplatz*, Rainer Werner Fassbinder's monumental adaptation of a novel that recreates Germany between the wars.

July 29: The unbeatable pairing of *Cabaret*, Bob Fosse's Oscar-winning version of the musical, and *Something for Everyone*, Harold Prince's elegant ambisexual black comedy, featuring Angela Lansbury and Michael York.

August 3-11: Chaplin: *Lost and Found* has the singlemost complete retrospective (nine features, 32 shorts) ever assembled from the genius director/star's first silents to his final sound films.

August 29: *Tapdancin'*, *No Maps On My Taps*, and *Sue's*

Leg, three short films on dancing. The first two are documentaries filled with tap dancing performances; the last film is Twyla Tharp's modern dance ode to the '30s.

August 30: Part of the Joan Crawford tribute features some unintentional camp, as in this double feature: *Johnny Guitar*, wherein Crawford and Mercedes McCambridge butch it up (more than usual), and even sing a song or two; *Whatever Happened to Baby Jane*, when Bette Davis tells Crawford "But you are, Blanche!"

September 8: *Tres Gay duos: The Dresser* has dotting Tom Courtenay dressing up star Albert Finney, who dresses him down; and *Privates on Parade* has the high in dignity and camp performance by Denis Quilley as the drag queen making the best of it in the 1948 British man's army.

September 14-15-16: The restored classic spaghetti western that proves to be more than just a shoot 'em up. *Once Upon a Time in the West* is a nearly three-hour "visionary" work that is historic, if for no other reason than it makes a complete shithel out of Henry Fonda, totally out of expected character.

September 20: The last night of the festival has a fitting bill of the always sold out *The Women* (one show only at 9 p.m.) — the all-time tribute to bitchiness as a way of life, paired with the rarely seen Crawford film *The Last of Mrs. Cheyney*,



Alan Bates will get naked in the *King of Hearts* Saturday at the Castro as part of its Summer Film Festival.

considered dated when it was released in 1937. A love story about the dubious past of a woman and an American jewel thief living in England. Complete schedules are available at the Castro and other Surf theaters. Special discount tickets (4/\$14) are available at the theaters as well.

Video Fest Mixed Bag

by William B. Hunt

Scheduled to begin at 7 p.m., the Third Annual San Francisco Gay Video Festival lacked only an audience to proceed. While the empty Trocadero waited for people to appear, the VJ screened popular MTV format videos

by *Tears for Fears*, *Style Council*, and *Joe Boxer*.

As video aficionados filtered in, they were treated to some vintage cartoons. *Mighty Mouse* and *Hekyll & Jekyll* proved to be the prologue of an evening filled with the celebration of Lesbians and Gay men from across the spectrum.

Most notable in this year's festival were the number of entries by women, who submitted seven of the 24 videos screened. Of these, none were entries from the Bay Area. Entries came from New York, Washington (DC), Chicago, Atlanta, Boston, Los Angeles, San Francisco, and, interestingly, Norman, Oklahoma.

Production quality ran the gamut from unimaginative

"home movie" to tight, stunning cinematography. The San Francisco Gay video movement was well-represented in the latter. Certainly the finest work screened was *Ego Videos' Human Still Life (Rough Cut)*, a satiric exploration of self-examination and the creative process utilizing both black and white and color footage.

Also worthy of mention were the videos submitted by the Amazon Broadcasting Company from Atlanta. These were highly entertaining, although the production values were fairly amateurish. Still in its infancy, the Gay video movement shows great promise. If last Friday's festival was but a bud, then a full bloom can be expected in the near future.

BOOK RACK

Lesbian Jews' Dilemma

The Law of Return
by Alice Bloch
Alyson Publications; \$7.95
by Dianne Gregory

The Law of Return is an important work in Lesbian fiction. It is important because it speaks to the heart of the conflict between Judaism and Lesbianism in the 20th century. It also gives an interesting perspective on the relationship between American and Israeli Jews and the conflicts inherent in Zionism.

Not that this book is a tome about male-dominated Jewish culture or the relationship between Israel and the Arab states. It is a thoughtful story of a woman on a personal journey of self-discovery.

Ellen/Elisheva leaves her parents in Pennsylvania and goes to Israel where she learns Hebrew and practices religious orthodoxy. She never misses a sabbath, keeps kosher, and studies the Talmud with a woman friend. Everyone she meets asks her when she is going to get married and raise a family. It is the first question asked of every unmarried woman in Israel. Soon Elisheva becomes convinced she really should settle down and have children. She leaves Israel to marry her old boyfriend in the States so they can return to Israel and have the children everyone is always asking her about.

But there's a problem. Elisheva's old boyfriend is Gay. He

has decided to "go straight," but fails. So, what to do. Elisheva takes this opportunity, away from her breeding friends in Israel, to reflect on her own sexuality and a woman, Deborah, whom she had met on vacation in Galilee. Elisheva realizes that she is a Lesbian and is in love with Deborah. Elisheva runs into Deborah in New York and they become lovers.

Elisheva and Deborah, after many years of life together, decide to return to Jerusalem for a visit. Much is changed.

"In Miriam's old neighborhood, where the Hassidim's harmless, quaint disapproval had once amused me; the walls

'Bloch weaves a tapestry of the life of a contemporary Jewish Lesbian.'

were now covered with violent, threatening graffiti: 'Mavet l'meholelei shabbat. Death to those who defile the sabbath.' And while the Jewish side of the city prepared for a boisterous Independence Day celebration, the Arab neighborhood around our hotel was taut with bitterness."

One of the changes Elisheva and Deborah felt was not due to political conflict, but to their homosexuality.

"I knew the Law of Return did not apply to Deborah and me; homosexuals were in the same legal category as criminals

and mental defectives, 'undesirables' who could be denied the right to immigration as Jews. I, the first Rogin to feel no fear when questioned by an immigration official, was now the only Rogin officially unwelcome in the homeland of our people."

Through the telling of the tale of Elisheva, Alice Bloch weaves a tapestry of the life of a contemporary Jewish Lesbian. To me it contains elements of the novels of both Chaim Potok and Phillip Roth, particularly *Portnoy's Complaint*. Only this book isn't about Jewish men coming to grips with 20th century life and politics, it's about how Jewish women who happen to be Lesbians come to grips with that life and those politics. It is not an easy life, and the politics of being a Lesbian in a culture that reveres tradition and the family can be overwhelming.

But the book has several problems. One is that Bloch changes from first person to third person narrative with such rapidity and frequency that it often leaves the reader confused. I'm sure Bloch had her reasons for doing so — perhaps to convey the feeling of living and thinking outside oneself — but I don't think it worked. Another device which didn't work was Bloch's many passages in a stream-of-consciousness mode. It just ended up sounding like bad grammar and unclear thought.

Nevertheless, *The Law of Return* is thought-provoking and well worth reading. It is a book that needed to be written. It continues the dialogue on the conflicts inherent between Jewish culture and homosexuality. ■

STAGE

Beach Blanket Babylon Goes to the Prom

... and on forever

by Michael Lasky

The party Steve Silver threw for the 10th anniversary of his *Beach Blanket Babylon* show — something he never expected to happen when the show began as street entertainment a decade ago — proved to be more spectacular than the new edition of the show itself.

That might be because the revue, still as exuberant and effervescent as ever, has become a parody of itself as it pokes fun at the fads and clichés of current and past culture. The sheer energy it exudes, and the blatant talent of its cast, is what keeps it enjoyable.



Part of the cast of *Beach Blanket Babylon Goes to the Prom*. Recognize anyone?

The new version, *BBB Goes to the Prom*, has mostly new material, but is based on the same formula that has kept it running for the past 10 years. Accordingly, while new, it seems like *deja vu*. Take a popular song from the top 40 or from a Broadway show, build a campy setup for it, perform it in outrageous costume, and you've got a new edition.

Snow White is still looking for her prince, this time to take her to the prom. Along the way she meets with the likes of E. T., Tootsie, Diana Ross, Yankee Doodle Gandhi, Michael Jackson, Aretha Franklin, and — natch — Boy George.

'If you've never seen BBB Goes to Anywhere, you aren't a real San Franciscan yet!'

The show doesn't use sets as much as it does Alan Greenspan's larger than life, imaginative head pieces. A Tide detergent box, a football, a telephone, an SOS box, and a San Francisco landscape, would be stars in themselves were it not for the talent underneath them.

Powerhouse Val Diamond never failed to ignite the audience into a frenzy with her fiery vocals of "Love Potion #9," "I Heard It Through the Grapevine," and "Total Eclipse of the Heart." Just as I was thinking this girl is stealing the show, Shirley Faulkner, in a behemoth, "here's-the-beef" Afro, rips the Club Fugazi apart with her 10-megaton delivery of "Respect" and "Proud Mary."

This year's award for best Michael Jackson does Sylvester parody goes to Dexter De Voe, who even looks like the millionaire.

As lead, Snow White, Elizabeth Padilla still elicits laughter with her Betty Boop voice, and thankfully is given the opportunity to show off her Ethel Merman-like belting.

The show runs 90 minutes and passes by quickly — even if you think you've seen it all before. Opening nights at the 10th anniversary celebration were treated to a half-hour of videotaped highlights at the start, and bows by some of its past popular performers (in

costumes that seemed fresher than the ones in the current production). Then it was to a party that tented in the entire 600 block of Green Street.

If you've never seen *BBB Goes to Anywhere*, you aren't a real San Franciscan yet — it's like the College Boards of SF citizenship. If you have, it will all depend on your capacity for light-spirited, mindless entertainment, whether you want to go again. You won't get a street party, just 90 minutes of only-in-San Francisco entertainment. ■

M. Lasky

Beach Blanket Babylon Goes to the Prom plays at Club Fugazi, 678 Green, 421-4222, Wednesdays through Sundays.



Marcia Hunt (r.) and Will Marchetti in *Cutting Canvas*.

Cutting Critics

by Bernard Spunberg

Critics receive twenty lashes with a limp noodle from *Cutting Canvas*, currently in production at the Magic Theatre. Co-playwrights James Keller and Albert Takazaukas, who also directed, have set their play in the beach cottage of a critic trying to persuade a painter to trim his enormous paintings down to commercially acceptable proportions. Besides the critic and the artist, the characters include their wives and the painter's jet-set drug-addict girlfriend.

Relationships between critics and artists suggest virtually limitless dramatic possibilities. Why, then, is *Cutting Canvas* such a bore? The critic is a greedy, vain hypocrite. He has made it his personal mission to turn the painter's name into a household word, thereby ensuring his own immortality. The painter hates the critic's windy intellectualizing while fully aware of its power to make him rich and famous. The painter is also a philandering alcoholic. When he gets in the car with his drugged-out girlfriend, their fatal auto accident is a foregone conclusion.

The critic's evil is just as clear-cut and obvious. Heavy-handed clues, ranging from handing the artist endless glasses of bourbon to treating his wife with boorish condescension, paint a portrait limited to two dimensions. The critic's self-serving hypocrisy and greed are so blatant and consistent — as is the artist's crippling dependence on the critic's support — that *Cutting Canvas* comments on their relationship with all the subtlety of a cartoon.

There are a couple of surprises. The artist's wife seems weak and submissive in the beginning, and the critic's wife strong and assertive. At the very end of the play, the two women trade attitudes. Their switch should comment ironically on the men's relationship, but it doesn't. It simply feels artificial and mechanical, happening purely for the sake of the play's symmetry.

As the artist's girlfriend, Marcia Banks evokes both humor and believable emotion. Skinny, sexy, and not too bright, Banks begins with a caricature and winds up with a characterization. The playwrights' most perceptive, incisive work is lavished on Banks' character, and she rises to the occasion.

In real life, there may — just may — be relationships as easily reducible to black and white

simplicity as those of *Cutting Canvas*. Literature, however, demands a measure of ambiguity, the simultaneous presenting of conflicting points of view. And without that ambiguity and conflict, *Cutting Canvas* is thin and insubstantial. ■

Cutting Canvas
Magic Theatre
Through August 5; 441-8822

WILD AND WOOLLY

BOB WOOLHOUSE

Quotables

by Woolly

"The Menlo 300: Sally and Shirley are about to mail invitations to the Summer Dance at the Menlo Circus Club. Sally refers to the party as 'A Gaeties clone, but mainly for Peninsula residents and a few townies.'"

— Pat Steger
Social Scene,
S.F. Chronicle

Cloned Gaeties? Wouldn't it be easier just to say faggots? One wonders exactly how many Cloned Castro Gaeties will be included among the townies invited. And does anyone know what Cloned Peninsula Gaeties look like?

"If all the men in San Francisco were laid end to end, I wouldn't be a bit surprised."

— Hermoine Gingold

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the first legitimately provocative anti-Castro film I've seen. The movie's tone is civilized, but the testimony is as savage as it's convincing."
— Vincent Canby, The New York Times

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When There's Nothing Between Your Legs . . . Turn to Me

JERRY DE GRACIA

Lou Reed can no longer shock an audience as he once could because such a feat requires some form of innocence, or at least naivete, and such virtues exist only in fans of Fairy Tale Theater. But throughout his strenuous career as poet laureate of decadence and despair he has managed to conjure up a surprise or two, even in times when his down-trodden rumblings were an embarrassment to even his hardcore fans.

It is interesting that the drama of his new album, *New Sensations*, is that he is musically and lyrically better than he has been in several years. This hallowed spirit, who has notoriously wallowed in the glitter of gutter romance and trendy drug abuse, has dared to rediscover and express a part of life and love that by its own definition causes premature death, paranoia, and is limited only to those who have dared step across the barrier of sanity, knowing full well the risk of doing so is simply not coming back.

For those reasons alone, his music has continued to recruit the children of doom who have accepted, willingly or otherwise, that the gutter is their sanctuary. Although the lifestyle Reed portrays is not an island of sanity, it is a place from which one can see through the facade of conformity into the void of suffocating social acceptance. It was that same perception that led photographer Dianne Arbus to stick her head in an oven to escape the meaninglessness of middle class life.

Reed's chosen niche in life and music may be a street level perspective, but his keen observations of life's true degenerates, those who create and condemn society's outcast, has catapulted him to cult hero status.

Like his characters, unable to cope and unable to change, Reed is unable to shut out the sights and sounds of the brutal world around him. But, unlike many wasted visionaries, Reed's musical vehicle gives him the ability to reduce the tragedy he sees into a musical mirror of life itself, and enables him to cope with the drama that many of his characters cannot.

Thus he composes bittersweet sonatas that confuse the naive, assuage the desperate, and appease those who are sure he sings about them and for them.

Lyrically, Reed has exposed,

idolized, and analyzed the shattered worlds of drag queens, junkies, alcoholics, hustlers, and other colorful victims of street life. He has, through his music, turned these societal degenerates of middle America into heroes of rebellion and the last symbols of individualism.

Juxtaposed against the line from "Me and Bobby McGee" that philosophizes "Freedom's just another word for nothing left to lose," Reed has painted some dramatic corresponding visuals of that very philosophy.

Reed's last several albums were mediocre for the most part, reflecting perhaps his difficulty relating to the harried pace at which society is changing. But the successful key to *New Sensations* is that Reed has musically returned to what he knows best, and between the album's cold clamor of despair and its warm but cautious optimism lies an acute collection of music that dares to face life as it is.

When rock heroes of another decade re-enter the current music scene they are usually limited to re-issuing their greatest hits or lifting material or musical styles from younger contemporaries. Reed has escaped this pitfall and has compiled a dramatic mixture of music and poetry so different from current trends that it offers only two choices — love it or hate it.

His chilling but warm lyrics about rejection, aging, and true love in "Turn to Me" will rarely be matched when he sings "When there's nothing between your legs . . . turn to me." This morbidity does not set the tone of the material, but it is one of the most honest and chilling lyrics of love that Reed has ever sung.

He also prances about, in perhaps his last mating dance, on several other outstanding tunes, including "Endlessly Jealous," "New Sensations," and "High in the City."

From the man who put drag queens, hustlers, and speed freaks on top forty radio, it is hard to deny his compassion for real people. There are many still hanging on, relishing the hope brought on by artists like Reed, who dare to live their lives unfettered by the fear of nonconformity.

Lou Reed may remain somewhat of an enigma, but in his music he shares himself with those who understand his view-



Rossi's Meat Market walked away with the check when the S.F. Gay Men's Chorus announced the winner of its raffle. (Photo: Rink)

point. It is a tribute to an almost lost communal consciousness that he and those who live out his dramas are still willing to share the same downhill ride with the consensus that the thrill of it all is all there is.

"No Escape"
Max Him (Cruisin Records)

There is a new despair in music, and even glittered in this new single — a calculated dance number with a glossy facade — there lies a cloud of doom.

The song's repetitive, limited lyrics may be simply an additive to the dance track instrumentation — something borrowed, or perhaps even stolen, from Giorgio Moroder — but within those confines emerges either a rip-off of Sartre's "No Exit" ideology or an acute synthesis of existentialism and pop music.

There is no escape (No Exit?) from the self-imposed destruction espoused in the lyrics, and even though the listener is never privy to the whys and wherefores of this entrapment, the hint of one's self-induced downfall is

enough to deduce that this paranoia may have personal parallels into one's own vision and its past, present, and future.

Unfortunately, this interesting thematic approach is kept at a safe distance from the palatable dance rhythm which dominates the single. But this Italian import may bring about more musical revelations if the single attracts enough attention to coerce yet another European to travel abroad in search of American audiences.

While the world may not need another dance single, the lyrical parallel of "No Escape" to the darker side of life signifies that the trend of gloom and doom is in full bloom. Songs of depression and despair signify unrest and discontentment in the younger generation, and from those hopeless emotions come new directions in society and in the music that reflects that society.

"Big and Stupid" vs. "Boys Just Want Sex"

I love novelty songs to a point, but they fade quickly, thank

god, and in this case, when the battle of the sexes seems to be the point in question, the novelty is less than fascinating. But women's lib vs. macho man seems to drag on, like procreation, without much thought from either side. Two novelty numbers currently furthering this mindless antagonism are Julie Brown's "I Like 'Em Big and Stupid" and Exude's "Boys Just Want to Have Sex."

Brown's "The Homecoming Queen's Got a Gun," the flip side of "Big and Stupid," has actually garnered more airplay and attention for this Julie Come Lately, although neither side will endure throughout the year.

But if she likes them "Big and Stupid" she may find her man in an orgy with Exude, whose "Boys Just Want to Have Sex," a mediocre take-off on Cyndi Lauper's smash, proves they're at least stupid. It's all a bit pointless from both sides, so Brown should just find out how big they are and they can all ride of happily into the orgy room and not bother the record-buying public.

BOOK RACK

On Being Christian and Gay

Hot Under the Collar
by Johannes W. DiMaria-Kuiper
Mercury Press; \$7.95, paper

by Frank J. Howell

"My private prayer and meditation did not make the struggle any easier. I was studying to be a pastor in a conservative, Calvinistic denomination. Church teachings and scripture passages from Genesis, Leviticus, and Romans stared me in the face. I begged God to change me, to take away my 'wrong' sexual feelings and replace them with 'normal' accepted behavior. I wanted to be made 'whole.'"

The Metropolitan Community Church is coming of age. With over one hundred churches in different parts of the world, MCC is now attempting to join the National Council of Churches. Rev. DiMaria-Kuiper tells us his part in the struggle to make a place for gays in the Christian scheme of the universe.

This brings us to the peculiar perils of writing an autobiography. Some people have the knack and others are far less successful. Rev. Johannes falls somewhere between the two extremes. Individuals who strive to construct

Whenever the good Rev. is able to get out of his own way he succeeds in pulling us into a gripping saga of his youth in Holland, with a warm, wonderful childhood, and his journey to America to study for the ministry, where he was finally ordained.

He married, but did not conceive children. He finally left the Dutch Reformed Church and joined MCC. Along the way he found a lover and now we assume life is on a much firmer footing for our Dutch friend.

DiMaria-Kuiper fought tooth and nail to adopt a son and this part of *Hot Under the Collar* is especially gripping. He relates the tensions and anxiety of undergoing a home study by social workers and the harsh probing by a conservative judge.

On the whole we are finally swept up by the passion which drives Johannes to assert himself against conventional religion. We have the feeling that in spite of agony and hardships, he and his lover, Angelo, will reach the goals God has laid out for them. In spite of some amateur writing, we end up rooting for Rev. DiMaria-Kuiper and Metropolitan Community Church. ■

BAY AREA REPORTER SPORTS & FITNESS

FITNESS EIGHTIES

BEN JANKEN

Getting in Shape at the 'Y'

by Paul Trafzger

Ben Janken, a good looking Gay man who works out at the Central YMCA, has several observations he'd like you to know about.

"The first is that, although certain exercises are designed to develop certain muscle groups, not everyone should do certain exercises. Body types determine what kind of exercises you should do.

Some people, who would just do a lot of exercises for their pees, may get either nowhere or look like Dolly Parton. Then, there're some slender men who you can see are very well defined, quite muscular, but they won't get any bigger. It's their particular body type, and it looks great. A person should look at themselves and figure out what's right for them. One needs to experiment, and then see if the exercises does increase the muscle group."

"My second observation is the importance of 'commitment.' You can't just go to the gym once or twice a week, or when you feel like it. Monday, Wednesday and Friday is right for me. I think three times a week is best for most. It's appropriate for me to go right after work. But I have to stress again the commitment."

I asked if he feels guilty when he misses a day, if indeed he does. "Oh, if I go out of town on a Friday, I don't feel bad because I missed a day," he said.

"The third thing that's important is being concerned with your body in general. Like, I know I'm not twenty-three anymore and I can't do the things that I did ten years ago. One, I exercise. Two, I watch what I eat. Three, I take care of my health. A person's got to have the proper attitude. And don't let yourself get run down."

Janken was born August 1, 1950 in Los Angeles, and raised in Southern California, moving around quite a bit. He was the "baby" of four children. "At age thirteen I believed I was totally incompetent at sports. At age fourteen, I found out different-

ly. I played football, baseball, basketball and gymnastics. I did all these things during junior high. Then I changed schools and was bewildered. I got a 'C' in physical education. I hadn't, and didn't feel I could participate in high school sports. Well, I got angry when I got that grade just because I couldn't do forty push-ups or live up to some ridiculous standards. Then in my junior year the wrestling coach was looking for wrestlers and I made it."

I offered, that as compensation, he had landed in an erotic sport.

"Hardly," he said. "If you had time to think about sex, you had time to lose."

Ben continued, "Wrestling became my passion. I varsity lettered in both my junior and senior years. When I was 18, my family moved to Hawaii, where I attended the university. I wrestled three years as a varsity letterman, as Hawaii State AAU Novice Champion, and was second in the regular AAU State Championships for two years.

"At age nineteen I was appointed head (wrestling) coach at Iolani (high) School. In three



Is It Really Fun? You'd think so. At least Ben Janken seems to be enjoying the incline fly. (Photo: Rink)

years' time I brought the team from thirtieth to tenth place."

It was during his college years that Ben came out to his parents and some others, but not to the world. "I was paranoid because most people don't like Gay wrestling coaches," he said. "In 1973 I left Iolani and west to Northwestern (Evanston, Illinois)."

He earned his MA in Sociology and Educational Psychology, and then returned to Hawaii. During the '74-'75 academic year he taught Mathematics and Sociology.

"On August 1st, 1975, I taught my last class and gave a birthday present to myself. I packed my bag and came to San Francisco, and I've been here ever since."

In 1978 Ben attended UC Berkeley for his Masters in Public Health, with a major in Mental Health and an emphasis on Gay Community Mental Health. He entered the program as an openly Gay person.

"However, being unable to find work in my specific area in the Gay community, I began work at the Adult Probation Department, where I remained for four and a half years. I recently resigned to pursue my career as a freelance photographer, gardener and caterer."

I reminded him that's three professions. He said, "Yes. However, I will photograph you at your next garden party."

Sizing him up, I said to Janken, "You don't have to watch your weight do you?"

"Not at all," he said, "because I watch what I eat. I stay away from processed foods. I do take vitamin supplements. I realize that's sort of a controversial issue, but I believe vitamins are necessary for physically active people — anyone — because even moderate cooking destroys a lot of vitamins. I take Mega-multivitamins, super-B complex, E and Lysine. I avoid red meat most of the time because of its high fat content. I eat high fiber cereal every day. Most people don't get enough fiber. Colonic cancer is a common killer. I do

eat sugar, but I try to limit it. I've been using fruit for sweetening in desserts, which I love. One of the reasons I've been doing that is that my boyfriend doesn't eat processed sugar at all. He's more health conscious than I am."

I asked Ben if he wanted to include his friend's name.

"No. His nickname is Butch. He doesn't go by that, but he's still Butch to his family, and he's still Butch to me too."

I asked Ben if he played a lot of racquetball at the Central YMCA.

"No, not any more. I used to, with a friend, Dan Thomas, but he's not in town anymore. Also, I injured my arm. It's slowed me up a little, but I'm getting back to where I was. Basically, I have two different workouts. One is an upper body workout.

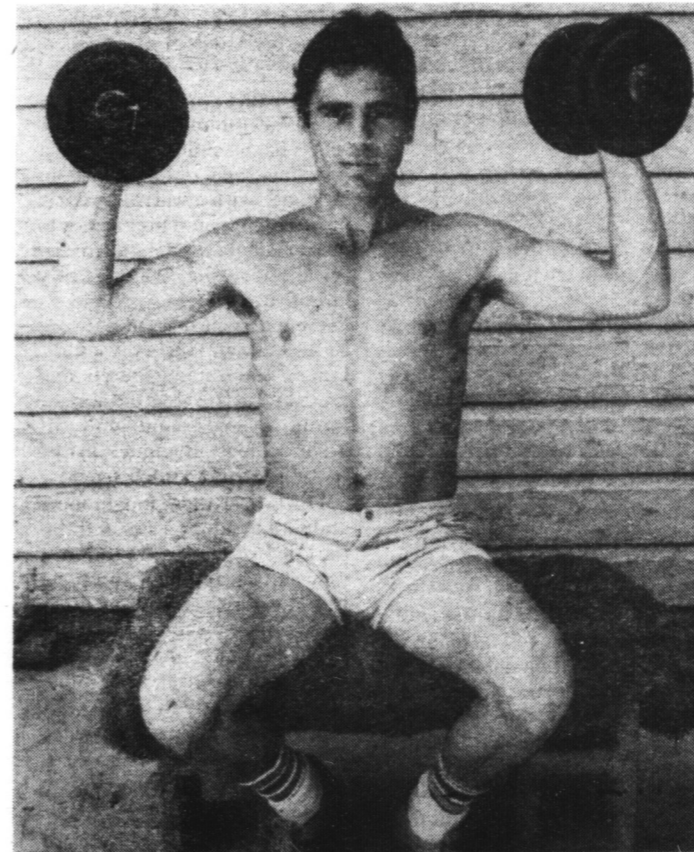
"I do fifty side bends on each side," he said, "fifty inclined sit-ups, and twenty leg lifts. Then

I go to the track (mezzanine around and above the basketball court) and run for one or two hours for cardiovascular exertion, and to warm up for the exercise that follows. Now these I'll do each in one set, and then go through the whole routine two more times.

"I'll do ten dips on the parallel bars for definition in the pectorals, a set of military presses (100 lbs.) for arms, and a set of leg curls (10 lbs.). I'll do a set of bench presses. On the lateral bar, 120 pounds ten times. Leg curls (Nautilus) and then after all this, calf raises (standing) 150 pounds, twenty times. After that, the exercise cycle set at the highest setting. That's very good for your ass. Now that all is upper body stuff despite the leg exercises.

"On Alternate days I do 'lower body.' Again, I start with side bends, then inclined sit-ups, then leg lifts. On these days I

(Continued on next page)



Ben Janken (Photo: Rink)

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G.S.L. UPDATE

Winners and Losers

In very uncommon 90° heat, the Gay Softball League closed out its 11th week with a clearer picture of what the playoffs will look like.

Featured games saw the Ambush, playing without Glen Burke, defeat the Kokpit 25-0. The less said, the better.

Moby Dick thumped Chaps, 14-0, behind Sammy Migliaccio's shutout pitching and Bob Siefert's booming home run.

The Village and Rawhide met for the rights to 4th place in the playoffs, and when the dust had settled, the Village was on top, 9-6. Bob De Tullio pitched another outstanding game, while Jim Bowler had the key hit to pace the winners.

The GSL is behind this fine young team. By the way, December, Mike Dolan, Russell Smith, Rick Cunningham, and Harry play for the Rawhide!

Other action went this way. The Phone Booth pulled off a triple play and went on to defeat Trax, 14-5. The DeLuxe outscored the Rookies, 27-9, in a

wild one; and the Vagabond, paced by Louis Banks' tremendous home run, defeated Cafe San Marcos, 7-6.

The GSL is off this weekend, with play resuming July 15 at Lang Field.

STANDINGS Cable Car Division

Table with 2 columns: Team Name and Score. Includes Ambush, Pendulum, Moby Dick, Rawhide, Chaps, DeLuxe, and Phone Booth.

Golden Gate Division

Table with 2 columns: Team Name and Score. Includes Village, Kokpit, Pilsner Inn, Cafe Sn. Marcos, Googie's, Vagabond, Trax, and Rookies.

Note: The Pendulum defeated the Pilsner Inn, 16-2, in Sacramento and the game will be counted in the GSL standings.

Celebrities Strike at AIDS

by Jerry R. De Young

The Sacramento Athletic Games Association has reserved the 16 lanes at Brunswick Land Park Bowl, 5820 Freepoint Blvd., Sacramento, on Monday, August 6, from 6:30 to 9 p.m. in order to present the first Sacramento Celebrity Bowl.

Each celebrity who received an invitation to participate also requires sponsors, who will donate a certain amount for every pin knocked down during the single game of the event. Pledges can be from one cent per pin to whatever your pocketbook can comfortably handle.

SCOREBOARD

PARK BOWL TAVERN GUILD LEAGUES TEAM STANDINGS

Scoreboard table for TG Monday League and TG Thursday League. Lists teams like EC Midtown Boys, Grand Central Sta., Park Bowl, etc., with scores.

Scoreboard table for TG Wednesday League. Lists teams like Park Bowl, Pilsner #1, Cafe San Marcos with scores.

S.F. TRACK & FIELD

RICK THOMAN

Watch Out Los Gatos

A quartet of competitors from the San Francisco Track & Field Club traveled to Los Gatos Saturday, June 30, and made their mark on the South Bay Area running scene with a series of fine performances at the first Los Gatos Twilight All-Comers Track Meet of the 1984 season.

Earl Bryant led the way with a personal best in the 100 meters with a time of 11.8 as he took second place in the masters division. Ken Patterson continued his string of outstanding performances by clocking 10.7 and taking third in the open division of the 100 meters.

Both Bryant and Patterson were back minutes later in the 60 meters dash, Bryant taking second place with a time of 7.01 seconds and Patterson placing second in his division with a time of 6.29. This was the first time either athlete had raced at this distance.

Bernard Turner was another second place finisher for the SF Track & Field Club, as he came on from far back in the field of the masters division 400 meters, powered down the final straightaway, and just missed a victory at the tape by a step. His time of 53.5 was a personal best for the '84 season.

Turner came back later in the meet to win the masters division 200 meters with a time of 24.3, followed closely by teammate Rick Thoman, who placed second with a 24.5 clocking. In the open division of the 200 meters, Ken Patterson sped away to a 22.6 clocking to nab second place.

Patterson also managed to squeeze in a short series of jumps between all his races, and found his leap of 21'8" put him in 4th place in the open long jump competition.

The quartet of Patterson, Bryant, Thoman, and Turner, with one day of practice two days prior to the meet, took to the track in the 400 meter relay and surprised the crowd and themselves with a third place finish in a time of 45.8.

With this series of fine performances, the San Francisco Track & Field Club is getting off

to a flying start in the 1984 summer outdoor track season, and should there be any doubters left in the city of Los Gatos, the club will be traveling back to that locale throughout the month of July.

The San Francisco Track & Field Club will host a special Bingo Night at the Pride Center on Saturday, July 14, at 7:30 p.m. Funds from the benefit will go towards putting on the first annual San Francisco Track & Field Festival in September, and to San Francisco Arts & Athletics for Gay Games II.

Efforts have already started in bringing about the first Gay-sponsored track and field meet anywhere since Gay Games I. The San Francisco Track & Field Festival is scheduled to run during Labor Day weekend, September 1 and 2. All Gay Games I track and field athletes have been invited to attend, and additional invitations are being issued through Gay sports organizations throughout the country.

The track festival is being organized by the San Francisco Track & Field Club and will present competition for athletes of all abilities in men and women's divisions, in age groups.

"The idea is to participate and have fun," said meet director Bernard Turner. "This will be the only track and field event Gay people will specifically have to participate in, although the meet is open to all. We determined there was a need for this type of event other than every four years at the Gay Games."

The SF Track & Field Club is currently asking for volunteers who would like to participate in staging the meet. All interested people should contact Mark Molina at 731-2657.

Bingo Night at the Pride Center, corner of Hayes and Fillmore, on Saturday, July 14, at 7:30 p.m. A special rate of \$8 for 10 games with cash prizes is set for this special benefit night of bingo.

BAY AREA REPORTER B.A.R. BAZAAR

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Lash Art

KARL STEWART

Chaps has joined the Ambush in becoming a bastion of Gay art as well as husky leather daddies. Chaps will host a reception for artist John Bogaerts and his Fantasy Heros, Men, Sunday (7/8) at 7 p.m. There will be a fantasy costume party in his honor with prizes for Best Man. Bogaerts is from Belgium and is quite a famous costume designer for the National Theatre KNS of Antwerp.

"All the works in the collection depict one model in many fantasies, formed for the US debut," he said. This fellow is fascinating; stop in and meet him. Chuck and the gang are also featuring Mike Cahalan's incredible stained glass Bondage Pieces through July. Mike is an ex-Chaps b'tender and a family member in good standing.

Today, Thursday (7/5), the world famous and infamous Ambushite, Snow Flake, is mounting a show of his works, including some new stuff; reception is 5:30 to 8:30. Upstairs in the leather shop, Jim Leaf is featuring an exhibition of his miniatures of Rugged Men. I'm told these are selling fast, and make fine gifts for the hunk with everything, especially your heart.

Appearing at the Valencia Rose is Pat Bond with her well-known Lorena Hickcock and Eleanor Roosevelt: A Love

Story, premiering tonight, Thursday (7/5), and running through 7/21 on Thursdays, Fridays and Saturdays. Tickets are \$6 and reservations may be made by calling 863-3863.

'Round the corner at Theatre Rhino's main stage you have just two days to view Mad Drama on the matter of introducing your lover to Dad... for the first time. The reunion piece will toss a few memories in the nervous system. Downstairs in Studio Rhino, Full Circle Collective Theater will present Tilibah, previewing Thursday 7/12, and opening Friday 7/13. Barbara of Rhino staff says of this drama, "It's something to do with a black woman."

In other circles, Jose will present Potpourri, a live variety show at the Rathskeller, Saturday 7/7 at 8:30 p.m. Diane Cory assures me, much to my dismay, that there will be no handcuffed gentlemen in blue on stage, but instead she will bring together Bill Gantz's Vocal Minority, the SF Tap Troup, a final SF Performance of the Hayward Raw Rals (they are breaking up) and Oakland's Polynesian Rainbows of MAN-2MAN productions. That's quite a fragrant mixture. Tickets available at the door. All proceeds will benefit the Inter-Club Fund, a granting organization connected to the motorcycle clubs of So/M.

Speaking of rich mixtures, John Kass stirred up some well heeled talent in an unusual combination of Gay comedy, steamy male stripping and fine mime/

lipsynch. Desiree contributed "On your Face, Tonight" a rock ballad and a frequently echoed sentiment So/M. The house could have been fuller, but that didn't stop Mario Mondelli from serving up some of his great homemade tunes. His humor runs in the socio/political line and is very clever. "Move In with Me" reflects Gay attitudes re: roommate/lover shallowness. "Fighting for Your Lives" on the other hand, is a pointed satire calling up the frustration of the bathhouse/AIDS situation.

Joe Tolbe and John Kass both performed some mediocre stripping. John is a fine dancer as well.

Sable performed "You Don't Bring Me Flowers"; obviously it's new records which she isn't receiving. Nothing to do with flowers.

The best performer was Danny Williams, who is definitely a male Lesbian. His comedy borders on the edge of satire, but with a healthy dose of "the queen" thrown in for tasty flavor. Both comedians constantly update and add to their repertoire, which frequenters appreciate. John closed the show with a well rehearsed, well executed, dance production piece which included Joe, a tall white hunk named Bruce, a swarthy black man called Andre, and a tight, professional looking woman named Jane. This ballet in two acts was the high point of a very interesting show at Club 181. John should be encouraged to produce more live shows like this one.

TAKE TWO It was David Earl Lee presenting awards to the Drummer winners, not John Garger, as John isn't speaking to the "john's" of Folsom Street. Also M&M Productions was doing its thing at the incredible Galleria Party, finally hitting the big time, after a tough climb to the top. They did last year's (not this year's) Drummer Contest, including a superb video production, which Mr. Embry never bothered to view, choosing instead to settle for a rough proof copy. More, but further trouble in paradise: Jim Baroni and the other three Fourskins have parted company. The group now consists of Gary, David, Matt and Bruce. They are planning performances soon, but do not plan to have cocktails in the Castro Station. Tina (Chris McGoughran) of the Station, hosted a Summer Soiree and Garden Party last Saturday eve. The balmy summer night and a newly fashioned garden provided a perfect setting for cocktails and lotsa dishes. Not to mention a monumental buffet. Rita Rocket provided some summer fun too at the Castro Station on the occasion of her birthday. The Station was jammed to the rafters as Rita raised around \$400 toward her Sunday brunch program in Ward 5B. Maury Miller, coming in at 6'4", won the Rita look alike contest. He's taller than she is, even on his knees. Rita said of her big day, "I had the

best birthday of my life. All my friends were here. We raised money for the brunches and we had a blast."

(Continued on next page)

Wanda June, as Miss GDI, made the perfect hostess. She sat at the bar and waved to her subjects. Miss GDI has the opportunity to be hostess for one of the premiere social clubs in the Gay community, an option not taken by many in recent years. Looks like Wanda will. She should; she ran long enough to get it.

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TGWEDNESDAYNBL

JERRY R. DE YOUNG

Mid-Way & Still Improving

We are exactly halfway through the 1984 Summer Season, and the past 12 weeks have held quite a few surprises. Not the least of which was Richard Gorecki of the remarkable Cafe San Marcos team realizing the highest scratch series ever recorded in the TGWNBL, a fantastic 740. It will be quite a while before that one is topped.

Also, Ed Burnette of the fancy-free Four Winds team, broke the ice in the 600+ category on the Thursday Tavern Guild League with his soaring 631 series. Now they can no longer claim the dubious distinction of being the only Tavern Guild League without a 600+ series.

Speaking of 200+ games, TGWNBL certainly cannot be ignored in this department. Here are some TGWNBL bowlers who went beyond exceptional into inspirational on the night of June 27.

Table with 2 columns: Bowler Name and Score. Lists Ron Squires (Trojan Ends), Hank Givan (Pilsner Potlickers), Keith Ray (Pilsner Potlickers), Larry Kramer (Park Bowl), Richard Gorecki (Cafe San Marcos), Frank Cloutier (Pilsner #1), Lew Watson (Pilsner #1), Randy Peterson (Japantown Bowl), Jerry De Young (Pendulum), Ronald McKay (Stallion Stampede), Bob Rolison (Pilsner II), Pat Conlon (Pilsner #1), Rick McGarry (Trojan Ends), and Simeon Traw (Wednesday Washouts).

Ten of the best teams represented by 14 of the league's finest. What an impressive lineup. As a final note, on the 27th, Ron McKay of the Stallion Stampede could not find his bowling ball after completing the third game on alleys 19-20. It has a black and purple bleeding design with the initials MAC engraved into its surface. If someone inadvertently picked up this ball on the way out that night, please contact Ron at 771-8561. Thanks.

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Table with 3 columns: Location and Phone Number. Lists Health Center No 1, Operation Concern, and Haight Ashbury Free Clinic with addresses and phone numbers.

(Continued from previous page)

Reno Pete is fast becoming the Men's Room's classiest host. But he was powerless to act when some pickpocket made an attempt on someone's purse, causing a skirmish which took Manager Chuck E. aback. Not Empress Remy; she had the scoundrel on the floor with knee planted in his chest in seconds. The Moral: do not fuck with The Queen.

Which brings us to Sissy Spaceout's Family Feud at The Ramrod. This game features the Imperial vs. the Royal families with the inimitable Naomi Del Rey emceeing. It all happens Thursday 7/12 at 8 p.m. with a donation requested at the door. The following Saturday, 7/14, that crew will be headed for San Jose's Coronation on the Imperial bus. For \$35 you receive a round trip bus ride, with an open bar on board, food and raffles, ball tickets and a very interesting trip down 101. Departure is from the Mint at 5 p.m. and info may be obtained from Monte Reddick at 863-6559.

Down Polk Street way this Saturday, the largest street fair on the west coast takes over the cobblestones. It stretches for more than 10 blocks and has more bizarre products on view

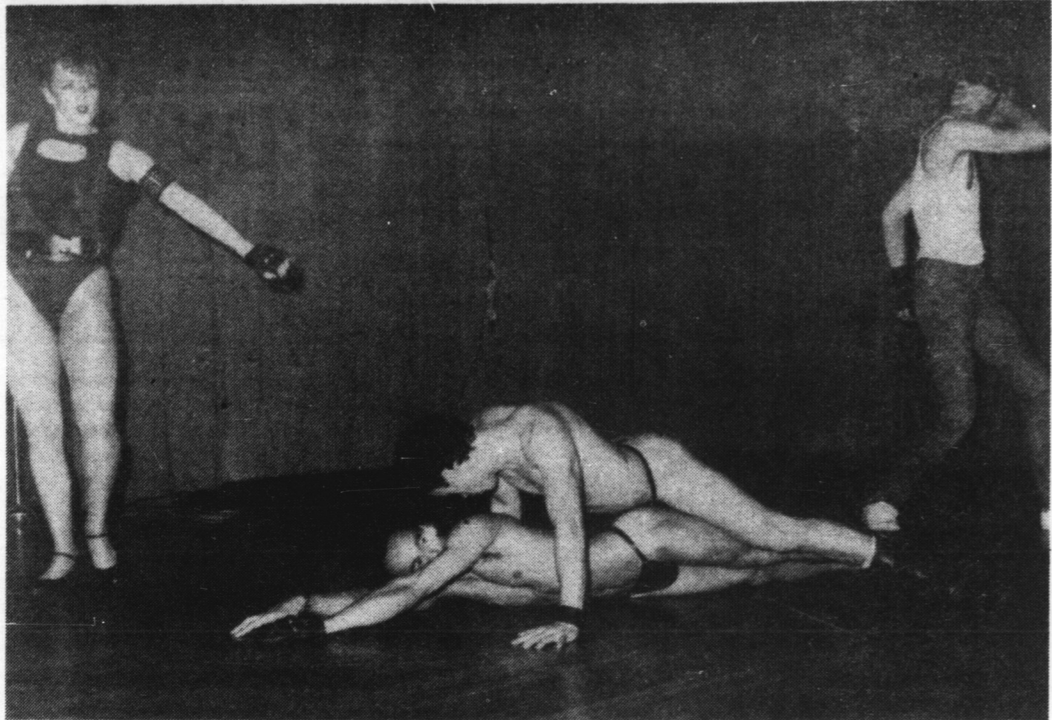
than the renaissance fair. The following Sunday, 7/15, is New Bell's 15th anniversary. David Kelsey's 10th (you thought he was much older didn't you) and Pure Trash's 5th, all at the same location. Promises not to be a sober occasion, by any stretch.

SHORT CHANGE

There are two things, because of an early deadline, that Lashes regrets not being able to cover, but will next week: The return of Michele to the stage at Suter's Mint last Monday and Tuesday, and answering the burning question: "Did David Sarathain find the CMC run site last weekend?" All this and more next week.

The Constantines are sponsoring a bike road trip Saturday 7/7, with a 10 a.m. check-in at the Ramrod, and a 4 to 6 p.m. safety forum to follow at the Eagle. The gang will be headed for the Delta that day. Sounds hot!

The Eagle will play host to Golden Gate Wrestling Club's beer bust Saturday 7/14 from 3 to 6 p.m. For six clams you can get spaghetti, suds and all the arm wrestling you can handle. Don Jung and his studs will offer a wrestling demo for your delight. This function benefits



Making a Pas. A pas de deux, that is — of sorts anyway. John Kass is on top as dancers whirl by. (Photo: Rink)

the GGWC.

While up at The River, check out Bill Hanson's shiny new Mine down Main St. about a quarter mile outside of Guerneville. This is a macho videotheque with a superb interior look.

After Gay Freedom Day, Stella Stroll left for home with a man and woke up the next morning with a black labrador instead. Stella can be seen, re-enacted behind the boards at the Eagle.

If driving to Reno for the Rodeo doesn't do much for ya, you have a couple of viable alternatives. The Coits will sponsor a riotous bus load on the July 20 through 22 trip. Cost is \$95 and includes bus with food and cocktails, lodging, and parties in Reno. Contact Monte at 863-6559 days.

The other trip is a package put together by Scenic Highway Tours; includes the same as above, plus reserved seats at the Rodeo, as well as transport to and from the rodeo grounds. Cost is \$145. Scenic Hwy is a Gay owned business headed by Richard Twinning and his butch buddy Roger. Call them for info at 647-1400.

Parting shot: Mr. Gay, Bruce Harrelson, with less than a week of crown under his belt, was sporting a black eye last week. I believe it was a coronation gift from his predecessor. But Parkay (his wife of state) promises to deliver the same present if Bruce doesn't stop following "Daddy's" example. More smart cocktails. See ya' in the skins . . .

K. Stewart

Gay/Lesbian Support Group Sets Conference

The A Cappella Chorus, the support and educational outreach organization for Gay and Lesbian members of the Churches of Christ, has announced its West Coast Conference will be held August 3-5, 1984, in Los Angeles. Representatives from various California, Oregon, Texas, and Washington chapters are expected to attend the activities, which will include seminars, goal-setting, Olympic events at Pepperdine University, and a reception.

Information regarding the conference and ongoing events may be obtained from ACC/LA, POB 291206, Los Angeles, CA 90029.

Karl's Calendar

Thursday, July 5: Works of Snow Flake, Ambush, reception 5:30 to 8:30 p.m.

Friday, July 6: Pat Bond, Valencia Rose, 8:30 p.m. \$4 (through 7/21).

Saturday, July 7: Polk Street Fair, all day.

Constantine Bike Trip, check in; Ramrod 10 a.m.; Bike Safety Forum - SF Eagle 4 to 6 p.m.

Potpourri, Rathskeller, 8:30 p.m. featuring Vocal Minority, SF Tap Troup, Hayward Raw Rats, and the Polynesian Rainbows. Host: Empress I and Jose, donation at door to ICF.

Sunday, July 8: Fantasy Hero Men, Open house and reception for the

artist, John Bogaerts, 7 p.m. Chaps, fantasy costume competition - prizes.

Arena Beer Bust, 3 to 6 p.m. \$3 - draft.

Ramrod Beer Bust, 12 to 7 p.m. \$3 - draft, \$1 hot dogs.

First Ladies Union Beer Bust, SF Eagle, 3 to 6 p.m. \$6 - food, beer, wine and show.

Tuesday, July 10: Pool Party, Castro Station, check-in 7:30 p.m., cash prizes.

Wednesday, July 11: Welcome Back Team Party, The Village, 8 p.m., GSL team back from tournament in Boston, specials.

Quotables

by Woolly

"Stockton police said that developer Eckhard Schmitz opened his house to teenage sons of his neighbors. He let them use his pool, drink beer, and watch pornographic movies.

"The boys told juvenile officers that Schmitz paid older 'run-around' boys to recruit younger teenagers on whom he bestowed gifts of stereos, motorcycles, and cash payments up to \$5,000. Some of the youths were children of his employees.

"This went on for almost two years before officers arrested Schmitz. He pleaded no contest to nine counts of oral copulation and sodomy. Letters from prominent Stockton citizens poured into court asking for leniency. They cited Schmitz's record for developing large commercial and residential complexes and for providing Stockton's residents with jobs."

— S.F. Chronicle

Is this John Kenneth Galbraith's theory of Economic Determinism at work? If so, perhaps NAMBLA might seriously consider real estate speculation.



Look-alikes. Really? The camera doesn't lie. Bet you can't guess who's the real Rita Rocket. (Photo: Rink)

BITCH IN HEAT

Qu'est-ce que Politics?

BRIAN JONES

Hi, Sissies, Hi! Qu'est-ce que Politics? I don't understand any of it. I leave all that stuff up to the men. Okay, okay, it's true. We'll be spending the night of July 18 outside Lady Di's home up in Presidio Heights watching the chimney. When a puff of white smoke comes out, we'll know she's in. She'll be burning all the promises she ever made to the Gay community. But nobody expects that to happen. Mary-Louise predicts the smoke will be black, as Lady Di burns her bottle of Lady Clairol No. 52-D "Black Velvet" — the stuff that made her look sooooo vice presidential in Time. Which brings up the real issue here. Who does her hair? She looks like a mouseketeer who hit up too much crystal.

I'd rather have a new hairdo than the vice presidency any day. I mean, what does the vice president do? I know Dianne would be unhappy there. Here, she has a whole city to push around.

Which brings us to Mary-Louise's Songbook. As we all know by now, except for my husband Hubert, who doesn't read the papers (probably a sign of health), we here in San Francisco now have two official songs. There's that cable-car ditty, and the "open your — uh — Golden Gate" number. Recent turns of events have been wearing on Mary-Louise's head, though. The other night, in deep dark dreamslap, the song debate in the Board of Supervisors was replayed in my brain. Only the words were changed:

They Closed the Baths (In San Francisco)

They closed the baths in San Francisco; Tore down the doors, turned up the lights. Where vice cops dressed in towels sneak in on nightly prowls And Mayor Di Fi spies on me. (What did she see?) There's no more sex in San Francisco Just cable cars and Dem-o-crats! When I come home to you San Francisco We'll all go straight and raise two brats.

There was this creature who looked like the Wicked Witch of the West's little sister, a Supervisor Nerdler, making an impassioned speech to keep "The City Closed the Baths" as the official song. Her speech was so incendiary the brittle veneer of hair spray on her 'do burst into flames, and she fled from the chamber frantically trying to pat out the fire with her hands and crying, "Daddy Dearest! Daddy Dearest!"

Well, I have heeded my Mayor's plea. It wasn't hard really. I opened the levers all the way Tuesday and there she was on the window sill. She looked a little strange there, teetering on her Practical



Mary-Louise

scioussness between sleep and wakefulness, Mary-Louise regretfully pondered things that might have been, that would have been.

WHAT'S COOKING

No more sex. No More Sex. NO MORE SEX! NO SEX! NONONONONONONO! You filthy creature! Don't even THINK about sex! How can you even think about sex at a time like this? How can you even think about sex when this city faces the gravest challenge of its history — the Democratic National Convention.

Well, I have heeded my Mayor's plea. It wasn't hard really. I opened the levers all the way Tuesday and there she was on the window sill. She looked a little strange there, teetering on her Practical



They're Back! Cable cars, drag queens, and leathermen — Mary-Louise gets them all. (Photo: Rink)



What's a Girl to Do? With sex out, cooking is in. In this issue, Mary-Louise offers her fave recipe. It's Zucchini Louise. Betcha can't eat just one. (Photo: Rink)

Pumps 40 feet above Alpine Street. But then we all know she works hard for the money, so I wasn't too surprised.

"Avoid those teeny rectal tears," she said. "Try alternative Gay adventures, like needlepoint." I couldn't hear her too clearly, so I pushed open the window. Ooops! Clumsy me.

Anyway, Mary-Louise had to admit, the lady had a point. I always loved watching Julia Child on TV, so I decided to get into cooking. Or vice versa. So I trotted on down to Safeway, thinking all the while what a metaphor that was. Well, there was this mondo hunko bending over the fruit, and for just a moment I lost my footing on the terrazzo. But I quickly came too. "Teeny rectal tears, teeny rectal tears" kept repeating in my brain.

I found myself in produce, squeezing the zucchini. It's in season just now. People like me who are into cooking use technical terms like that — "in season." Neat, huh? Sure beats sex.

Well, anyway, after weeks of experimenting, Mary-Louise has come up with a recipe. For all of you out of sex and into cooking, here it is:

Zucchini Louise
2 tblspns butter-flavored Crisco
1 medium (okay, okay, large) zucchini

First you must wash the zucchini, thoroughly really (read this like it's with a Julia Child

accent and it goes better). All sorts of pesticides are applied in the field, and these must be removed before cooking. There. Now, we must remove any exterior blemishes, then burnish the skin of the zucchini with the chicken liver. You always must save the chicken liver.

There. Now isn't that a lovely zucchini? Really, it is.

Now we thoroughly cover the zucchini with the lard (Julia

always calls it lard. Yuck!). Now we slide it in the oven and wait for it to cook.

You never know how hot the oven is, of course, so it could take just forever to cook. So you'll probably just want to take the zucchini out when you grow tired of this recipe.

And remember, Mary-Louise says, always clean your kitchen! That's all for now.

Bye, Sissies, bye!

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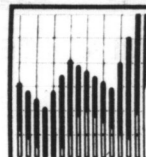
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VOL. XIV NO. 28 JULY 12, 1984

U.S. Supreme Court

Gay Boy Scout Wins His Case

by Dion B. Sanders

Two important decisions last week by the U.S. Supreme Court may pave the way for the Boy Scouts of America to be prohibited from barring Gays from its ranks. The high court on July 5 refused to hear an appeal by the Boy Scouts of a California Court of Appeal decision. That decision struck down the Boy Scouts' policy prohibiting "girls, atheists, and Gays" from its membership as a violation of the Unruh Civil Rights Act.

On July 3, the high court had ruled unanimously that the Junior Chamber of Commerce — better known as the Jaycees — is a "public accommodation" that is subject to state anti-discrimination laws.

The immediate effect was to force the all-male Jaycees to comply with a Minnesota law that prohibits sex discrimination and admit women as full members.

The justices rejected arguments by the Jaycees and the BSA that the state court rulings violated their organizations' rights to privacy and freedom of association.

The decisions pave the way for Timothy Curran, an openly-Gay Eagle Scout, to sue the Mount Diablo Scout Council for reinstatement as an assistant scoutmaster.

Curran, 21, an English major at the University of California-Berkeley and news director for the university radio station KALX-FM, said that the decision "means that we can go back to court and finally sort this thing out. I'm glad that we can finally get down to the merits of

this case, which is that Gay people are as suited to be leaders as anybody else is."

But Malcolm Wheeler, attorney for the Boy Scouts, vowed to use "whatever legal means necessary" to keep Curran out of Scouting.

Wheeler denounced the high court decision as "an extension of the power of the state that directly threatens the fundamental associational and privacy rights of millions of American citizens who belong to private membership organizations of every imaginable purpose and character."

Wheeler charged that by allowing openly Gay Scout leaders, it would be harder for the Boy Scouts to defend itself against lawsuits by parents over incidents of alleged child molestation, an argument that Curran ridiculed as "nonsense."

"That plays on the stereotype of all Gay people as child molesters," Curran said. "Having pedophiles in Scouting would be wrong, but what the hell makes Wheeler think that I or any other Gay person is necessarily

(Continued on page 16)



Ready to Go. Contestants in last weekend's GayRun at the starting line. See Sports & Fitness for complete coverage. (Photo: Rink)

Britt's Broken Promise Earns Alice Rebuke

'We Were Deceived' Says Day; A Move To Soften Condemnation Fails

by Brian Jones

The Alice B. Toklas Lesbian and Gay Democratic Club, by an overwhelming voice vote, this week condemned the actions of Supervisor Harry Britt in the bathhouse controversy. Thus the city's biggest Gay and Lesbian political club rebuked the city's only openly Gay supervisor. It was an unprecedented move and it was a substantial deepening of the divisions in the Gay community over the bathhouse issue.

The condemnation came after Britt broke a direct promise he had made to the club's leaders last month. Britt had promised an ordinance to block the health department from instituting its "sex ban" in Gay bathhouses and sex clubs. That promise made headlines and seemed, after months of confusion, to clarify Britt's stand on the bathhouse issue. (Continued on page 2)

National March

Sunday's the Day, This is the Place

by George Mendenhall

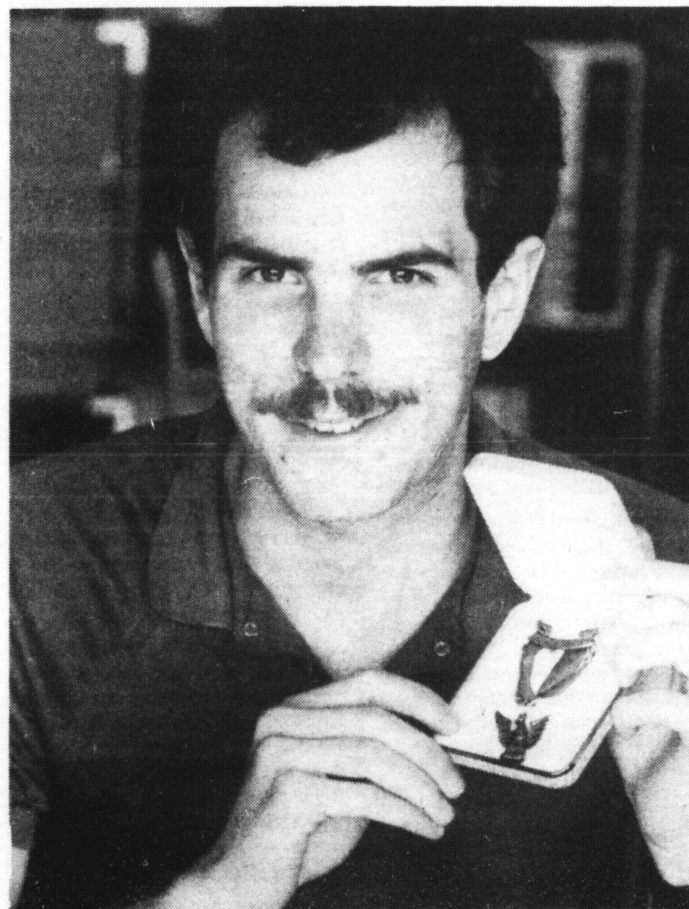
"Our telephones are ringing all day," the co-chair of the National March for Lesbian and Gay Rights, Paul Boneberg, reported this week. "They are calling from Alaska, Montana, Texas, New York — everywhere. It looks like we are going to have an enormous crowd." An earlier prediction: 100,000.

The purpose of the March is to bring national attention to the 12 demands for equality from the Lesbian/Gay community (listed at the end of this article). It will also pay tribute to the Democratic Party, which has included Lesbian/Gay rights as part of its national platform.

The March will begin this Sunday, July 15, at 2 p.m. — beginning at 18th and Castro Streets and proceeding to Moscone Center with organizers urging the public to gather between Dolores and Castro

Streets along 19th Street, starting at noon. The program in front of Moscone Center will begin at 3:30 and will feature nationally known Lesbian and Gay activists, distinguished invited

(Continued on page 11)



Award-Winning Scout. Tim Curran gets an okay from the Supreme Court to sue the Boy Scouts for discrimination. (Photo: Rink)

IN THIS ISSUE

Hustling the Polk Street bars — for a good cause. Allen White p. 4

Testimony from beyond the grave in Raines trial. George Mendenhall p. 6

Kopp's comments on Gays cause citywide controversy. George Mendenhall and Brian Jones p. 14

A nostalgic look at Charles Pierce's climb to the top of Nob Hill. Bob Woolhouse and Michael Lasky p. 21

Hot and steamy reading for women — it's Lesbian erotica and Dianne Gregory is ready for it p. 29