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BAY AREA REPORTER

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Seidler Disciplined For Gay Day Kiss

*He Rejects Verbal Reprimand;
Lawyers Ponder Written Action*

by Allen White

Gay police liaison Officer Paul Seidler has been issued a verbal reprimand for kissing another man at the Freedom Day parade in June. A written reprimand is said to be forthcoming.

Former Police Commissioner Jane McKaskle Murphy has denounced the charges against Seidler as "ridiculous." He is accused of "conduct unbecoming a police officer" for kissing Walter Mellon, the head of the San Francisco AIDS Fund, at the Lesbian/Gay Freedom Day Parade in June. KTVU, channel 2 happened to tape the kiss, and aired it on their nightly news, which is the primary reason for the internal complaint.



Paul Seidler (Photo: Rink)

This charge has been further compounded, Seidler said, because he is now being charged with lying to the police department investigator working on the case. Seidler claims Mellon kissed him. The department says he kissed Mellon. Police logic evidently is that short people don't reach up and kiss taller people.

Police investigating the case claim that Seidler must have initiated the kiss, which Seidler denies, because Seidler is 6 foot, 2 inches tall and Mellon is only 5 foot, 8 inches tall.

Seidler was given a "verbal reprimand," which he refuses to sign as having acknowledged. There is to be a written reprimand also on its way. Apparently the delay is that legal officials in the police department can't figure how to write the reprimand.

Controversy over the Seidler kiss case has been going on within the San Francisco Police De-

(Continued on page 10)

Corrections Officer Wins Bias Case

*State Interrogated His Friends,
Harassed and Threatened Him*

Gerald LaFevre, former correctional lieutenant at the California Medical Facility in Vacaville, announced Nov. 13 that he and representatives for the Department of Corrections had settled his claims against the Corrections Department.

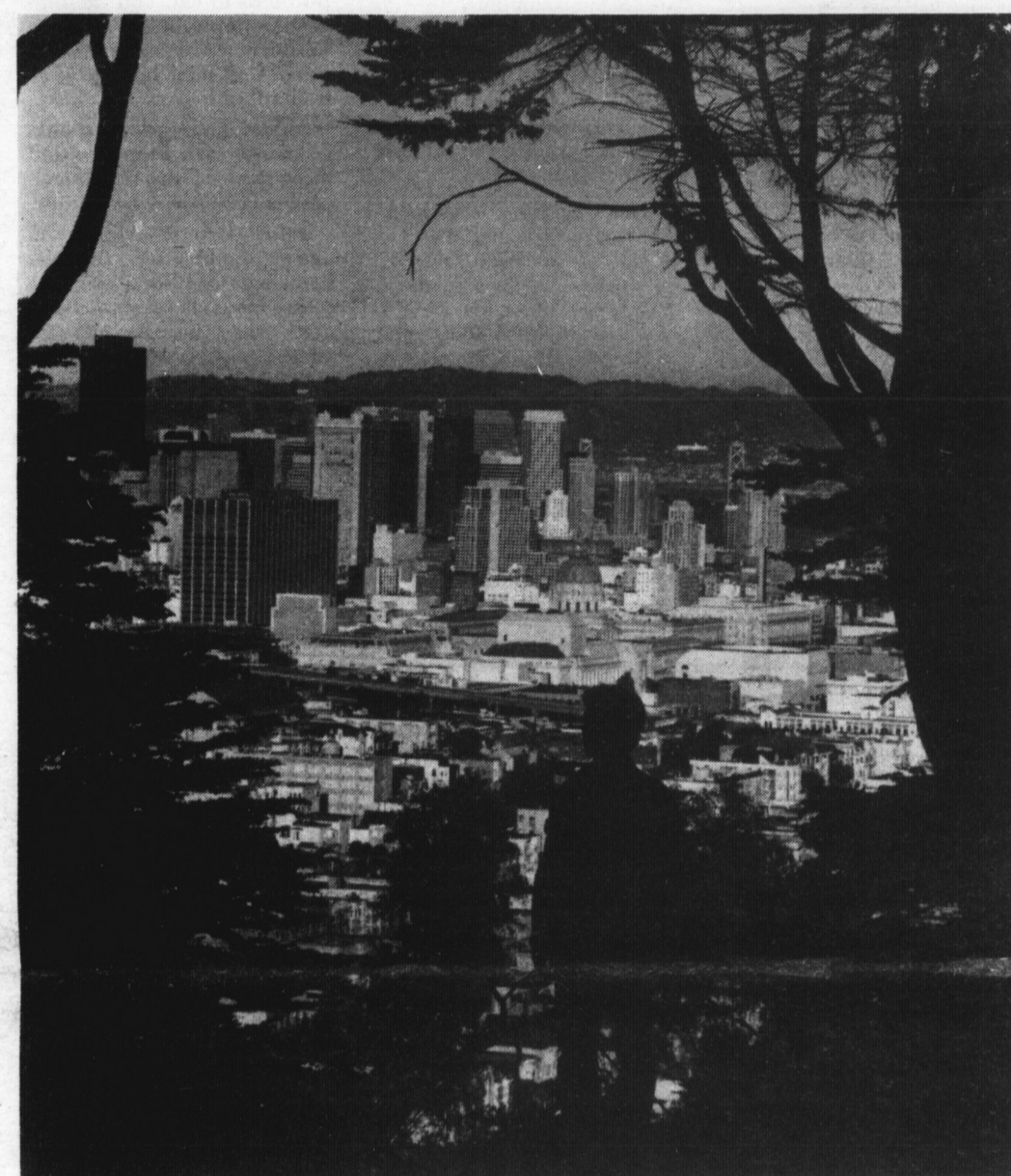
In his complaints filed with the State Personnel Board and with the Department of Corrections, Mr. LaFevre recounted a prolonged series of events which, he alleged, constituted harassment, retaliation, and discrimination against him because of his sexual orientation.

Under an executive order initiated by former Gov. Jerry Brown, state employees cannot be discriminated against on the basis of sexual orientation.

LaFevre said, "Despite the legal protections, my supervisor decided I couldn't remain in my job when he found out I was Gay."

In his complaint, Mr. LaFevre charged that his supervisor, W. W. (Wally) Smith, formerly Associate Superintendent at the California Medical Facility (CMF), Vacaville, after learning of Mr. LaFevre's sexual orientation, threatened him with possible termination and

(Continued on page 16)



Above the Tumult of the city, an arbor of peace: Buena Vista Park, aptly named. (Photo: R. Pruzan)

Shilts Calls Gay Leaders 'Inept,' 'Bunch of Jerks'

*Chronicle's Gay Reporter Stirs Controversy
With Candid Interview in Skin Magazine*

Ed. Note: Randy Shilts, openly Gay reporter for the *San Francisco Chronicle*, has stirred up controversy again. This time, the forum isn't the *Chronicle's* pages, but the pages of the Gay skin magazine *Stallion*.

In an in-depth interview, Shilts calls the city's Gay leaders "inept" and "a bunch of jerks"—strong words from the reporter who is assigned to cover those leaders for his newspaper.

The interview was conducted by George Heymont, a local free-lance writer and longtime contributor to the *Bay Area Reporter*. Below are extended excerpts from the interview. Shilts' responses are neither condensed nor altered. Whole questions and responses are excerpted. The full interview appears in the November issue of *Stallion*, now on the newsstands.

by George Heymont

How do you distinguish your role as a Gay journalist from that of a Gay liberationist?

Shilts: Whenever a hot issue comes along, I'm going to become an unpopular guy, because I'm always going to be a journalist first and a Gay person second. Back in 1978, when I was covering the Briggs initiative for Channel 9 and doing a lot of freelance writing, I constantly outraged Gay activists because, while covering the scene, I would quote John Briggs in my stories. Gay ac-

tivists yelled, screamed, and kicked. Some of them wouldn't talk to me because they were so mad about my reporting. But reporting both sides of the story was part of my job!

Ironically, when the Milk book came out, it was like watching the rehabilitation of Randy Shilts. Everyone liked the book and I became politically correct again.

Look, you can do two things in journalism: You can tell people the truth or you can tell them

(Continued on page 2)



Randy Shilts (Photo: Mick Hicks)

Reporter Stirs Controversy

cont. from page 1

what they want to hear. Given a choice, most people would far prefer to hear what they want to hear. They really don't want "no bad news."

For some people, the only mode for being a correct homosexual in this society is to be a political activist. Those people will never understand the difference between being a newspaper reporter and being a paid propagandist for the Gay community. The reason I get screamed at so much by such movement people is that I will not be a Gay activist. I'm a professional who chooses to be open about being Gay.

There is no way you can tell the story of AIDS (which has essentially been my last two years of reporting) without making someone mad at you. The major criticism of my AIDS writing is that I've been an alarmist and have screamed too

people who say I shouldn't be writing about AIDS. In retrospect, my only regret is that I did not scream a lot sooner and a lot louder. Any mistakes I've made have been on the side of caution.

What social changes do you see AIDS having generated within the Gay community?

Shilts: The AIDS crisis has tested all of the institutions within our community (the Gay press, the Gay political leadership) and found them wanting. It seems unfair that some of these institutions are being subjected to such stress, but as time goes on, I don't see any of them learning from it.

The Gay press is as backwards about covering AIDS as it was two years ago. Our Gay political leadership is still inept. People talk about the right to make an informed choice, but the simple fact is that most people in the Gay community are unable to make an informed

thing fun about it and, Lord knows, I did it too.

But it was a very immature and adolescent (albeit necessary) stage to go through. The sex was so available and adolescent. It should have been a means to an end. But it became an end in and of itself.

Your stand on closing the baths has caused some Gay politicians to call you the biggest homophobe in Northern California. Are you hurt when other Gay men label you as homophobic?

Shilts: Those people should go outside San Francisco and meet some of the real homophobes in Northern California!

I don't have anything moral against bathhouses. But the baths exist solely for the purpose of promiscuous sexual activity and—when you have a disease which is most certainly transmitted sexually by a single agent—a bathhouse sticks out like a very large erection. You just can't ignore the role it plays.

No other newspaper in the United States more aggressively pursued the bathhouse issue than the *San Francisco Chronicle*. It involved some very aggressive journalism, and I'm quite proud of the fact that I'm an aggressive journalist.



On the sidelines, as he is here at an Alice meeting earlier this year, or in the spotlight, Randy Shilts is considered one of the city's most powerful Gay men. (Photo: Rink)

myself. I even had a job as a towel boy when I was working my way through college.

Lately, the bathhouses have been imbued with a political meaning by everybody from Jerry Falwell to our own Gay leaders. As such, the baths have become a sacred political issue, because people are unwilling to look at what these institutions really are. The baths are a place where it's real easy to die.

We seem to have entered an era in which people are attempting to build professional careers as openly Gay politicians. What do you think of the local Gay leadership?

Shilts: San Francisco's politics are immature, but at least we have something. This city is a great place to live if you're Gay and want to sit on the Garbage Commission, the Parks Commission, the Police Commission, or the Commission on the Status of Rabbits.

Maybe you can even aspire to becoming a member of the Board of Supervisors—a panel which has all but meaningless power.

We can't lose sight of the idealism which was once inherent in the Gay movement. What the Gay movement is all about does not have to be communicated over a bullhorn at some rowdy protest on the steps of

City Hall. There is a broader vision of the Gay community, and a lot of people do have that further vision.

But those people are not in the political leadership. The spectacle of Gay leadership in San Francisco looks like all these naked emperors walking around trying to appear clothed. The people currently running the political aspect of our movement are a bunch of jerks who wrap themselves in silly, dogmatic rhetoric.

Let's not kid ourselves. The local Gay political scene is a loony bin. This community is top-heavy with chiefs and not an awful lot of Indians. You're not dealing with normal people—these folks are crazy.

They're fighting over a little mole hill. You've got all these people scrambling for tiny little prizes while saying that this is Gay politics, that this represents the political aspirations of the Gay community.

Politicians make their careers by lying to people and telling folks what they want to hear. I personally have no doubt that when the final story on AIDS is written, an awful lot of people who are doing things solely because they perceive them to be politically popular are going to have blood on their hands. They already do.

G. Heymont



A Stack of Coffins holding a business executive, a little girl, a homemaker, and a Gay man—all joined by a bottle of bad blood. Sculpture last week at the San Francisco Federal Building got harsh reactions from viewers. (Photo: R. Pruzan)

Dummies Confront AIDS Ignorance

by Robert Pruzan

Federal Building employees, outside on the plaza at Golden Gate Avenue for a fire drill Wednesday, Nov. 15, were confronted by the work of E. Gallagher, local environmental artist: Four contemporary mannequins representing a businessperson, a Gay man, a housewife, and a child, laid in pine coffins connected by transfusion apparatus to a bottle labeled "Bad Blood."

"Eighty percent of those passing by looked at it," said Gallagher. "The majority of the straight population has little idea how people get AIDS, and are therefore not interested in getting funding for its eradication. Still, there was an uproar

in the IRS offices here," he was told, "over cancelling an upcoming Thanksgiving office party potluck, when the straights said they wouldn't share food prepared by Gay employees."

Gallagher produced his one-day-only sculpture to alert the

population at large to think about the problem, how it relates to themselves, to discuss the situation, and to create a call for increased Federal funding and activity. People examined the coffins, read the timeclock and funding request, then either walked one, or stopped to discuss the issue between themselves or with the artist.

Gallagher, in preppy tie and jacket, usually did not bring attention to his personal involvement, but acted as a disinterested spectator to overhear responses.

"I've seen people cross themselves after realizing what the work represented. One woman with a Bible appeared to perform a last rites ceremony, some people have complained about the display of the cross on Federal property. Some black fundamentalist women used extremely harsh language. Most



Making His Statement. Artist Edward Gallagher conceived the macabre street-art sculptures as a way to promote more federal funding for AIDS research. (Photo: R. Pruzan)

say it's a Gay disease and a Gay problem and the Gays should solve it themselves."

Indeed, as we stood there, a young woman came up to say she was entirely unsympathetic to the situation since "the Gays started it, and the Gays have more power and financial resources than anybody in this

city."

Gallagher showed her that day's *Chronicle*, which reported that straight people are now transmitting AIDS sexually. The woman did a double-take and immediately softened her stance. "That's what it's all about," he said.

loudly about the problem.

Well, no matter what you write, it's going to get someone angry, and anyone in my position would get his ass kicked in unless he was a total milktoast or an innocuous pussyfoot. The people most critical of my work on AIDS are politicians who spend a lot of time in the Gay movement, but who don't spend much time talking to people in an AIDS ward who actually have this terrible disease.

I am stunned that two years after I started this there are still

choice about sexual behavior unless they know someone who has had AIDS.

Once you know the reality of AIDS, that's when you realize the stark horror of it. If anything, AIDS is forcing Gays to do something which we have resisted for a long time: to start dealing with each other on an ethical basis beyond sex.

Before, everyone was spending his nights picking up one-night stands in the bars. Every man you met was weighed by his sexual status. There was some-

Although I hate to admit it, I think Dianne Feinstein was right when she said that if AIDS were an epidemic among straight people and an institution like the baths existed, they would have been closed two years ago.

Gay activists may be able to bullshit some reporter from the *Los Angeles Times* by telling him that the baths don't play any role in the AIDS epidemic. But they can't bullshit me, because I know what goes on in the bathhouses. I used to go there

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Diner Files \$250,000 Claim Against City in 'Fireman's Brawl'

The smoke still hasn't cleared from the fireman's brawl Oct. 20 at the Casa de Cristal restaurant on Post Street at Polk. William K. Moore, who was dining at the restaurant on that Saturday evening, has filed a \$250,000 claim against the city, alleging that firefighters taunted him with anti-Gay remarks, then punched him in the face repeatedly.

In his claim, Moore, who is not Gay, stated that he only acted physically to protect himself and did not attack the firefighters in any way.

The brawl began when firefighters made anti-Gay slurs to Moore and waiters, continued when they assaulted Moore and the restaurant owner, and ended with bottles flying and tables overturned.

The five firefighters have been disciplined—three with suspensions, two with formal reprimands—and charges for battery also are pending against two of them.

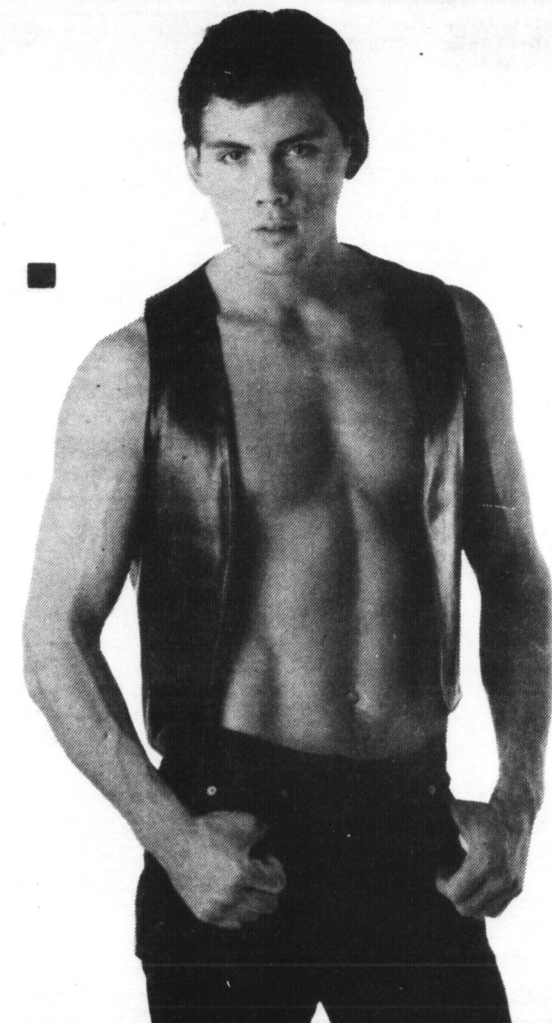
Also still pending is a police probe of the officers called to quell the melee. The officers refused to enter the restaurant or interview witnesses, and when taken to the nearby firehouse, refused to arrest suspects identified by Moore.

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By DR. RICK PETTIT
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Turning the Tide. Harvey Milk's less than 1 year in office was marked by Gay-rights repeals in other places—but in California, he led the successful effort to block the Briggs Initiative. (Photo: Rink)

Milk, Moscone March Set for Tuesday Night

For Seventh Year, Candlelight From the Castro to City Hall
by Allen White

Tuesday night, Nov. 27, men and women will gather for the seventh time to march to City Hall in memory of Supervisor Harvey Milk and Mayor George Moscone. The march will begin at 7:30 p.m. and will commemorate the assassination of the two men in their offices on that date in 1978 by Dan White.

March organizer Cleve Jones commented, "I don't believe the story has ended. There has been renewed interest in the march with the release of the film, *The Life and Times of Harvey Milk*. Many have also stated a need for the march this year to serve as a definitive reminder that in seven weeks Dan White will have completed his parole and will be free to possibly return to San Francisco and run his business at Pier 39.

This year there is to be an effort to give primary emphasis to the candlelight march. There will be music at City Hall and possibly a few remarks, but the formal plans will be minimal and speeches, if any, will be brief.

Participating groups are being encouraged to bring their organization's banners and, of course, everybody is asked to bring a candle. Each year the symbol of the burning candles slowly moving down Market Street have become a strong statement to the memory of George Moscone and Harvey Milk.

March permits have been obtained, the Community United Against Violence will provide monitors and Space Productions will again provide the sound system at City Hall. The march is officially sponsored by the Harvey Milk Archives and this year all costs will be paid by private donations.

Supervisor Harvey Milk was the first openly Gay elected official in San Francisco. He served less than one year in office. George Moscone, elected in 1975, was respected for his involvement of minorities in the government process. As a State Senator, Moscone with Willie

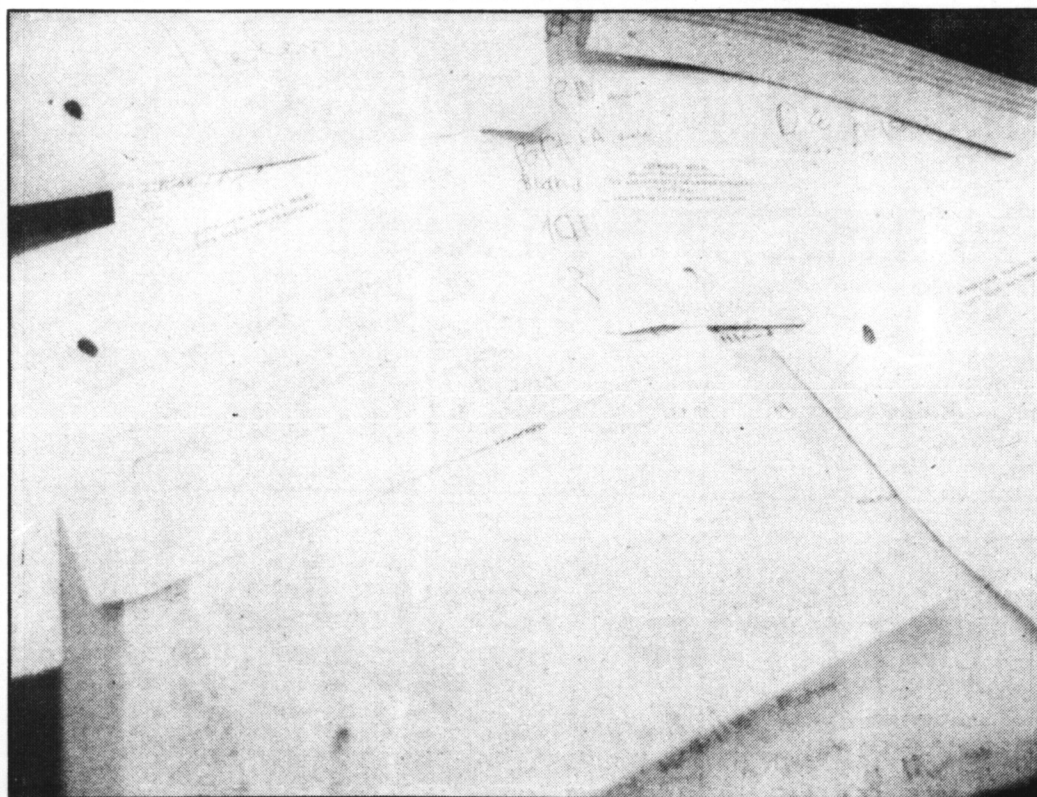
Brown and Milton Marks authored the consenting adults bill in the California State Legislature which, in effect, made being Gay legal in California.

On the morning of Nov. 27, 1978, Dan White, who had quit his supervisorial position, then demanded it back, went into City Hall and assassinated both men. He successfully proved a defense of 'diminished capacity.' Since being paroled last January, Dan White has been living in Los Angeles. He has never been treated since the killings for any type of mental illness. When his parole period is completed Jan. 6, he will be free to travel anywhere—including back to San Francisco.

Cleve Jones said that though organized plans may possibly diminish in future years, "I believe there will always be friends of Harvey and George who will carry a candle from Castro to City Hall. We will never forget."

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Pockets Full of Pain. These are letters Harvey Milk carried in his pockets the day he was assassinated. His hand-writing is punctuated with holes from Dan White's bullets. (Photo: Rink)

Anti-Gay Talk Show Fizzles on TV-20

Wally George Gets Comeuppance, Of All Places, On the Air (of TV-5)
by Allen White

Wally George, the Southern California talk show host, proved himself the personification of the failed bigot last Friday on KPIX's "People Are Talking" program. George's homophobic show had been cancelled after less than six months on Channel 20 in San Francisco.

During the wild 45-minute segment on "People Are Talking," a key question centered on the airing of a sign displayed at a video taped rally George held in Orange County. The sign said, "KILL QUEERS."

Last Friday, Wally George bitterly attacked the KPIX show for airing the sign from the rally. George claimed he provided the station with unedited footage and he charged the station with bad taste in airing the sign. George said he had the good taste to edit the sign out of his own show and would never allow such a sign on his own show. But in fact, Wally George had aired the same segment on his own show and the sign advocating "KILL QUEERS" was not edited out. In addition to the sign, George made comments calling Gays "perverts" and telling his audience "they should go back into their closets." The management of Channel 20, which is owned by a Gay man, also felt no responsibility to delete the footage.

When asked by "People Are Talking" why the show was cancelled, 20's station manager Michael Lincoln said, "The only reason Wally George was pulled was due to low ratings." According to George, the show is syndicated by Metromedia.

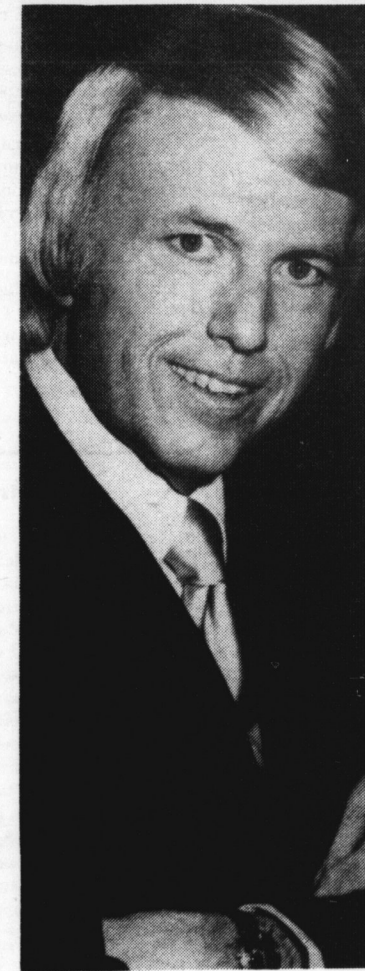
The show which Channel 20 broadcast has built a reputation, especially in Southern California, as one of the most anti-Gay shows on the air. George agreed that he was cancelled here due to ratings. He said the station had such a small audience that there was literally no rating for the time period when he was scheduled. He claimed he got the station from zero to a two rating. One television marketing executive said that rating would translate to about 35,000 people. As a point of reference, two and a half times as many people read the *Bay Area Reporter* each week.

Wally George claimed he was pressured off the air by Gays in San Francisco. When pressed on the point, as the show progressed, the argument didn't seem to hold.

Pulling all the information together from the Friday show, a previous "People Are Talking" program and his own show, reveals the profile of a television bigot who has a record of failure.

He called the people who fired him at Channel 20 "lunatics" and "morons." When directly accused of being fired by the station, George claimed he was on a "brief hiatus" from the station. He also claimed he wouldn't allow the station to pick up an option to have him return. Channel 20 would not comment to the *Bay Area Reporter* regarding George or his show.

When confronted by Ross MacGowen, co-host on "People Are Talking," George said he would never come back. MacGowen then suggested George might want to leave at once. George countered that he wanted to "get my time." As his segment concluded, Wally George went into a wild flurry and stomped off the set of the show. With Ann Frasier and MacGowen howling with laughter, MacGowen summed it up by saying, "If that's not show biz, I don't know what is."



Wally George

Donations Give New Life to Local Hospice Program

Hospice of San Francisco has survived this past summer's well-publicized financial crisis. Executive Director Hadley Hall announced today. Hospice's financial problems, caused by inadequate funding for the care it provides to terminally ill patients in their homes, were the subjects of numerous newspaper articles, editorials and television and radio broadcasts in August and September.

However, the dramatic public response to the agency's public plea for support, combined with other successful fundraising activities, have given Hospice adequate financial reserves to start long-range funding measures to help sustain the agency in 1985, Hall said.

Hospice of San Francisco's financial crisis had been precipitated by a number of causes, including a threat by Medicare to reduce or withhold its reimbursement to Hospice, and an increase in patients with little or no health insurance coverage—including terminally ill patients with AIDS. However, these problems reflect the financial crunch now hitting many community-based home care and hospice programs, Hall said.

The fund drive in August, September and October raised over \$150,000 from the community—more than \$20,000 coming directly in response to media coverage. However, the program has an ongoing need to raise \$27,000 each month in order to keep its full service program in operation. These services include training, supervision and support for patient care volunteers; a comprehensive network of professional and volunteer bereavement support for the survivors of hospice patients; and the coverage of paraprofessional homemakers to provide care for patients too sick to care for themselves.

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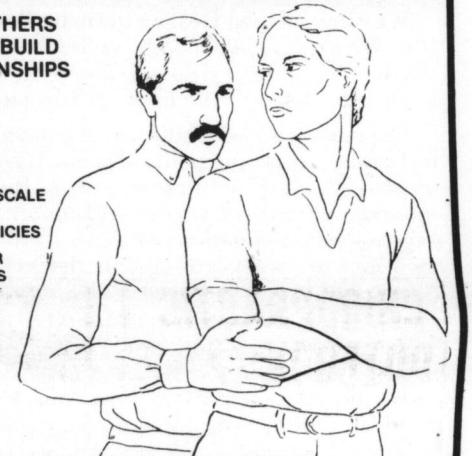
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POLITICS

cont. from previous page

10-page story on the Reagan landslide: "I didn't choose to be gay, but I chose to be a Republican"

S.F. public health director Merv Silverman has been elected president of the U.S. Conference of Local Health Officers, an arm of the U.S. Conference of Mayors that concentrates on helping to ensure that the health care needs of U.S. citizens are met. . . . When City Council member-elect Judy Stabile takes office, the new make-up of the San Jose City Council will show women holding 8 of the 11 council seats. . . . In Sacramento, state officials last week approved a \$24,714 settlement in the case of ex-prison guard Gerald LaFevre, who charged harassment on the job because he is gay. . . . And in Honolulu, a state judge recently refused to stop the scheduled opening of a female impersonator's revue at the leased Westin Ilikai Hotel showroom; the hotel protested that the show could hurt their business. . . . In L.A. they say the romance between former gov Jerry Brown and photographer Pam Wong looks like the real thing. . . . And don't be surprised at all if actor Charlton Heston who campaigned hard for Republican candidates (the raised megabucks for Jesse Helms) decides to make a run for Alan Cranston's senate seat; Reagan and his friends are twisting Heston's arm hard.

What did the Ferraro nomination really mean? More and more Monday-morning quarterbacks who watch politics are beginning to say it was a mistake for Walter Mondale to have chosen Ferraro. The Ferraro candidacy will make it much easier for women to be considered for all offices—but did she gain the Democrats any votes? One well-known Democratic party leader complained the women's groups, particularly NOW, forced Mondale to choose a woman, then couldn't deliver the promised votes in November.

A member of Mondale's inner circle complained bitterly this week that . . . the party got a gun put to its head by the women to choose a woman for vice president, and then they over-promised what they could not deliver: the sweep of the women's vote, millions of unregistered women voters, and millions of volunteers; the truth of the matter is they didn't bring in anything. After this performance, I don't think the women should come running up to the table demanding more very soon.

Frank Mankiewicz, a Democratic political consultant closely identified with the Kennedy family, added to the complaints, saying "In the older days of politics, the worst thing you could say about a man was that he couldn't deliver his wife. Well these people can't deliver their sisters." Mankiewicz, noting that Reagan received 55 percent of the women's vote, said, "Anybody who can get a majority among women as the president did without ever going to the NOW convention—there's got to be a lesson there. How can the feminists deliver the women's vote when they themselves are remote from the women's vote? Look at them, listen to them, they are not talking like most American women are talking."

W. Friday

Funeral for a Friend: Teen's Polk St. Memorial

Larry 'Ozzie' Gaines is Eulogized As Future of Youth Center Brightens

by Allen White

Almost two dozen people gathered Friday night, Nov. 16 at the Larkin Street Youth Center to remember Larry Gaines at a memorial service. Gaines was brutally murdered May 13. He would have been 18 had he lived six more weeks.

The setting was an informal area filled with old sofas and chairs in a rear lounge of the center. On an old coffee table was placed a floral decoration and two burning red candles. Most of the people in the room were people from the street who knew Larry Gaines.

Wayne Smith, Gaines' roommate at the time he was murdered, was there, as was Gaines' father Dennis Gaines with his wife, Martha. The 20-minute service was conducted by Rev. James Sandmire, the Pastor of Golden Gate Metropolitan Community Church.

Sandmire proved his wisdom as a minister as he gently talked to the people, many less than 18, about the reality of death. "The best memorial you can do for your friend," he said, "is to do something in your day for Larry that will make the world just a little better."

Wayne Smith talked about Gaines. Larry used to say, Smith said, "When I get to be 18, I'm going to get my shit together." Smith continued, "I believe he meant it as a goal and he missed that goal by only six weeks. For Larry, to be 18 was his rabbit in a hat."

Though the mood was serious, there were no tears. Rev. Sandmire ended the service with a moment of silence and then asked those who wished to join him in praying "The Lord's Prayer."

Dennis Gaines had earlier attended a service for his son in

Sacramento. At the center, he obviously was in a strange environment. Yet, the father commented that he felt the service at the center was much more significant in the memory of his son than the more formal service in Sacramento.

As the service concluded, the conversation moved to the only positive comments possible, the future of the center. Through the efforts of Supervisor Louise Renne, chair of the Finance Committee, there appears to now have been sufficient money found in the city budget to assure that the center will remain open. Larry Gaines had been to the center and apparently it served as a form of foundation in his life.

Gaines was the victim, not the creator, of the violence which ended his life. Word has begun to spread in the Polk Street area about the general details of Gaines' death. The specific gory details will no doubt become public as the defendants are moved through the justice system.

Just a few weeks earlier services were held at the center for another young person, Ted Gomez, who also was murdered and who came to the Larkin Street Youth Center. With the death of Gomez and Gaines, efforts have been intensified throughout the Polk Street area to provide any help possible for homeless young people who hustle drugs or sex in an effort to survive.

GAY DAY KISS

cont. from page 1

partment for almost five months. Management Control, which is the new name for Internal Affairs, will not comment on the case.

Lt. Thorsen, Seidler's boss, said it's something he can't talk about because it is a personal matter. Lt. Alexander Stevens in the legal department won't talk because he says it would be unfair to the officer.

Equally as mysterious are the actual charges. Officer Paul Seidler has never, through this entire matter, seen or had the fellow officers who are his accusers identified to him. He says he has also never had an opportunity to read the actual accusations made against him.

The Fire Department was able to discipline five officers in one week following a Polk Street restaurant incident. Asked why it was taking so much time to clear this incident against Seidler, Stevens pointed to the huge number of cases against police officers. Stevens said the police have such a huge backlog against officers that they are now scheduling hearings into February of 1985, almost four months from now.

One person who would talk is Jane Murphy. She was a police commissioner before getting booted off at the beginning of the year. She has never been timid about saying what she thinks and this is no exception.

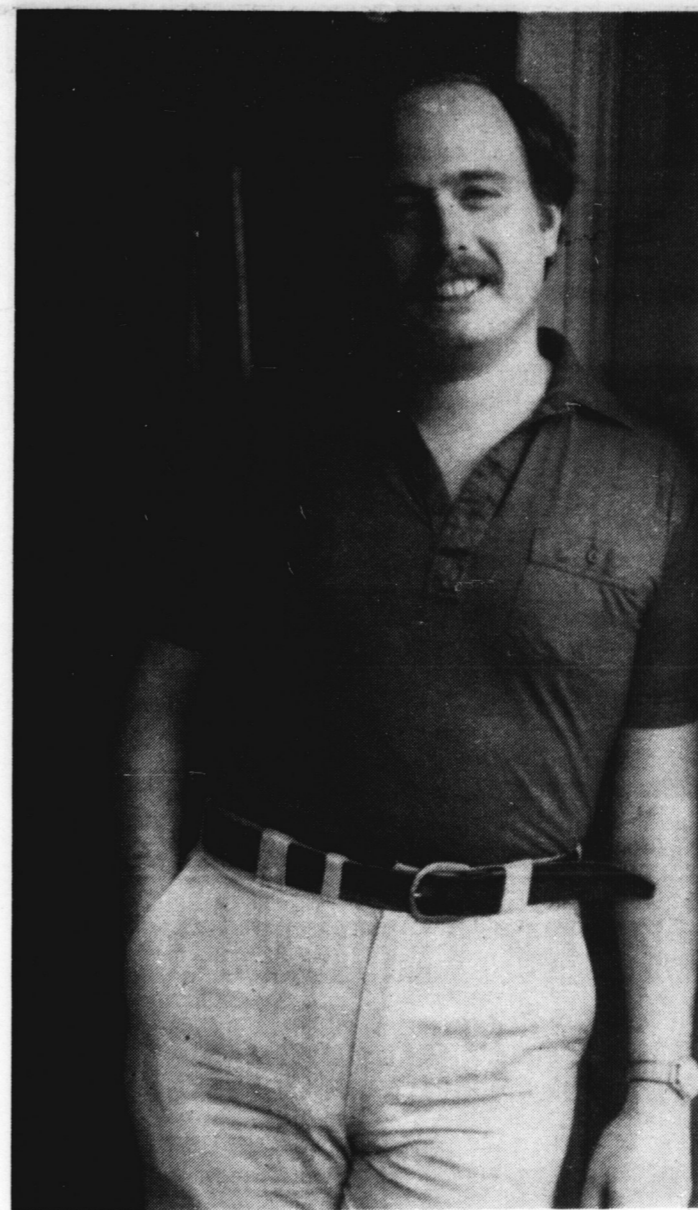
"It is absolutely ridiculous," she said. "Did you see the TV show they did last week on all the problems in the police department?" She said referring to a KQED special aired twice last week which included the "kiss footage."

"To make a big deal out of this is absurd! Paul Seidler is an outstanding police officer and this is just a tempest in a teapot," said the former police commissioner. Seidler has been lauded across the country for his work in bridging the relations between the Gay community and the police.

Paul Seidler has been an officer in the San Francisco Police Department for 17 years. In that time he has received one verbal reprimand for misfiring a firearm in a police vehicle, and three complaints in the traffic detail, which were not sustained.

An important component in this complaint is the fact that officers have on many occasions been photographed kissing women, whether it be their wives or a casual kiss on St. Patrick's Day.

Regardless of the complaint about size being an indicator of who kisses whom, Jane Murphy had her own personal graphic comment. "Let me tell you," she said, "my husband was six feet two and I'm five feet eight and I want you to know I kissed him a lot of times."



AIDS Health Project psychiatric consultant, Peter Goldblum. (Photo: Rink)

AIDS Health Project: Fighting the Epidemic

Assessing Personal Health and Pointing the Way to Lower Risk

by Charles Linebarger

The AIDS Health Project, in business since March, wants to show Gay men how to cope with—and fight—the AIDS epidemic. The project is to sexual risk behavior what a "stop smoking" clinic is for a two-pack-a-day puffer. The health project will assess the risk in your life and help you figure out what changes you can make to stay healthy.

The project is a joint effort of the city and the University of California-San Francisco. They got together in January to plan and finance the program, and services opened three months later.

The Bay Area Reporter talked to Peter Goldblum, a psychiatric consultant to the project and its interim assistant director, to find out what the project offers.

There are four main aspects to the project, according to Goldblum. The first aspect is individual health screening and consultation, in which any person concerned about AIDS may talk to a professional mental health worker. The project has four counselors working at different locations around the city.

Secondly, the AIDS Health Project offers a series of workshops for people concerned about AIDS, or who have AIDS-related conditions. These workshops all take 8 weeks to complete and each deals with a different issue. There is an integrated health workshop concentrating on a holistic view of health. This workshop is aimed at helping the individual to determine which area of his life

needs changing to come to terms with the AIDS health crisis.

Another workshop covers stress. Conquering the fear of AIDS is the main task in this workshop. Goldblum pointed out that for many Gay men sex has been seen as their prime way of dealing with stress. "By offering people other ways of dealing with stress," Goldblum said, "it lessens their need to engage in dangerous sexual activities."

An AIDS-Related Conditions Workshop is offered for people who are suffering from any of a series of symptoms which are associated with a compromised immune system, such as swollen lymph nodes, thrush, herpes, night sweats, or diarrhea.

A Depression Workshop is offered for people who are feeling hopeless and helpless in the face of the health crisis. This workshop is aimed especially at people who have begun to become incapacitated in other areas of their lives because of their depression.

A third aspect of the project, according to Goldblum, is working with people who have AIDS, primarily the people in Ward 86 (the out-patient ward) at San Francisco General Hospital. The project's aim here is to assess the psychological needs of people with AIDS and to refer them to appropriate agencies or professionals, and, when it's necessary to provide crisis counseling on the spot. Counseling is also offered to couples in which one of the partners has come down with AIDS. Shanti and the AIDS Foundation work with the AIDS Project to coordinate services for people who have been diagnosed with AIDS. Goldblum added,

"This is a safety net," Goldblum said, "for those people who will have severe psychological problems coping with the disease."

The final service offered by the AIDS Health Project is the Youth Program, an outreach program for youth at risk of contracting AIDS. This is basically an educational effort for reaching minors who may not view themselves as Gay, according to Goldblum.

Since the project's inception earlier this year, 80 to 100 people have gone through the program. Most of these people were referred to the project because they had lovers or friends who came down with AIDS, or because they were referred by the VD clinic as people at risk for contracting the disease.

What criteria is the city's VD clinic using to judge when someone is at risk for contracting AIDS? According to Goldblum, these are men with a recent history of venereal disease, particularly anal gonorrhea or syphilis.

"Our program," Goldblum said, "is based on two traditions: firstly the Gay mental health movement which has evolved over the last 15 years in the major urban areas and is based on mental health care by and for Gay people. Secondly it is based on new trends in behavioral medicine, particularly our new understanding of the role of stress in the development of diseases and in the breakdown of the immune system."

Anyone interested in the AIDS Health Project's services should contact Tim Sally, the other assistant director of the project, at 626-6637. If you're interested in volunteering in either a professional or clerical capacity give the project a call.

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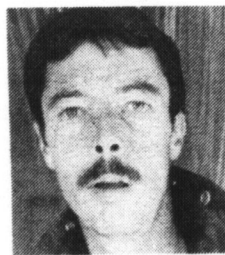
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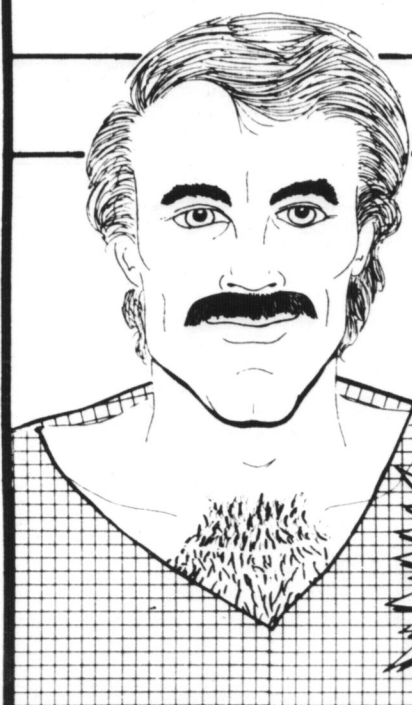


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Whirling the Night Away, a San Francisco tradition, as is the Disospectacular. Affair at Galleria Saturday night will look back on a decade of disco. (Photo: Rink)

**Turning Back the Turntable
'Last Call' for the Classics of Disco**

Party This Weekend Provides Retrospection For Six Years of S.F. Disco Spectaculars

by Allen White

Saturday night the Galleria is the setting for a retrospective of the disco dance classics. The party is titled, "Last Call" and the night is going to feature the music of seven years of grand parties that are a Gay phenomenon in San Francisco.

The grand party concept began back in 1978 with a group called the Creative Power Foundation. Several people headed by the dynamic Michael Maletta produced an event called "Night Flight." It was followed by a still-remembered party event called "Stars."

It was the dream of Maletta to create a total party environment which touched all the senses. The energy level was sustained throughout the night and the music and the lighting were to be overwhelming. It would seem that every person who attended these events still finds the nights unforgettable.

In August 1978, David Bandy and Gary Roverena joined forces and formed Conceptual Entertainment. They also latched onto the Galleria as a party site. Their first event, "A Salute to the Men of San Francisco," launched a series of events which have continued to the present. Never before had Gay men had the opportunity to gather in such numbers and in such a spectacular space to dance. Conceptual Entertainment continued without competition for several years.

Then Moscone Center opened. With the opening came the opportunity for another party location. Dick Collier, the owner of Trocadero Transfer, and John Vukas, joined forces to produce "First Encounter." The numbers became overwhelming. Possibly 7,500 people were on the dance floor at one time. The lighting and the sound equipment were brought in on flatbed trucks. The area was so large the trucks were simply parked.

Along the way, promoters came to town attempting to duplicate what had been created. Most failed. The costs were astronomical and the prospect of financial ruin in a night was very real.

In 1982, times began to change. David Bandy and Gary Roverena chose to go their separate ways. Roverena chose to produce one event at the Galleria in the Fall of 1982. It became significant because it was the beginning of an important change.



Pioneers of Disco David Bandy, danceathon producer; and Disco Diva Sylvester, whose Jalesto crooning set the tone for the disco craze beginning in the mid-70s. (Photo: Rink)

Unbeknownst to most partygoers that night was a man near the sound booth who was dying. His name was Patrick Cowley. His creativity and his sounds had become the music that people were dancing to.

That night as he watched and listened, Cowley saw the dance floor filled with men dancing to his music. The group which will perform next Saturday night, Jo-Lo, at the time was called the Patrick Cowley Singers.

They were part of a record family which was forming called Megatone Records. With his co-partner Marty Bleeman, Patrick Cowley was watching an important change. The artists that night also included Paul Parker and Megatone's superstar, Sylvester.

A few days later Patrick Cow-

ley was dead. The party scene was starting to change as people became concerned about an unknown, a disease called AIDS. The early months of 1983 produced confusion and fear, and it had a dampening effect on the moods and the energy of the big party nights.

In August of 1983, Sanford Kellman secured a new party location, the Giftcenter. With his own personal touch, he went into the big party business after years of running the successful I-Beam on Haight Street. After a fair beginning, he planned his second party event at the Giftcenter on Thanksgiving weekend. He dropped the admission price, put on a fabulous show, and his production team was an unqualified success.

cont. on next page

DISCO

cont. from previous page

Then came New Year's Eve 1983. Moscone Center was the location for what was to be the party to end all parties. John Vukas and Sanford Kellman joined forces. The results were twofold. The first was the extreme success of the Moscone Center event in terms of numbers. Estimates range to well over the ten thousand mark, making this the largest disco dance party possibly ever under one roof.

The downside was the drain on every other party location in the city. Trocadero Transfer was almost empty on New Year's Eve, usually their best night of the year. Over at the Galleria, the mood was less than triumphant. Quantity all of a sudden didn't always equate to quality.

It would be for Sanford Kellman to pull the action back into focus with his Giftcenter Valentine's Day party. The crowd was solid, the mood enthusiastic and there was a sense of change in the air.

Last June, David Bandy chose to relinquish their Gay Freedom Day Tea Dance to a new group, TM Productions. Their first time out they were pleased though not ecstatic while Sanford Kellman jammed the Giftcenter with a stunning performance by Sylvester.

Last August, TM Productions presented a party at the Galleria and Sanford Kellman produced an event at the Giftcenter. Both began to use different marketing techniques. It was the night before the Castro Street Fair and people were in a mood to party. Party they did at both locations and both were recognized as successful.

For Halloween 1984, David Bandy returned and, to many people's surprise, Sanford Kellman chose not to compete at the Giftcenter. The Halloween party was to be the amazingly successful Conceptual Entertainment event at the Galleria.

Saturday night the TM Production production staff, headed by Terry Mohny and Rick Taylor, are producing what, on the surface should be an outstanding success. They know how to produce a dance party, they are going to present nostalgia for the first time as a party theme, and they have lowered the admission price to a rock-bottom \$11. Tickets for this event are available at Headlines, both on Polk and on Castro. A spot ticket check over the past weekend indicates the event may sell out in advance.

Bathroom Closure Protestors March in Candlelight Parade

The Committee to Preserve Our Sexual and Civil Liberties has issued a call to all those opposed to closure of baths and sex clubs, peep shows and theaters, to join together on Tuesday, Nov. 17 as a single contingent in the Seventh Annual Candlelight March.

The committee asks that all who wish to participate bring a token light of a candle with them to the Cafe Sn. Marcos, 17th & Castro Streets, at 6 p.m. that evening as a sharing of power in the hour or so before the march begins.

Final planning for this strong and solemn showing as well as other important arousals to resistance will grow out of the coalition's regular Friday night meeting at 7:30 p.m. at the Club Baths (201 8th Street).

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There is Life After 40 — Gay Gerontology Comes of Age

by Marv. Shaw

Age is a specter we would rather ignore. True enough for the population generally, that attitude is even truer for Gays. The resulting heavy emphasis on being — or staying — young makes life often difficult for aging Gay men and Lesbians. But consciousness has been raised and positive steps taken to make the situation for aging Gay men and women better in the last few years, as I learned from Donald Catalano in a recent interview.

Catalano is a social worker with a specialty in gerontology. He works in and out of the Pacific Medical Center in San Francisco. With a preparation in social work at the University of California-Berkeley and considerable graduate study, Catalano has extended and deepened his understanding and skills in his work at Pacific and in various other organizations and efforts. One of the most notable of the latter was as convener of the Second National Conference on Lesbian and Gay Aging held at San Francisco State University in June 1983.

Catalano is careful to differentiate his work from that of the medical geriatric specialist. The latter concentrates mainly on the physical, with such studies as those on the cellular changes in aging people. Gerontology is the larger field and includes work with the psychological and social situations of the aged.

In this realm, Catalano deals with the social, legal, and financial problems of the aged who are confined to the geriatric psychiatric unit at PMC. From this vantage he can see and help in the evolution of programs for Gay seniors.

How old must one be to be classified in the geriatric group? That depends very much on the classifier, Catalano emphasized. For those in government, 65 (Medicare eligibility) would be the point. Among Gay men, 40 is often the age at which the guy is thought of as "older." Among Lesbians, it is sometimes as young as 30!

But there is an important dif-

ference between Gay men and Lesbians in attitude toward age. For the former, there is often a distinct consciousness of separation and a reaction to that. Witness the formation of Gay 40+ for the guys.

Among the Lesbians, there is often an opposite attitude. The older woman is often regarded with much respect and affection. She tends to be more consistently involved with the total group. Typical of their groups is SOL (Slightly Older Lesbians).

For Catalano and many others in gerontology, however, there is an abandonment of the chronological mark, with the replacement being "functional age." Basically, that term means the capacity or incapacity to perform the necessary activities of daily life. Consequently, age is a matter more of degree. The more aged need more help with the daily tasks, no matter what their birthdates might be.

On the matter of significant differences between Gay and straight among the aged, Catalano pointed out that straights disengage socially as they age, in retiring from work, for example. They are usually able to maintain emotional and social support within their families. For the aging Gay, this support is often not present, especially if the Gay person is estranged from his family because of his Gayness.

One recourse is for the Gay person to create his or her own "family" with his or her age peers. Of course, the limitation is that as death claims these peers, the family shrinks.

The more practical strategy is to create inter-generational ties. Catalano believes that the most natural of these ties can be created between the aging and those Gay men and women who see themselves as middle-aged. Often, Gays in middle age are depressed at the realization of the loss of youth. Older Gays who have managed their aging realistically and happily can be role models to their middle-aged brothers and sisters.

But for even the youngest Gays, the aged have a particular value. The oldersters are storehouses of Gay experience from decades back. They can teach the young firsthand what it was like to be a Gay man or Lesbian in times such as World War II.

It has been the observation of such specialists as Douglas Kimmel, who has studied and written much in the field of Gay gerontology, that often Gay men and women have a unique advantage in managing the aging process.

Because when they were younger they had to adjust to being Gay and still get along in this world, Kimmel argues, Gays have developed a certain toughness and versatility that stand them in good stead when they accommodate to being older.

The problems of Gay men and Lesbians differ some as they age, Catalano stated. Regrettably, there has not been sufficient research in this area. But in one sphere, the important difference is obvious: money. Aging Lesbians are often much less financially secure than their male counterparts. However, the aging Gay man is often more apt to have problems with alcohol.

The mental health of the aging Gay has been seen to be more heavily affected by the loss of loved ones. Not only does this kind of crisis frequently bring troubles with the family of the deceased, in the matter of inheritance especially, but grieving tends to be more extended and severe.

The theory is that this greater grief could very well have been generated from the necessity of having to live a closeted life, with no general social recognition of the love relationship.

In addition to Gay 40+ and Slightly Older Lesbians, other organizations are operating to serve older Gays. In New York and Washington, D.C., there are chapters of SAGE (Senior Action in a Gay Environment). In Los Angeles there is "Project

cont. on next page

Is There Life After 40?

cont. from previous page

Rainbow." In our area there are GLOE (Gay and Lesbian Outreach to Elders) in San Francisco and the Slightly Older Lesbians and Older Men's Support Group in San Jose at the Billy DeFrank Community Center.

Also, ad hoc organizations appear. In 1980, Coming Home was put together to explore the idea of a hospice for aging Gays in their last illnesses. It was discovered that creating such a facility was not financially feasible, but since, there has come to be a Gay auxiliary for the San Francisco Hospice. This group has encouraged volunteers to join such efforts as the Shanti Project and has conducted fund-raising for the Hospice.

As these eventualities developed, the question arose in some quarters about the advisability of having Gay nursing homes. Catalano encountered this suggestion more than once as he addressed meetings of Gay 40+.

A counter-argument was usually raised: because the aged are nonsexual anyway, why should there be a special care facility for Gays? The speciousness of that argument was quickly seen as the actual sexuality of aging Gays, sometimes

strong indeed, came to light.

Furthermore, it was pointed out that a Gay nursing home would be a happier place for those who wanted to preserve their lifestyle. The alternative might very well be a retreat to the closet and its unhappiness.

While Catalano can see that such points have validity, he believes that a parallel system would be preferable. That is, there should be a recognition of the needs of aging Gays within the existing general care set-up. In his view, both Gays and straights would benefit.

Financially, in addition to the many and very practical sets of advice now about us for the preservation of health and happiness in our older years, Catalano had two pieces of important advice for aging Gay men and Lesbians.

First, really work on establishing and maintaining inter-generational networks. Second, get financial and legal affairs in order. On the latter count, establish durable power of attorney. Such power enables someone close to you to carry out necessary acts if the older Gay is incapacitated.

M. Shaw

Bad Blood in Australia Prompts Attacks on Gays

Fear of AIDS from contaminated blood supplies has led to violence against Gays in Australia. Attacks on Gays in the Oxford Street neighborhood of Sydney and widely reported threats to fire Gay employees followed a blood scare last week.

It was announced last week that Australia's only blood bank had become contaminated with AIDS. Government health authorities reported that 18 people were known to have been contaminated with the AIDS virus, and of those, 13 had died.

Health authorities have banned Gay people from giving blood. Blood donors now will be required to sign a statement attesting that they are not Gay. Those who falsify the form, and are later found to have contributed AIDS-tainted blood, will be prosecuted for manslaughter, government authorities said.

James Bowersox Named New President At Atlas Savings and Loan Association

James H. Bowersox, a banker experienced in San Francisco financial circles for more than ten years, has been appointed President and Chief Executive Office of Atlas Savings and Loan Association. Bowersox, 57, was most recently Executive Vice President of Nevada National Bank in Reno, although he gained most of his banking experience with major California banks.

Bowersox has a strong background in asset and liability management, electronic banking, marketing, consumer banking, and installment lending. He is also knowledgeable about credit card services, having worked for Atlantic States Bancard Association in the Carolinas.

Bowersox said, "I see my position with Atlas as a unique challenge and an opportunity to apply my banking experience to a growing new savings and loan association. I want to help Atlas provide its customers with quality in product and quality in service. Atlas must continue to actively support the community it serves, and be a viable member of the financial community," he added.

Bowersox is a past National Director of the Bank Marketing Association, past President of the Western Chapter of BMA, and is currently active in the Northern California Chapter of Financial Institutions Marketing Association. He holds an MBA in banking from Golden Gate University, a bachelor's degree from the University of Southern California, and has

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James H. Bowersox

completed graduate work at the University of California at Los Angeles. His hobbies include fixing up old cars and he holds a commercial pilot license.

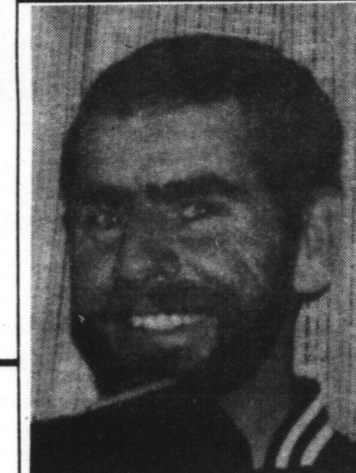
Gay, Lesbian Scholarships Given

The Gay and Lesbian Educational Services Committee of the San Francisco Community College District has announced the recipients of its first scholarships. Ora Anne Hatheway, an architecture student at City College of San Francisco, has received a \$250 scholarship, and Jack Essig, a nursing student at City College, has received the \$250 Rick Jacobi Memorial Scholarship.

The GLESC scholarships are awarded on the basis of academic standing, financial need, past service to the community and potential for future service. Ora Hatheway worked as a peer advisor and helped to establish Gay and Lesbian support services at the College. She plans to continue such work, and she also plans to continue her active involvement in the American Indian Movement. Jack Essig is tri-lingual and has done volunteer work helping Southeast Asian refugees relocate in the United States. He also does volunteer work helping terminally ill AIDS patients.

GLESC will be awarding two more scholarships for the Spring, 1985 semester. Students at the San Francisco Community College Centers, as well as students at City College, are eligible to apply. Applications will be accepted until Nov. 30. To obtain applications or further information, call Sava Ranisavljevic at (415) 239-3095.

DEATHS



Mark Hughes

On Monday, Nov. 12, Mark Hughes died at the Garden Sullivan Hospital where he had been undergoing treatment for AIDS-related diseases. Mark passed away peacefully on the night of his 34th birthday. Just two hours prior to his death, he was able to share in a brief and quiet celebration of his birthday with his lover and a few very close friends.

A native of Detroit, Mark had worked at the Arena for two years. More recently, he worked with his lover David Cockman, at Angles, the well known screen printing establishment in San Francisco. Mark's warm and caring nature, for which he was known by all his friends, was most recently demonstrated by the charity work he performed for the San Francisco AIDS Foundation and the Shanti Project during his own illness.

In addition to his lover, Mark is also survived by his parents, Mr. & Mrs. Raymond Hughes of Florida; a sister, Renee; his former wife, Mrs. Suzanne Salazar; and his two young daughters, Suzanne and Kristin, of Hawaii. He also leaves behind his roommate and close friend, Steve Loignon.

Memorial services were held Saturday, Nov. 17, at Most Holy Redeemer Church on Diamond Street.

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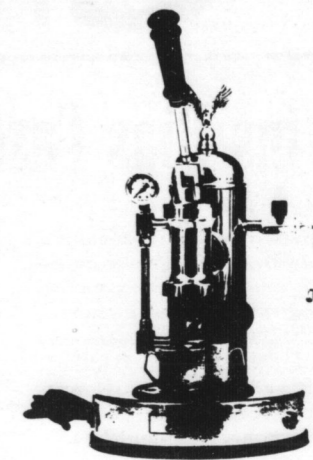
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THIS WEEK

FRIDAY 23

- Normalville:** dance event, Russian Center, 2450 Sutter St., S.F., 10 PM, cover. Sistah Boom and videos will entertain, new wave and soul mix music. Presented by De-Ter-Ent. Proceeds from the bar and an art raffle will benefit autistic children.
- Holiday Heat Wave:** dance benefit, The Green Room, San Francisco War Memorial, 401 Van Ness Ave., S.F., 8 PM, \$10. With Conjunto Cespedes and Necropolis of Love. A benefit for the San Francisco Women's Building.
- Monica Palacios and Marga Gomez:** comedy, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM.
- Pamela Brooks:** music, Mame's, 389 Bay St., at Mason, S.F., 8:30 and 10 PM, \$5.
- Streamers:** stage performance, South of Market Cultural Center, 934 Brannan St., S.F., 8 PM, \$8. Presented by the Full Circle Theatre Collective.
- Beach Blanket Babylon:** stage performance, Club Fugazi, 678 Green St., S.F., 8 and 10:30 PM, \$16. The holiday version begins.
- Bob Ernst and Wayne Doba:** stage performance, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$6. *The Performer* and *The Pocket Organizer* will be performed.
- Otherwise Engaged:** stage performance, Berkeley Repertory Theatre, 2025 Addison St., Berkeley, 8 PM, \$11 to \$14.50. Simon Gray's scathing comedy directed by Richard E.T. White.
- Jacques Brel is Alive and Well and Living in Paris:** cabaret, the Barn Theatre, Marin Art and Garden, Ross, 8:30 PM, call 456-9555 for reservations.
- The Quintessential Image and After Eleven:** stage performance, Theatre Rhinoceros, 2926 16th St., S.F., 8:30 PM, cover. Theatre Rhino opens its season with two one-act plays, *The Quintessential Image* by Jane Chambers, and *After Eleven* by Victor Bumbalo.
- Jane and the Family Jewels:** stage performance, Valencia Rose, 766 Valencia St., S.F., 9 and 11 PM, \$6. Starring Jane Dornacker.
- Jazz:** dance class, Pride Center Auditorium, 890 Hayes St. at Fillmore, S.F., 6 to 7:30 PM, free. Beginning jazz taught by Ron Petersen. Wear gym clothes or loose clothing.



Michael Greer will appear both at Chaps and Sutter's Mill this week.

SATURDAY 24

- Last Call:** dance event, Galleria, 101 Kansas St., S.F., 10 PM to 5 AM, \$15. T.M. Productions presents classic discos and the latest hits. Jolo will perform. Where have you been Mary Louise?
- Gay Comedy Night:** comedy, Valencia Rose, 766 Valencia St., S.F., 10 PM, \$5. With Marga Gomez, Mario Mondelli, and Suzy Berger.
- Leola Jiles:** music, Mames, 389 Bay St., at Mason, S.F., 8:30 and 10 PM, \$6. Gospel and jazz.
- Opera Nova:** gala, Gill Theater, Fulton and Cole Sts., S.F., 8 PM, \$10. The University of San Francisco and North Beach Grand Opera introduce their partnership with a selection of arias and ensembles from past, present, and possible future productions, including Verdi's *Il Trovatore* and *Aida*, Leoncavallo's *I Pagliacci*, Verdi's *Un Ballo in Maschera*, and works by Catalani, Donizetti, Bizet, and Mascagni.
- Streamers:** stage performance (see Friday listing for details).
- Beach Blanket Babylon:** stage performance (see Friday listing for details).
- Bob Ernst and Wayne Doba:** stage performance (see Friday listing for details).
- Otherwise Engaged:** stage performance (see Friday listing for details).
- Jacques Brel is Alive and Well and Living in Paris:** cabaret (see Friday listing for details).
- The Quintessential Image and After Eleven:** stage performance (see Friday listing for details).
- Jane and the Family Jewels:** stage performance (see Friday listing for details).

SUNDAY 25

- Jane Dornacker and Michael Greer:** comedy, Chaps, 375 11th St., S.F., 7 PM, \$6.
- Chris Williamson, Tret Fure, Teresa Trull, and Barbara Higbie:** music, Great American Music Hall, 859 O'Farrell St., S.F., 8 PM, \$10. With Carrie Barton and Cam Davis.
- Gay and Lesbian Outreach to Elders:** tea dance for Lesbians over 60 and their women friends, San Francisco Home Health Services, 225 30th St., S.F., 3 to 6 PM, bring refreshments, donations appreciated. A sing-a-long with piano and sheet music will be featured.

listing for details).

- Artist Involved with Death and Survival:** stage performance, The Studio, 2926 16th St., S.F., 8:30 PM, \$7. A collaborative effort of 13 Bay Area Gay and Lesbian artists that delivers new insights into the deepening AIDS crisis.
- Yoga and Meditation Class:** for people with AIDS and their lovers, 10 AM to noon. Call 921-4471 for more information.
- Otherwise Engaged:** stage performance (see Friday listing for details).
- Addie:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM.
- International Folk Dancing:** dance class, Nova Academy, 347 Dolores St., S.F., 7 to 9 PM, \$2. No preregistration necessary. Call 552-8413 for more information.

WEDNESDAY 28

- Debbie Saunders and Raw Sugar:** music, Ivey's, 380 Embarcadero West, Oakland, 9 PM, cover.
- Elements of Style:** music, Clementina's Baybrick Inn, 1190 Folsom Street, S.F., 9 PM, cover. With Impulse F.
- Four Men:** music/comedy (see Tuesday listing for details).
- Jane and the Family Jewels:** stage performance, 9 PM, \$5 (see Friday listing for details).
- Beyond the Fringe:** stage performance (see Monday listing for details).
- Artists Involved with Death and Survival:** stage performance (see Tuesday listing for details).
- Beach Blanket Babylon:** stage performance, 8 PM, \$14 (see Friday listing for details).
- Bonnie Hayes:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM.
- Mame's New Haven Tryouts:** music/comedy open mike, Mame's, 389 Bay St. at Mason, S.F., 8:30 PM, \$2. Hosted by Teresa Holcomb.
- Otherwise Engaged:** stage performance (see Friday listing for details).
- The Quintessential Image and After Eleven:** stage performance (see Friday listing for details).

THURSDAY 29

- Hit and Run Theatre in Democracy in Traction:** stage performance, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$5.
- Jane and the Family Jewels:** stage performance, 9 PM, \$5 (see Friday listing for details).
- San Francisco Hiking Club:** general club meeting, 1833 Page St., S.F., 7:30 PM. There will be an opportunity to sign up for future trips.
- Del Van Dyke:** comedy, Mame's, 389 Bay St., at Mason, S.F., 8:30 and 10 PM, \$4. With E.C. Scott.
- Beyond the Fringe:** stage performance (see Monday listing for details).
- Beach Blanket Babylon:** stage performance, 8 PM, \$14 (see Friday listing for details).
- Yoga and Meditation Class:** for people with AIDS and their lovers, 7 to 9 PM. Call 921-4471 for more information.
- Otherwise Engaged:** stage performance (see Friday listing for details).
- Couples Group II:** ongoing drop-in support group for persons with AIDS and their lovers, Pride Center, 890 Hayes St., S.F., 7 to 9 PM. Call 821-8830 or 558-9644 for more information.
- The Quintessential Image and After Eleven:** stage performance (see Friday listing for details).
- Gwen Majors:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM, R&B.
- Writing Workshop:** for seniors 60 and older, Operation Concern, 1853 Market St., S.F., 7 PM. Sponsored by Gay and Lesbian Outreach to Elders. Call George Birimisa at 431-6254 for more information.
- Western Star Dancers:** beginners square dance class, YMCA, 220 Golden Gate, 2nd floor, S.F., 7:30 PM. Call 864-6134 for more information.

MONDAY 26

- Beyond the Fringe:** stage performance, Marine's Memorial Theatre, 609 Sutter St., S.F., 8 PM, cover. British comedy review with Clive Chafer, Scott Rankine, Philip Sales, Tracy Thornell, and Brian Sherman. Preview performance.
- Reginald McDonald:** music, 1177 Club, 1177 California St., S.F., 8:30 PM, cover. With Joyce Imbesi at the piano. Reservations suggested, call 776-2101.
- Michael Greer:** comedy, Sutter's Mill, 77 Battery St., S.F., 6 and 7 PM, \$5.
- Gay Comedy Open Mike:** comedy, Valencia Rose, 766 Valencia St., S.F., 8:30 PM, \$3. Co-emcees Tom Ammannio and Mario Mondelli host new comedy talent.
- Debbie Saunders and Lady Bianca:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 11 PM, An R&B double bill.

TUESDAY 27

- Four Men:** music/comedy, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$4.
- Tom Ammannio:** comedy, Punch Line, 444A Battery, S.F., 9 PM, cover.
- Harvey Milk Lesbian and Gay Democratic Club:** meeting, Women's Building, 3543 18th St., S.F., 7 PM. The meeting will adjourn early so the people can join the candlelight march in progress.
- Michael Greer:** comedy (see Monday listing for details).
- Teresa Tudury:** music, Mame's 389 Bay St. at Mason, S.F., 9 PM, \$5.
- Joseph Taro:** music, Buckley's, 131 Gough St., S.F., 9 PM, \$5. With James Followell, Nancy MacLean, and Ed Fonseca.
- Beyond the Fringe:** stage performance (see Monday

The Bay Area Reporter welcomes organizations, businesses, and individuals to submit items for its weekly calendar. Placement in the calendar is free and the sole responsibility of the editors. Deadline: 5 PM on Thursdays.

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BAY AREA REPORTER ARTS & ENTERTAINMENT

FILM

Not Eating Divine

Paul Bartel's Great Expectations

by Steve Warren

The more you think about it, the less Divine and Paul Bartel seem like an odd couple. Odd, certainly, and a couple in that they've worked together on *Lust in the Dust*. But there's a certain similarity to their cherubic exteriors—Paul's the one with the beard, Divine the one in the dress with an extra hundred or so pounds—and both are serious about making funny movies.

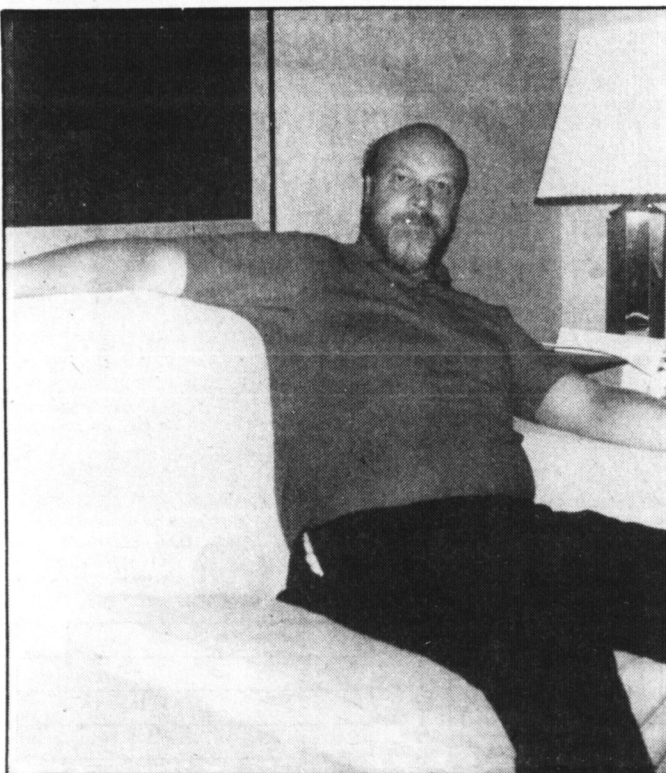
Divine, the director reports, had to get up at four in the morning to get into makeup for his role in the western spoof, and eschewed Santa Fe nightlife—"quite an active scene"—to get to bed early. "He just stayed home with his dogs," Bartel says, describing a more subdued Divine than most of us have known.

Eating Raoul made Bartel, its director/star/co-writer, a hot property. He hadn't made a movie in more than four years before starting Raoul, which was partly financed with the proceeds from his parents' New Jersey house. Since then he's made two films back-to-back, each of which cost more than the combined budgets of his first four features. Both *Not for Publication* and *Lust in the Dust* should be released this fall.

"My concern about *Not for Publication*," Bartel confided in his hotel room the day after the film's first public "sneak preview." "is that people who are interested in my work—and I expect them to form the base audience—may be disappointed because it is not as outrageous or extreme as *Eating Raoul*. A lot of our enjoyment of movies is based on our expectations and how they meet them."

He needn't have worried, judging from the response of the previous night's audience, which had been lured to San Francisco's esoteric Roxie by the promise of the first sneak preview of a new comedy by Paul Bartel. Still the ways he wants to get the word out that *Not for Publication* is "softer and sweeter."

"When I finished *Eating Raoul*," he told the preview audience, looking innocent but waiting for a laugh, "I wanted to make an *homage* to the screwball comedies of the thirties and forties." As a result,



Paul Bartel (Photo: S. Warren)



Divine in *The Neon Women* at the Alcazar two years ago.

Karen Allen has the "Jean Arthur part" of a crusading journalist, temporarily working for a smutty tabloid, who with photographer David Naughton uncovers the shady activities of reelection-seeking mayor Laurence Luckinbill.

While *Lust in the Dust* is closer to what Raoul fans expect of him, Bartel says it's still intended to appeal to a wider audience.

"It's a comedy-western. It's pretty broad. The subject matter of *Eating Raoul* (an upright, moralistic WASP couple murdering "swingers" for money to realize their American dream) was off-putting to a lot of people. Some wouldn't even go to see it because of the title." But how many of us did go to see it because of the title?

Again, Bartel had audience expectations to consider: His audience, Divine's audience, and the Gay audience, admittedly with a lot of overlap.

"We were at great pains not to make a 'ghetto movie,'" he says, sounding momentarily like Allan Carr on *Can't Stop the Music*. "Nothing (in *Lust in the Dust*) could be interpreted as pandering to a Gay audience. I didn't want it to feel as if it was winking all the time. He's sure it will still have Gay appeal, but I hope straight and mixed audiences will also enjoy it."

It was a matter of concern to Bartel that Divine's previous films have all been directed by

John Waters, and co-star Tab Hunter was in the last one, *Polyester*.

"I didn't want to seem to be doing a John Waters ripoff," he said. "He is a friend of mine, as it happens, and I admire his work."

Although he is "basically interested in making my own eccentric movies," Bartel accepted *Lust in the Dust* as what he calls "work for hire" when Hunter called and asked if he would direct it. The blond heart-throb of the '50s was acting as producer, and had raised the \$3 million budget from "private sources in Virginia," and hired most of the cast and crew before Bartel came aboard.

"I thought it was a funny and commercial script," Bartel says, admitting he still did some tinkering with it. "Everybody seemed to have the same vision of the film." They agreed that Divine, who was known for "highly stylized female character roles," should "play a subtler, more toned-down character."

Women in westerns are traditionally either schoolmarm or dance hall girls, and it's not likely Divine will ever be toned-down enough to play the former. Bartel describes his character as "a dance hall girl who's come to a little town in New Mexico called Chile Verde looking for some buried gold, half of the map to which is tattooed on her rear end. She has to find out who has the other half."

That's the plot, but the important thing in modern westerns is style. *Lust in the Dust* is, according to its director, "like a demented Sergio Leone western, in scope, with lots of close-ups of Tab's eyes." The cast includes Lainie Kazan,

for Corman, more expensive (\$800,000) but less memorable. And then came the years before Raoul during which Bartel "was involved in a series of projects that never came to fruition." One was his own script, *Frankencar*, another a treatment of *Fletch*, which is finally being filmed—without Bartel's help—starring Chevy Chase.

"After five years it was really making me crazy," he says. He wrote *Eating Raoul* for his pal Mary Woronov and himself, and begged enough scrap film to shoot an auto repair, gem collecting, or necrophilia. But comics combined my love of books, theater and movies in a condensed form that was so gratifyingly immediate. A comic demands we suspend disbelief with its first panel; we accept its style as reality immediately, travelling to fantasy quicker than the setup of film can accomplish and without the effort or education needed to read books.

The next logical step—we're talking Hollywood logic—is a sequel. Bartel has the script, *Bland Ambition*, in which "Paul and Mary Bland run for Governor of California." Financing was set but fell through, and he's presently looking for new sources.

Accustomed to economizing, Bartel says he wouldn't turn down a big budget, but found the \$3 million of his latest efforts "a very comfortable amount to work with. It allows me a slightly exaggerated salary which is nevertheless reasonable considering how long I worked for peanuts."

One difference the money made to *Not for Publication*, he says, is that "It meant we could have a musical number." That number, "You Bring Out the Beast in Me," was written by Bartel and composer/co-scripter John Meyer, and is sung by Nancy Allen and David Naughton in funny animal costumes at an orgy.

One of the film's highlights, the number might be considered "camp" by some people; but Bartel resists having that label applied to his work. "I think that 'camp' is basically a critical concept," he says. "I don't think people set out to make camp—at least the people I know. A movie that's intended satirically could be perceived as camp."

What about, for instance, the "fabulous fifties furniture" in the Blands' apartment in *Eating Raoul*?

"The achievement of camp or campiness wasn't what we had in mind when we did that," the

"Lust in the Dust is . . . like a demented Sergio Leone western . . . with lots of close-ups of Tab's eyes."

women.

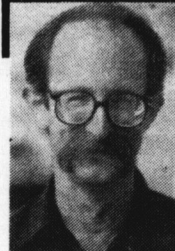
Despite—or because of—this indication of what to expect, Roger Corman hired Bartel to direct a cheap (\$500,000), quick *Rollerball* ripoff called *Death Race 2000*, which starred David Carradine and a pre-Rocky Sylvester Stallone. Who could not have predicted stardom for that Italian stallion when, as a futuristic gladiator, he was told at dinner, "I happen to hold the power of life and death," and he retorted, "Oh yeah! Well, I happen to hold the clam sauce!" and threw it at his tormentor? Next came Cannonball, also

director replies. "We were trying to make a comment on the characters."

However you define it, there's something about Bartel's humor that makes his movies easily distinguishable from everyone else's. He shrugs: "It's my sensibility and I'm stuck with it."

Could that be a Gay sensibility, perhaps? Bartel responds by disclosing his sexual orientation, but says that it's "not for publication." "I think everyone knows," he adds, but he can't resist working the film title into the conversation one more time.

EVEN IN BABYLON



Cartoon Tune In

JOHN F. KARR

My mother kindly decided not to give her favorite name, Katherine, to her daughter, fearing the girl would be called Kitti Karr all her life. While that spared my sister, it did nothing for me. Throughout my school years I was variously the effeminate and dreaded Kitti Karr, the silly KARBURETOR or KARBUNCLE, the insulting KARR-CASS, or, most frequently, the outlandish and theatrical KARR-TOON.

Can a whiff of *Kismet* in that last nickname explain my lifelong fascination with cartoon art and comic books? After all, the other names didn't yield any *forza del destino*. I haven't gone into auto repair, gem collecting, or necrophilia. But comics combined my love of books, theater and movies in a condensed form that was so gratifyingly immediate. A comic demands we suspend disbelief with its first panel; we accept its style as reality immediately, travelling to fantasy quicker than the setup of film can accomplish and without the effort or education needed to read books.

I quickly progressed beyond "Casper the Ghost" and "Superman"—although the bodybuilding ads inside the back cover were as stimulating to me at age eight as commercial porn is at my present, considerably more convoluted age—to "Krazy Kat" reprints. I rejoiced in the late '60s explosion of underground comics. Finally, there was an adult view, an anything-goes medium, and a clear view of our distorted reality.

And in one instance, simply a long-overdue view: along came *Gay Comix*. In 1980, publisher Denis Kitchen, himself heterosexual, thought it was time his Kitchen Sink company added a Gay comic to its list, which included *Bizarre Sex*, *Dope Comix*, and *Homegrown Funnies*. With popular cartoonist Howard Cruse as editor, *Gay Comix* was hailed. When Cruse "retired" after four issues, San Francisco graphic artist and cartoonist Robert Triptow was named editor. When I talked with Triptow about *Gay Comix #5*, the first issue he edited, he revealed a refreshing view of one man's place in the Gay community as well as some concern for the future of *Gay Comix* itself.

"If sales don't pick up," Triptow said bluntly, "future issues might not be justified."

While sales have recently fallen for most underground titles, *Gay Comix* faces problems not encountered by the others.

"People see underground comics as fossils, relics of the '60s," said Triptow, "and the number of sales outlets has fallen. There are fewer head shops, and many of these are homophobic about stocking *Gay Comix*. It has its best sales in Gay stores, which means that it needs an entirely different distribution network from the other Kitchen Sink titles. So, many prime sales outlets haven't been approached."

The comic's infrequent publication schedule causes some store owners, more attuned to rapid turnover, to be reluctant to allow it months of shelf space. Another ironic problem is the boycott imposed by many feminist bookstores on the first issue in 1980, which is still in ef-

fect. They objected to the display of male genitalia, and although both feminists and the comic have changed greatly, the boycott stands. Triptow, however, is optimistic the comic will soon reach a wider audience.

"Issue 6, due next March, is our strongest issue yet," he enthused. "The content is changing. The early issues weren't funny, with a certain 'whiny' attitude and an emphasis on fear and persecution. I've reassessed our audience, which I feel is urban oriented. We're moving toward more humor and a healthy sexuality, although we aren't a sex magazine."

Triptow's attitude reflects the increasingly mainstream orientation of Gay life. He was raised in Salt Lake City, a place he deems excessively repressive. Despite his environment, he viewed coming out as an expansion of his world, allowing him to meet new people. "It was a door opening," he said.

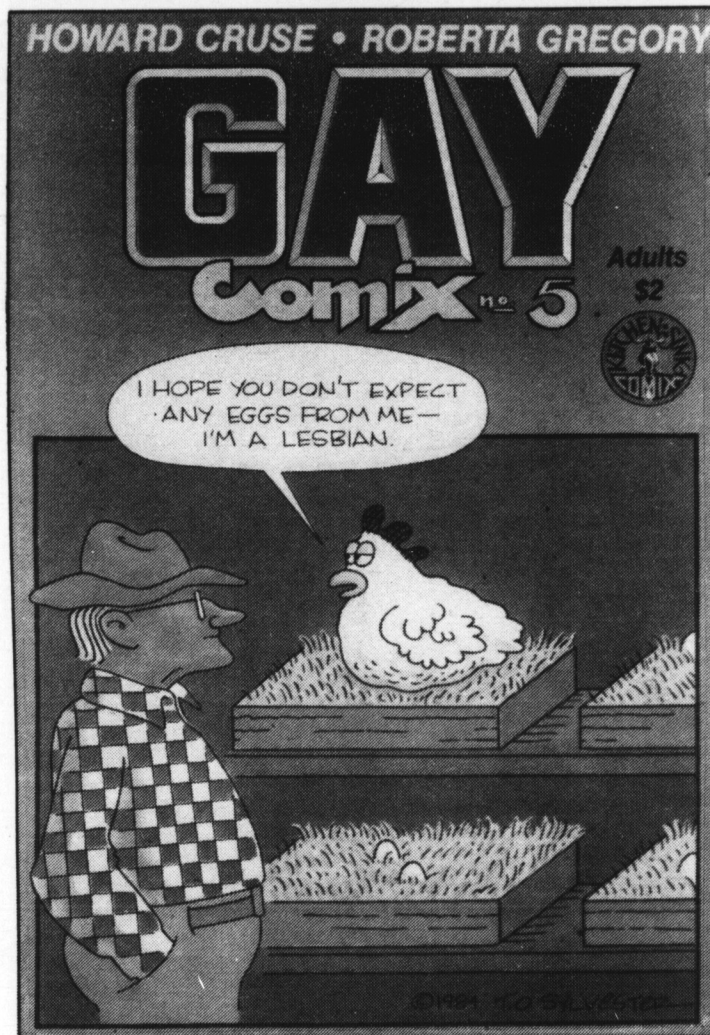
"I hope *Gay Comix* will

represent my expansive view of Gay life. While stressing humor, I'm into tragedy, too. But the outlook must be fresh. I want people to say 'What!'; to stop and think. The magazine, as entertaining as we can make it, is a forum for individual human beings to comment on Gay life."

Triptow's own work has appeared in earlier issues, and is familiar locally, though anonymously, through his designs for the Castro Theatre Science Fiction Film Series brochure, and the whimsical Golden Gate Romance comic he devised to sell subscriptions to the Best of Broadway series. A current project is a collaboration with Armistead Maupin and Scott Rankine on a comic version of Maupin's "Jackie Oh" serial.

His views have already brought an invigorating, contemporary slant to *Gay Comix*. Issue 5, for example, includes sly satire by Howard Cruse and Michael Goldberg (a strip originally published in the *Bay Area Reporter*), a soap opera called "Revenge of the Yenta," an expose of Winnie Winkle's ordeal to keep her 60-year-old strip from turning *Gay*, and a deliciously vulgar surprise ending to a Lesbian satire called "Hot Summer Night."

All five issues of *Gay Comix* are available at the Walt Whitman Bookstore.



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TALES OF TESSITURA From the House of Strauss

GEORGE HEYMONT

For authors and composers alike, the constant task of exploring an existing vocabulary of words and sounds, using these tools to shape new ideas, honing one's creative skills to perfection, and attempting to develop a uniquely personal style of writing represents nothing less than the artistic challenge of a lifetime. Many try to climb the mountain. Only the truly great talents succeed in establishing a creative rhythm and sound which is so unmistakably their own.

In opera, the great composers are quickly and easily identified. Mozart, Verdi, Wagner, and Puccini come to mind in a flash. Often outshadowed by the fame of his predecessors is Richard Strauss—a composer who, in his music, so often captures the essence of corruption, evil, and disease as well as the most ethereal passions of the heart, mind, and soul. This composer's music bursts from the page with equally inspired amounts of animal energy and intellectual strength. His contribution to history needs no apology.

A ROSE BY ANY OTHER NAME

Years ago, a friend sent me a wonderfully poignant cartoon which showed a man looking up from his hospital bed and telling his doctor "In that case, could I just hear the trio from *Der Rosenkavalier* one more time?" The cartoon perfectly captured the poignant appeal of Strauss' opera, the wistful grace with which the Marschallin must relinquish her claim on Octavian's heart, and the delicate pain she feels in recognizing she must step aside to make way for the younger and more attractive Sophie. For opera queens around the world, the quest for the quintessential performance of Strauss' opera is like chasing after the purest cocaine or the ultimate in chocolate decadence. True, one can never be absolutely sure of finding perfection. But one can feed one's soul for years to come on the basis of a few rare brushes with nirvana.

Nirvana pierced through the smog in Southern California this fall when Los Angeles Opera Theatre mounted one of those intoxicating, once-in-a-lifetime productions of *Der Rosenkavalier* within the intimate confines of the 1,200-seat Wilshire-Ebell

complement. Terry McEwen's casting proved to be most uneven, which left this listener feeling the elements of good work had been severely undermined by major mistakes which were quickly betrayed by their sheer mediocrity. As much as I hate to say this, the male principals—Peter Wimberger and Dennis Bailey—were utterly forgettable. Of the lesser roles, only mezzo-soprano Dolora Zajac stood out with her finely sung First Maid servant. Arbit Blatas' highly sexualized costumes, and Regina Resnik's direction were often too broad and melodramatic.

Some general directors doggedly pursue quality. Others do not. If I've constantly sung the praises of Los Angeles Opera Theatre, it's because this feisty young company continually succeeds in producing quality opera on a tiny budget. Working with a fraction of the resources available to the mightier San Francisco Opera, Dordick pulled off an artistic triumph which was easily ten times greater than anything seen on the stage of the War Memorial Opera House this fall. As with her recent production of *Die Fledermaus*, Miguel Romero designed the understated, but remarkably effective sets. Henry Holt caressed and cajoled his orchestra into delivering some truly breathtaking results.

Sung in English and directed with great insight, wit, and style by Hans Hartleb, this *Rosenkavalier* boasted the finest Baron Ochs I ever have encountered. Acting with porcine provincialism, Eric Garrett was a ribald, ass-grabbing Ochs—the kind of man audiences love to hate yet can't help loving. For her first time in the role of Octavian, Susan Quittmeyer was simply phenomenal, out-singing and outbutching Tatiana Troyanos to the point of perfection. Cheryl Parrish was a saucy dumpling of a Sophie. Winifred Faix-Brown was a radiantly sexy Marschallin.

For all parties involved, this production was not only a job well done, but an outstanding achievement in music theater which could set artistic standards for many of the nation's regional opera companies. Believe me, if I could see more performances produced on the level of this *Rosenkavalier*, I would be a much happier man.

BLOOD, GORE AND LOTS MORE

Back at home, the San Francisco Opera's revival of *Elektra* represented the best work seen onstage at the War Memorial Opera House in the first seven weeks of the 1984 fall season. Alas, that's not too much of a



"Where's the beef?" asks Elektra (Janis Martin) when confronted with the men in San Francisco Opera's revival of the Strauss opera.

BACK TO BATON Small Packages

Two recent concerts sponsored by the San Francisco Symphony prove special programming can not only attract large audiences, but satisfy them as well.

Neither event could have been less similar in content or more comparable in results. While one was a celebration of the baroque and the other an evening of modernism, both enjoyed notable success. Each concert amply displayed that brevity remains the soul of wit.

HIS SOUL DOTM MAGNIFY THE LORD

Johann Sebastian Bach's *Magnificat* has always been a favorite of mine. I never cease to marvel at the author's ability to say so much, so well, in such a short time.

The Symphony's festival honoring the composer's 300th birthday has been a delightful experience, with only minor flaws, that has fittingly celebrated the awesome range of the master's genius.

Hearing a beloved piece lovingly performed is a rare and special treat, so I must commend conductor Christopher Hogwood for his ability to elicit exact response from his performing forces while maintaining a sense of personal vision. Not all of the artists in his care were equal to his level of excellence, but it was happily apparent that everyone was giving it their best shot.

The orchestra, with the exception of trumpeter Glenn

Theatre at the Japan Center, and if the drafty auditorium couldn't warm our bodies, the enthusiasm of the performers managed to keep our blood circulating.

Composer Milton Babbitt is one of those modern writers who interests us with his cleverness and wit, influences some with his inventiveness, and also confounds not a few with the somewhat opaque quality of his intellectuality.

Close listening reveals a highly positive complexity and a logical extension of the atonality of Schoenberg. But there is no denying a little goes a long way, and the composer's works are usually sensibly brief.

Pianist Alan Feinberg gave terrific renditions of the very short "Playing For Time" and the slightly more elaborate "About Time." A performance of Babbitt's charming "Minute Waltz" ended a showcase that also included a reading of "Ariada Capo" for a quintet that featured Symphony all-stars Raymond Kobler and Peter Shelton. The audience was justly enthusiastic, and gave a warm response to conductor Stephen Mosko and the composer himself, who was happily in attendance.

Another living composer featured that night was Dane Rudhyar (also present in the audience). If his "Trois Chansons de Bilitis" seems less contemporary, it's because it was written in the years between 1916-18. The style is distinctly lyrical, with obvious admiration for Debussy's languid and rich coloration. Soprano Kate Rowland made an impressive showing with her gorgeous mane of copper penny hair and sensuous mezzo voice. The chamber orchestra backing her played with clarity and suitable moodiness.

Finishing off the pleasurable program was a reading of Lou Harrison's *Suite for Violin, Piano, and Chamber Orchestra*. Harrison has always been something of a renegade in the musical establishment. His music has predated the current wave of minimalism and anticipated by some 50 years the justifiable interest in Balinese gamelan.

If the *Suite* seems almost too pretty for present tastes, one must remember it was some 30 years ahead of its time. Regardless of the *Suite's* placement in time, it's unquestionably beautiful music, with just enough tartness to avoid seeming over-ripe.

When Harrison was questioned about the less "authentic" feel of his older pieces—he has more recently composed directly for gamelan orchestras—he replied, "We exist, of course, in various states of ignorance."

Harrison's statement may be true of all of us, and that is why one listener may find Bach's *Magnificat* disappointingly "small" and another thinks Milton Babbitt is too intellectual. More educated ears can hear the importance of the composer's music and the San Francisco Symphony, with its recent performances, is going a long way towards furthering our appreciation.



Milton Babbitt

FROM FIFTH POSITION What is Democracy?

KEITH WHITE

The theme of Tim Miller's *Democracy in America*—the fourth program in the New Performance Gallery's 1984-85 American Inroads series—is exactly what its title suggests. Miller travelled around America with a video recorder, questioning people on the street about their concept of democracy. Those tapes are woven through the current performance, along with hundreds of Miller's and his cast's ideas on the subject. Yet the work is structured around certain statements or truisms, stated by Miller or other cast members. The first of these is "I am an American."

Miller's sentiments become progressively more personal as the evening continues, and during his occasional solo monologues, the piece threatens to bog down as a result of a certain naivete—as one audience member remarked, "We've heard it all before." Yet democracy, as the taped interviews reveal, has as many meanings as there are individuals to ask, and in a work so action-packed and experiential, one hasn't much time to evaluate.

Democracy in America is a performance piece staged on such a large scale that one is surrounded by it from the moment it begins without possibility of escape until it's over. There could never be an intermission. Within the first several minutes, a recorded soundtrack, still and video projections (simultaneously), and a company of around 20 performers had flooded the

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FILM CLIPS

Carmen
Operational

REVIEWS BY MICHAEL LASKY AND STEVE WARREN

We've been Carmen-ed excessively this year. First, there was the excellent Carlos Suarez flamenco version, then there was the hideously self-indulgent version by Godard, then the San Francisco Opera's lamentable opus, and now the authentic film version of the opera by Francesco Rosi.

If there's anything missing from the films of Rosi it's passion, and a Carmen without passion is like a supermarket without aisles. In fact, only when Julia Migenes-Johnson is on screen do we get any glint of fire.

As operas go, this one is competently sung by Placido Domingo as the doomed Don Jose, Ruggero Raimondi as the tormented Escamillo, and Faith Esham as the incredibly naive Micaela.

They all lipsync to a pre-recorded score, which is fine since the film was shot on location in Spain. What is a problem is that the chorus doesn't lipsync—they don't sing at all. We get disembodied voiceovers which prove to be disconcerting in some scenes.

Rosi's choice of shots is frustrating. He will hold a long distance one forever, and then switch to a closer one a beat too late and hold it. There were times when I wanted to yell "Cut!" at the screen. For a story

that occurs in the 19th century, it was amazing how Rosi was able to capture a jet crossing the sky and have fortune cards look like plastic laminated ones. But now I'm nitpicking. What I can't complain about is Carmen herself.

Julia Migenes-Johnson is the real reason to see this film. She's the incarnation of the character. She's licentious and catlike, the quintessential CT, and she plays it for all the role is worth. Then, of course, there is the Bizet score, which just flows in one long undulating, uninterrupted sweep. It's seductive and thrilling, and if you haven't been Carmen-ed out yet, it's enough of reason to see/hear this film.

Rosi's style might not get you to say "Ole!", but Julia Migenes-Johnson's performance will.

(Bridge) *M. Lasky*

A Nos Amours
Chacun a Son Gout

Suzanne, the 16-year-old heroine of A Nos Amours, is easy to screw but hard to love. In the course of the film she evolves from a B-movie slut to an A movie slut. For the '80s, that's character development.

When she's not bouncing from bed to bed, Suzanne lives at home with her crazy mother, her fat Gay brother and, until he runs off with his mistress, her father.

If A Nos Amours is intended

as a moralistic tale of wayward youth, we're supposed to take seriously the domestic scenes in which Suzanne and her family bite and scream at each other. This I defy anyone to do, the histrionic level being somewhat higher than on TV game shows.

On the other hand, if it's intended as a comedy, I must have missed the joke. There's hardly a pleasant moment in the picture, not even when the teenage bodies are writhing in joyless sex.

Downbeat movies about teenagers can be very good—L'Homme Blesse and Christiane F for example—when there's a tragic element involved; but no one in A Nos Amours deserves any better than they get.

Sandrine Bonnaire shows potential acting ability as Suzanne. Dominique Bresnehard plays her brother, who winds up marrying a woman either because she's rich or because she has a handsome brother. He's not exactly the kind of Gay character we've been clamoring for, but no one in A Nos Amours is much of a recommendation for heterosexuality either.

To make matters worse, the continuity is jumpy. New characters and situations are thrown at us without introduction or explanation. It's as if they took all the best scenes out of a six-hour miniseries and showed us the rest under the name A Nos Amours.

(Opera Plaza) *S. Warren*



Black on Black—Neurotic racist Karen Black is strangely attracted to servant John Kani in *The Grass Is Singing* (a.k.a. *Killing Heat*). Because it's a Swedish co-production, Black thinks she's Liv Ullmann and overacts accordingly, an impression that would work well in the context of the comedy this movie comes close to being—the Carol Burnett Show version of *Country and Places in the Heart*, with the setting moved to South Africa. *(Surf)* *S. Warren*

STAGE

Multiple Levels

by Bernard Spunberg

Exactly how far do our responsibilities to each other extend? *Otherwise Engaged*, an elegant and paradoxical comedy by Simon Gray, is currently in production at Berkeley Rep. Gray's play finds a successful publisher looking forward to a day immersed in a recording of Wagner's *Parsifal*.

One after another, the publisher's friends, relatives, and associates barge in on the music. An ornery punk rocker renting space in the attic begs for money and alcohol. A brother announces a lateral career move. A critic bitchs. An author offers her body in exchange for publication. An old schoolmate threatens suicide. The publisher's wife announces the end of their marriage. Through it all, the publisher offers what first appears to be nothing more than token involvement with these

other lives. He seems cold and unfeeling. Gradually, however, playwright Gray achieves a reversal of sympathies. Far from unfeeling, the publisher turns out to be a man struggling to carve out a relationship with himself while maintaining integrity in relationships with others.

Under Richard White's directing, the production at Berkeley Rep underlines subtle shifts of character and relationship. As the publisher, David Booth's deadpan delivery slowly reveals a man of integrity and responsibility waging an interior war. Richard Rossi offers a delicately layered characterization of the schoolmate. Initially sincere and pathetic, he turns out to be a manipulative, parasitic monster. As the alcoholic critic, Tony Amendola sketches a vivid portrait of self-hating Gayness masked by homophobia.

Brian Thompson's portrayal of the brother treads the thin line between comical and pitiful. As the author, Michelle Morain, portrays a woman of ambition tempered by neither heart nor conscience. Hope Alexander-Willis presents a wife in search of love, passion, communication, and martyrdom.

David White's direction allows the drama to flow naturally, although the movement seems designed for a conventional proscenium stage rather than Berkeley Rep's thrust arrangement. William Bloodgood's set is lavish. Simon Gray's play is rich in character, theme, and language. Berkeley Rep is to be congratulated on a production that offers ample satisfaction on multiple levels. ■

Otherwise Engaged
Berkeley Rep
Through December 2; 845-4700

FILM CLIPS

REVIEWS BY MICHAEL LASKY AND STEVE WARREN



"Sorry, kid, even I can't save your career now."—Oh, God! You Devil is the third strike for Ted Wass (r.), after *Curse of the Pink Panther* and *Sheena*. The plot, about a songwriter selling his soul to the Devil, is older than George Burns, who plays both title roles. There's a fair share of easy laughs, but we're basically supposed to take the story seriously, and I'll be damned if I'm going to. *(Galaxy, Stonestown)* *S. Warren*

Supergirl
Super tolerance

With Superman off visiting a remote galaxy, his cousin Supergirl makes a weak substitute for Superman IV. In the person of Helen Slater she falls to earth in pursuit of the omegahedron, the power source for her distant home planet of Argo. It's fallen into the hands of wicked witch Selena (Faye Dunaway), giving her a chance to realize her ambition: "I'm considering nothing less than world domination."

Supergirl—actually Kara—trades her Deneuvey blond hair and the family uniform for mousy brown and the blazer of a girls' school, where she becomes Linda Lee, the roommate of Lois' sister, Lucy Lane. Exploring her unearthly powers, she does it in the sky and scares the horses, then discourages a would-be rapist with a superkick to the nuts.

Aside from her feminist power struggle, Supergirl and wifey woman are fighting over hunky Hart Bochner, a meatball formed by crossing Sylvester Stallone with Richard Gere.

Dunaway's campiness, played at about half the intensity of Mommie Dearest, is the main reason you should see Supergirl—if you're into Batman re-runs. Brenda Vaccaro has a couple of good lines as her second banana, and you can draw your own conclusions about why they live together. Peter O'Toole appears briefly as Supergirl's Obi-Wan Kenobi.

Slater, in her blonde incarnation, and Bochner in any form, are a treat for the eyes of Gay viewers of their respective genders, while the other visual effects have become old hat.

The all new and quite service-



Bewitching Faye Dunaway and superpowered Helen Slater have what should be (but isn't) the greatest magic duel since *The Sword in the Stone*, in *Supergirl*.

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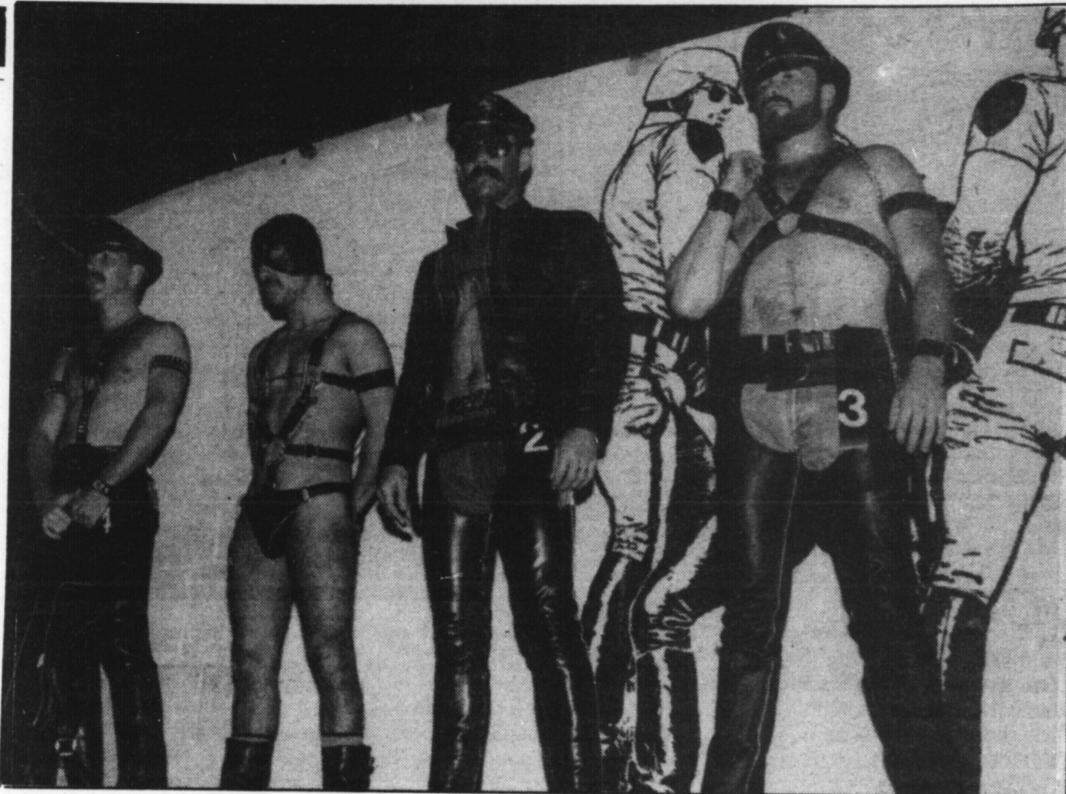
**Michael Greer:
Leatherman of the '80s**

Mr. Leather of San Diego IV was selected from a field of five contestants last Saturday night, Nov. 17, and becomes the first entry in the competition for International Mr. Leather in Chicago next May. His name is Rich Jamieson and at 29 years of age, this leather Libra man is 6 feet tall and weighs 170 lbs., topped with a mane of dark red hair and hazel eyes, with interests that range from dabbling in art and weight lifting, to tinkering with cars.

With a video backdrop of Intl. Mr. Leather's contest in Chicago, the array of contestants went through the paces of three appearances in "do your own thing," swim suit attire, and total leather, while MC Fred Acheson (owner of the Loading Zone) supplied the verbiage that brought out the personalities of the contestants. Ron Moore, current Intl. Mr. Leather, flew in from Denver to share the judging responsibilities with outgoing Mr. San Diego Leather Mark Holmes and myself. While all this was going on, several San Franciscans were in

town too to attend a huge gathering of men into rubber/latex at a soiree that proved there's more bounce to the ounce when you're in rubber.

The leather weekend in San Diego also encompassed an AIDS fundraiser by Hard Labor Leathers at the Loading Zone and BULC (that's CLUB spelled backwards), probably the only leather dance bar on the entire West Coast. Saturday morning, the CCMC (California Cyclemen Motorcycle Club) had a run to Teate at Noon and ended up at the Hole, followed by a cocktail party at the home of Jay Westfall for the contestants, sponsors, judges and the press. A small, but energetic crowd of leathermen showed up at Mr. Dillon's for the contest with a kegger at the Loading Zone afterward and a splendid brunch at the Boardwalk Cafe Sunday morning. Another kegger at PECS in the patio rounded out the event. It's safe to say that there is a viable leather community in San Diego with the same intents, goals, and purposes as ours, and what they lack in size, they more than



The contestants vie to be Mr. Leather San Diego IV (Photo: Marcus)

make up for in enthusiasm. It was a pleasurable sight to see hot leather men dancing to a storm at the BULC Bar. I highly recommend the Boardwalk Cafe for dinners and brunch, and for an elegant and accommodating respite, your best bet for lodging is the Balboa Park Inn—close to the zoo and Balboa Park. It's

one of those little jewels of a hostelry with practically everything within arm's reach—including some very hot sailors and marines. I do want to thank the leather community of San Diego for its very warm reception and masculine attitude. Quite frankly—more than you could ever expect. Yes, leather is alive and doing quite well in "Blandiego"—(their words.)

(see Chaps' ad in this issue). Michael Greer will transform Mona Lisa into Mona Leather, and his all-new act should be a riot for those who share intimacies with leather and the leather lifestyle. After all, if we can't laugh at ourselves, what good is life? Furthermore, Chaps will kick off its annual tree-lighting ceremony for the patients in Ward 5-B on Sunday, Dec. 2 with a rousing show featuring the one and only Sharon McNight for a \$5 donation, beginning at 5 p.m., so get your act together for that one. On Friday, Nov. 30, the California Motor Club (CMC) will hold its open meeting at the SF Eagle beginning at 9 p.m., at which time, all the monies raised by the Mr. Carnival contestants earlier this month will be distributed to the charities, so don't miss seeing first-hand exactly where your vote money went that you gave to your favorite contestant at the Carnival. Due to a mix-up at the printer's, the Bare

ALL THIS AND HEAVEN, TOO!

It's Thanksgiving weekend and you should not be lulled into lethargy just because you overate, overdrank, and overpartied. To drag you out of the doldrums of cranberries, pumpkin pie, turkeys, ducks, and capons, the creative forces at CHAPS have lined up a weekend of top-notch entertainment, including the fabulously funny Tom Ammiano, Danny Williams, Jane Dornacker, Val Diamond, Mary Buffet and Michael Greer to name a few

cont. on next page



BOOK RACK

Canterbury, It's Not

The Symposium: An Entertainment
by Geoffrey Robert Simm
Paperback - \$6.95
Knights Press

by Frank Howell

"... Certainly there was a closeness, a deeper sense of feeling between his guests today than at any other party he'd thrown. It was a good feeling. He had been affected by it himself throughout the day. It made him feel quietly proud that he had created so much enjoyment. Well done, Plato!, he thought. You old sonofabitch!"

Many of us are at least familiar with the timeless *Canterbury Tales* of the Middle Ages by Geoffrey Chaucer. A group of diverse people are traveling about and attempt to ease the hardships of the journey by relating stories to each other. These tales, both beautiful and profane, have become beloved classics.

Geoffrey Robert Simm conceived the idea of a *Gay Canterbury Tales* for our own times. The concept is delightful, but unfortunately the execution of this charming plan is only partially successful.

Alex and Philip, a middle aged and comfortably-fixed Gay couple, live in a luxurious home

about 100 miles outside of London. They invite six of their male friends for a relaxing weekend in the sauna and elsewhere. Alex and Philip tell their guests ahead of time that each one of them must tell a story during their stay.

Simm provides an enchanting portrait of Gay men at play. At the same time, we see individuals attempting to discover a new range of intimacy with each other. The characterizations are skin deep, but relaxing.

But the major disappointment is the tales themselves. In most instances, we are merely given mood pieces or fragments instead of fully rounded chronicles.

In "Twelve Hours," for example, a young Gay man riding on a bus manages to successfully cruise a handsome French truck driver. The implication is that they will deepen their relationship in the future, but we are left hanging.

A similar plot concerns two Confederate soldiers during the Civil War who find comfort in each other's company. But again, Simm does not follow through. Other themes revolve around an implied father-son incest, a boy and a lifeguard, a Gay vampire, and a dense allegory about a goldfish.

The *Symposium* is an arresting concept, but those who cooked up *Arabian Nights* need not feel they face deathless competition. Simm lays out the perfect dinner setting. But when we sit down to partake and crack open the egg, we are confronted with a shallow, colorless interior with little nourishment. Perhaps contemporary writers need to reread *The Canterbury Tales* for a rejuvenating sensation. Perhaps they should sit at the feet of an old master like Somerset Maugham.

Try again, Mr. Simm. You might turn storytelling into a whole new direction.

already and still adding on... Down Los Angeles way, A Different Light bookstore will be celebrating its 5th Anniversary next week. The significance of this item is that the *Bay Area Reporter* has been distributed in Southern California through that store for several years now, and many an ex-San Franciscan makes a weekly pilgrimage there to keep up with the news in The City...

WITH THE UTMOST DISH-CRETION

Latest new couple in the neighborhood—Phyllis and Deanna, a match made in the shadowy confines of Pier 45; Phyllis' aviary fetish ranges from ducks to pigeons, alas. Since I wasn't in town for the GDI's big Minsky's show at the Palace of Fine Arts, I cannot comment on what I heard floating around the bars on Folsom Sunday night after I got back... I finally got to meet John Preston of Mr. Benson fame and other noteworthy tomes in one of the local pubs only because when I went to the Castro area to get my book autographed Saturday afternoon, alas, I couldn't find the Studstore on Castro. Is there a Studstore on Castro? I'll have to ask Robert

Payne about that. Funny side item: When David (Stella) Stoll arrived at the SF Eagle two Sundays ago after winning the Mr. Carnival Contest to work his shift, manager Terry Thompson was heard to say: "Congratulations, my dear. And I'll give you exactly THREE days to get OVER being a star!" That may sound cold, but we're wondering, wondering (and so is STELLA)... Loud guffawing at CHAPS last Sunday night: Q. "Which number at Minsky's got the biggest ovation?" A. "There's Gotta Be Something Better Than This"—as Randy Johnson would say: "It's camp dear, it's camp"... The new bar that's SUPPOSED to be opening across the street from the AMBUSH has changed its name already and may be named THE THROB (?). Is that as in Heart or Hard?

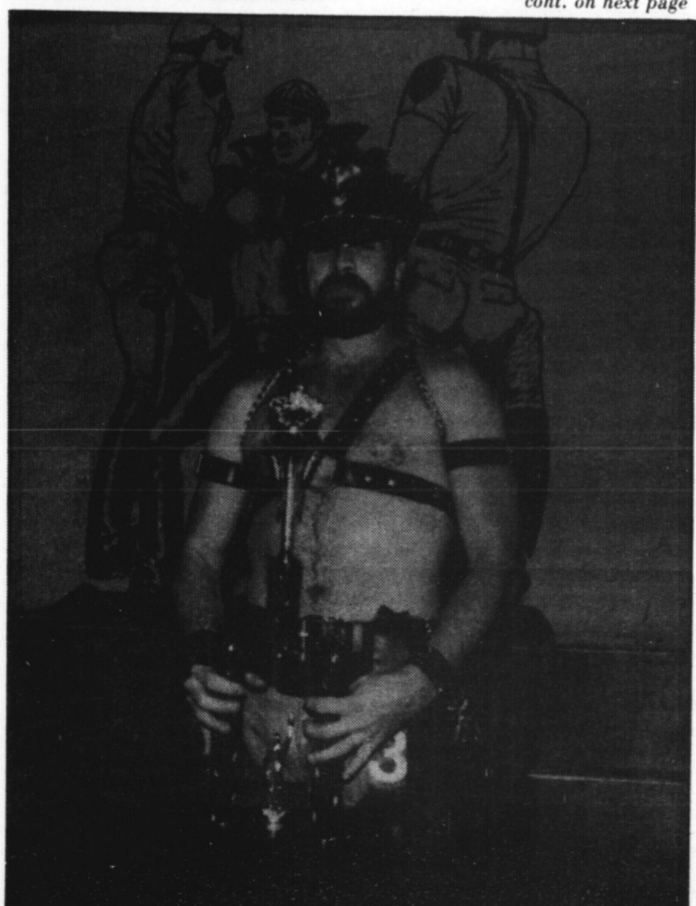
Anyway, you all have a good Turkey Trot Day—hope you won one at the Arena or at the SF Eagle. Until we meet on these pages again next week, remember: The perils of duck hunting are great; especially for the duck. See you around the— grounds.

Mister Marcus

MARCUS

cont. from previous page

for it—a grand party will be held in conjunction with its introduction. This Saturday night, the doors swing open at 10 p.m. for TM Productions' holiday party, LAST CALL at the Galleria featuring JOLO, those madcap, bouncy singing girls, and classic disco with the latest hits on the charts. Tickets are \$11 in advance or \$15 at the door and available at All American Boy, New York Man, Ron's Records, and Music Media—don't miss it!... The call will be going out any day now for the 2nd edition of MEN BEHIND BARS a benefit with all bartenders (and friends) at the Victoria Theatre on Feb. 17 & 18 (3 shows this year), so don't get left out in the cold... The next Full Moon is on Sat., Dec. 8 so beware of the pre-Xmas crazies on your block of in your building. Also down Sydney (Australia) way, our sister city will be hosting the 1st Annual Mr. Gay Sydney on Saturday, Dec. 1, so if you're a globe trotter and just happen to be in the vicinity, don't miss it—more than 40 contestants



Rick Jamieson, winner of the Mr. Leather San Diego IV contest (Photo: Marcus)

Gay Erotica

Los Angeles—Drake's, a newly renovated high-tech video/book store in the heart of the Melrose, is what partner Steve West calls "the retailing concept of erotica in the '80s." As with the evolution of Gay bars from holes-in-the-walls to elaborate discos, there was a necessity for a retail outlet where persons could purchase erotica in a clean, safe, pleasant environment free of the stereotypic sleazy bookstore.

Drake's, once a stereotype hole-in-the-wall adult bookstore, has undertaken a massive renovation in stride with the burgeoning Melrose boutique community. An architectural showplace designed by noted architect John Helgin, AIA, it

features a 25 foot neon lightning bolt, terrazzo floor lobby, metal alloyed Roman columns, 20 foot dome ceiling, with neon art and acrylic chainlink fence separations.

Starting yet another Gay-initiated national trend was a natural for this Gay-owned and operated business. Gay and Lesbian people are comfortable with sexual expression, and allow erotica to be a fun, stimulating part of their lifestyle.

Drake's is proud, not only of its successful application of this advance retail principle, where-in Gay and Lesbian people feel pride in their sexuality and lifestyles, but also in our ability to support our community with donations and fundraising in excess of \$15,000.

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Judge Reopens Baths But Orders Monitors

by Brian Jones

After 44 days of closure, the Gay bathhouses and sex clubs of San Francisco are open again. Superior Court Judge Roy L. Wonder yesterday overturned the city's efforts to shut the businesses. In so doing, he reversed a temporary order issued Oct. 15 by another Superior Court judge.

Attorneys representing club owners and bathhouse patrons were jubilant. "This reverses (Health Director Mervyn) Silverman's closure order and that's the main thing. We've been saying it is illegal and this confirms it," said attorney Thomas Steel.

Attorney Duke Armstrong called the ruling "a significant victory for the Gay community insofar as it constitutes a specific repudiation of Dr. Silverman's attempt at blanket closure of the bathhouses."

Wonder ordered several restrictions for the sex businesses, however. In his one and one-half page ruling, Wonder ordered:

- No renting of private rooms without a hotel license.
- That employees monitor the behavior of patrons, and "expel

from the premises any and all patrons observed engaging in high risk sexual activity." The definition of "high risk" sex is to be provided by the San Francisco AIDS Foundation.

• Removal of doors to video cubicles, booths or rooms. The judge also ordered club owners to "participate in the education of its patrons toward the prevention of high risk sexual activity"—something many of the owners have been doing for as long as a year.

Steel said the group of attorneys representing owners and patrons would meet this week to discuss an appeal of the restrictions.

"We find the order objectionable especially in the removal of doors and assignment of monitors. Having monitors to spy on

the behavior of patrons is obnoxious and unconstitutional," Steel said.

The Wednesday ruling was heartening to the anti-closure forces because it came from a judge regarded in City Hall circles as moderate to conservative. Wonder is married and a Republican.

"Whether or not the order is workable on a practical level cannot yet be determined," Armstrong said.

The definition of "high risk" sex promises to generate controversy. The AIDS Foundation, which will issue the formal definitions under the order, recognizes three levels of risk in sexual behavior: unsafe, possibly safe and safe.



Just One Look. Eyes that could melt steel—or Daddy's Heart—say it all at Daddy's Boy Contest recently. (Photo: R. Pruzan)

Silverman Says AIDS Experts 'Mixed' on Closing Baths

Health Director Explains Why He Changed His Mind, Relates What Was Said at Confidential Meetings

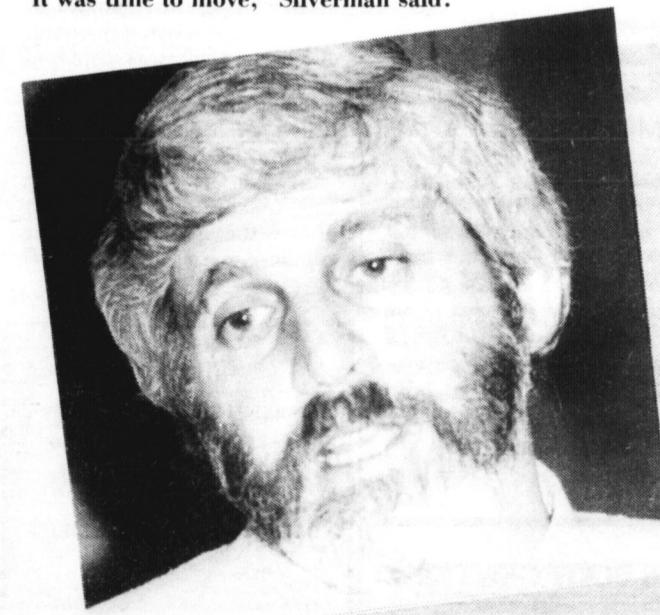
by Brian Jones

A panel of the nation's top AIDS experts was "mixed" on whether the baths in San Francisco should be closed. Dr. Mervyn Silverman said this month. The director of health said the panel of experts, which he called together in early September, was "five to five—five saying absolutely close them as soon as possible, the other five saying either don't close them at all... (or) give the community a chance to do something."

Silverman said he made the decision to close the baths the evening of the meeting with the AIDS experts. "I left that meeting, in fact went out and had a drink after that, and decided it was time to move," Silverman said.

Silverman sought to explain his change of heart on the bathhouse issue during a one hour and 50-minute interview with the Bay Area Reporter. He was a staunch opponent of closing the baths as late as April of this year. He repeatedly called such a move ineffective and potentially counterproductive to overall efforts to limit the spread of AIDS.

"I feel it would be inappropriate and, in fact, illegal for me to close down all bathhouses and other such places that are used for anonymous and multiple sex contacts," Silverman wrote in a letter of May 10, 1983. "It is my belief that we would insult the intelligence of many of our citizens and it would be an invasion of their privacy to take such action."



(Photo: Rink)

(Continued on page 12)

IN THIS ISSUE

AIDS IN AUSTRALIA has become an election issue, with some leaders calling for a quarantine of Gays. But reports of anti-Gay violence are exaggerated. George Mendenhall on page 4.

WAKE UP AND SMELL Miss Understanding. She's Mike Hippler's answer to Dear Abby. We suggest counseling on page 15.

LOITERING LAW IS UNCONSTITUTIONAL says judge in Sonoma County. Ruling voids charges made in Petaluma last year. Report in Greater Bay on page 16.

GO GATORS! It's the First Gay-Sheriff's Dept. Football game and it will benefit charity. Touch or tackle? Paul Trefzger's pre-game warm-up on page 26.

Candles in the Rain: We Remember

One Thousand March to City Hall To Pay Tribute to Milk, Moscone

by Allen White

As rain fell, hundreds of people marched from Castro Street to City Hall Tuesday night to remember Supervisor Harvey Milk and Mayor George Moscone. Both city officials were assassinated in their offices six years ago, on Nov. 27, 1978.

The mood of the march was silent, and much more peaceful than any of the previous marches. The marchers, estimated at between 500 and 1,000 persons, struggled against the rain to keep their candles burning.