

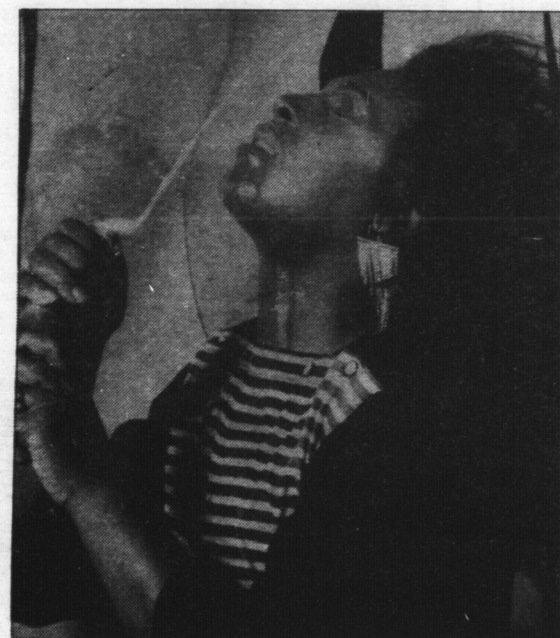


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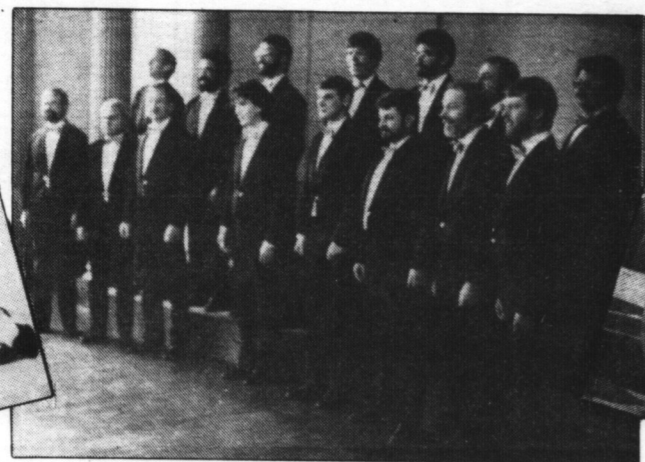
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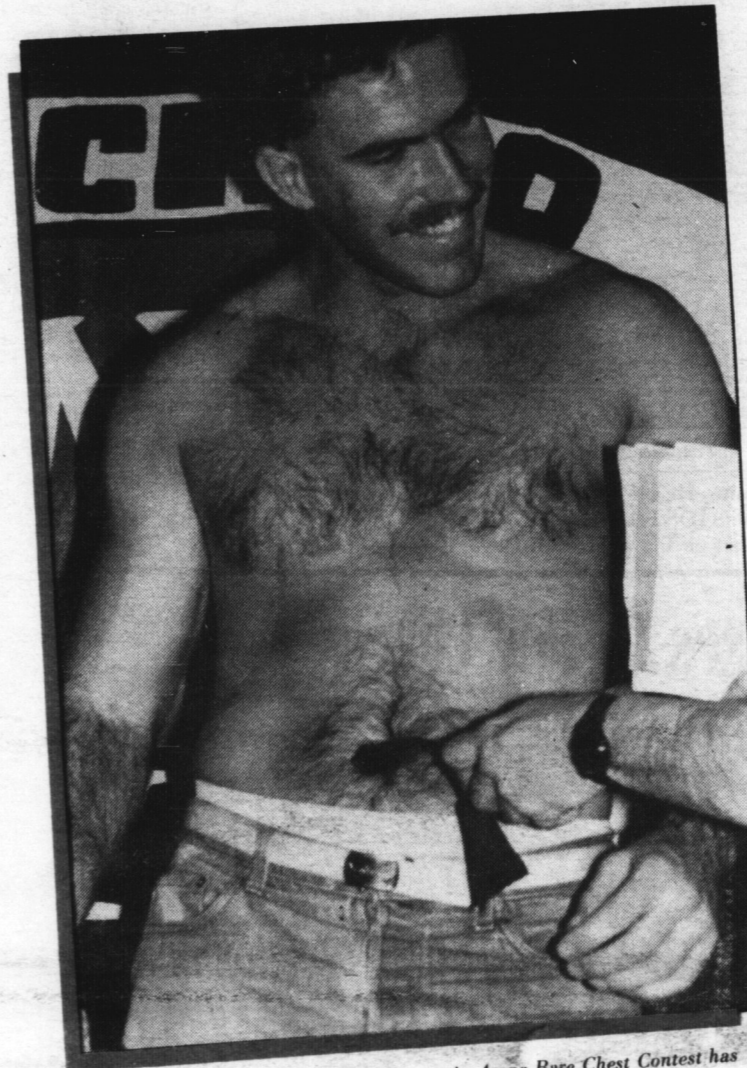


# BAY AREA REPORTER

VOL. XV NO. 4 JANUARY 24, 1985

1528 15TH STREET, SAN FRANCISCO, CA 94103

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Suck That Lint, Duddy. A contestant in Arena Bare Chest Contest has his navel vacuumed. You read it here first. (Photo: R. Pruzan)

## Houston Crushes Gay Rights; Activists Vow 'Retaliation'

Voters Reject Ordinance by 4 - 1 Margin; Pro-Ordinance Forces Plan a Boycott

by Will Snyder

Gay and Lesbian leaders in Houston have decided to fight back after suffering an overwhelming defeat Saturday at the hands of Houston voters. The voters overturned a proposition which would have barred the city from discriminating on the basis of sexual orientation. The job discrimination proposition lost, 82 percent to 18 percent.

Jeff Sterman, the former San Franciscan who is a congressional aide to Rep. Mickey Leland, D-TX, and a spokesperson for the Houston Gay Political Caucus, said Houston's Gays and Lesbians are not going to take this bitter defeat with meek acceptance. Retaliation is being planned.

"We're going to boycott three banks and a department store which supported the other side," said Sterman. "Those people simply are going to have to learn that there's a lot of Gay money in Houston, too."

Sterman blamed the defeat on two themes which conservatives hammered home to Houston voters. "They said the job discrimination clause would be bad for Houston's economy. They

'Four to one is incredible. I never expected it to be that bad.'

— Jeff Sterman

also, of course, really hit the voters hard with the religious issue."

As reported for the last two weeks in *The Bay Area Reporter*, one of the tools of the conservative Houston group, Campaign for Houston, was to show the 1980 CBS News documentary *Gay Power, Gay Politics*. Sterman said this tactic worked well for the anti-Gay group.

"One just simply cannot believe how effective that film was," Sterman said. "It wasn't just the extremists who fell for it, either. I knew some very well-educated people who were very scared after seeing that film. They just went right out and voted against us after that."

Many political experts were predicting defeat of the job dis-

(Continued on page 4)

## Supreme Court Hears Gay Case—Oklahoma Teachers 'Gag' Law

Statute Similar to Calif's Defeated Briggs Initiative Is Considered by Justices

by George Mendenhall

The fate of Gay teachers and school employees — and their supporters — in six states is in the hands of the U.S. Supreme Court following a 6-year battle in the courts. On Jan. 14 the nine justices heard an appeal of a lower court decision filed by the Board of Education of Oklahoma City. The Tenth Circuit Court of Appeals ruled that Oklahoma's 1978 law, which virtually barred public or private discussions of homosexuality by school employees, was unconstitutional. That decision was appealed by the board of education in Oklahoma City.

### IN THIS ISSUE

**BATHS APPEAL RULING** which called for "sex monitors." Several of the clubs may reopen as early as next week. George Mendenhall reports on page 2.

**NEW CITY CLINIC COMPUTER** raises concerns about confidentiality. The computer is hooked up to federal Centers for Disease Control. Local officials insist there is security. page 3.

**BANK ORDERS ROYAL TRINKETS** removed so TV crew can film on location. Charges of Gay shame bring disorder to the Royal Court. Allen White explains on page 5.

**GAY VETS LEAD CHARGE** on the War Memorial Building. They want to seize "homeland" occupied by artsy types. Ray O'Loughlin reports from the front. page 11.

Oklahoma's law, called the Helm Bill, would not bar Gay teachers *per se* but has the same effect. It permits the firing of any public school teacher for "advocating, encouraging or promoting public or private homosexual activity" in a way which might draw the attention of school children or school employees.

The pending high court decision will directly effect Gay teachers and school employees in the Tenth Circuit of the U.S. Appeals Court — Wyoming, Utah, Colorado, Kansas, New Mexico and Oklahoma. It will also set a precedent which will effect legislative actions and court decisions throughout the nation.

**BRIGGS AND HELM**

While the nation was focusing (Continued on page 15)



The Album. Disco sizzler "Menergy Megamedley" by Patrick Cowley. (Photo: Rink)

## Record Company Keeps Fund-Raising Profits

Megatone Withholds \$20,000 Promised to NY AIDS Charity

by Brian Jones

A record album released in 1983 to raise money for an AIDS charity has earned at least \$20,000, but only \$735 has been paid to the charity. Two sources close to the project said they were told by the album's producer that the total profit was as high as \$35,000.

(Continued on page 2)

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## Baths Appeal Court Order; May Reopen Next Week

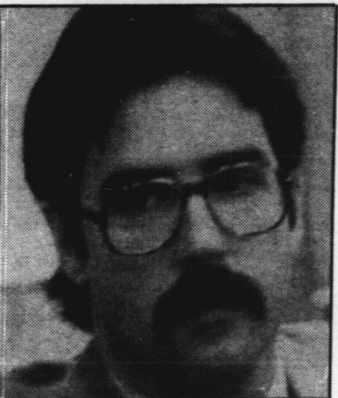
**Which Sex is 'Safe?' Which Rooms Are 'Private?' Where Will It End?**

by George Mendenhall

The four Gay bathhouses cited as defendants in the controversial sexual-restriction ruling by the Superior Court have appealed the ruling to the state Court of Appeals. One or more of the businesses may reopen as early as next week, each with its own interpretation of Judge Roy Wonder's decision.

The bathhouses involved are The Club, 8th and Howard; Club San Francisco, 330 Ritch Street; The Baths, 3244 21st Street; and Jacks, 1143 Post Street. There are rumors that the Bulldog, a long dormant Tenderloin business, may be reopened.

Attorney Tom Steel, who represents three of the businesses, said that there is considerable confusion over what the judge ruled. The judge ruled initially on Nov. 28, that doors had to be removed from rooms and that monitors were to inspect the premises every ten minutes and expel people participating in high risk sexual ac-



Tom Steel (Photo: Rink)

tivity. He said the guidelines of the AIDS Foundation would be used as the guideline of what

was "safe" sex. When Judge Wonder issued a later clarification of his ruling, more questions were asked. The clearly defined guidelines of the AIDS Foundation were dropped and the city public health director was substituted as the arbiter over what was "safe" and "unsafe." Health Director Mervyn Silverman, now replaced by a new health director, indicated that he did not agree with the foundation's guidelines. The question has become, what will the monitors be looking for?

Wonder also indicated in his clarification that doors on rooms might be allowed. Steel wondered if doors without locks would be acceptable or if peep holes be a solution. The attorney said, "Each owner will have to interpret what he or she is going to do and I can imagine that they will be doing different things."

City Attorney George Agnos has indicated that city health inspectors will themselves be monitoring the baths. Steel said he was hopeful that the city would not again hire undercover (no-cover?) detectives.

Bathhouses and sex clubs currently open are Animals, The Academy, 1808 Club, The Slot Hotel and SF Health Club ("Ellis Street Baths").

## Producer Promises to Pay Charity

cont. from page 1

The album is "Menergy Megamedley." It is a 12" disco sizzler with the hits "Menergy" and "I Wanna Take You Home" by the late Patrick Cowley. Cowley, king of the disco charts in the early '80s, died in November 1982 of AIDS.

The album was produced by Megatone Records of San Francisco and released in May 1983 as a memorial to Cowley. It was to be a fund-raising project for the Gay Men's Health Crisis, an AIDS action group in New York City. The health crisis organization provides support for people with AIDS and community AIDS education. It is New York City's equivalent of the San Francisco AIDS Foundation and Shanti Project.

The album carried a special label which stated, "ATTENTION 100% of Megatone's worldwide profits from this record will be donated to G.M.H.C. to help fight AIDS. Thank You."

Information from two sources with direct knowledge of the project, as well as information from Megatone's own accounting, indicate that little of the album's profits actually went to Gay Men's Health Crisis.

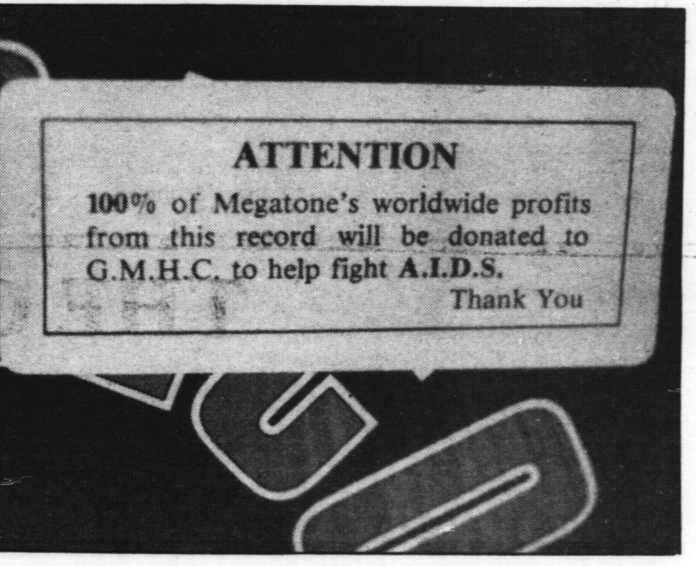
Yesterday, Megatone President Marty Blecman confirmed the findings of the *Bay Area Reporter* investigation. Blecman said he "absolutely" has "every intention" of honoring his commitment to Gay Men's Health Crisis. He acknowledged the \$20,000 figure for net proceeds of the album.

"The facts are basically correct. We account for all our liabilities — they will be paid," Blecman said.

### FINANCIAL STATEMENT

Mark Chataway, spokesman for the New York group, told the *Bay Area Reporter* that GMHC approved the fund-raiser in 1983. The request to use the group's name came from Megatone president and album producer Marty Blecman.

On Sept. 23, 1983 Blecman provided the New York group with a financial statement and a



The Promise. Label on album pledged proceeds would go to fight AIDS. (Photo: Rink)

check for \$735.08. The statement said that 5,800 of the albums had been sold. The album retailed for \$4.99 and wholesaled for \$2.25 each—so Megatone had grossed \$13,000, the financial statement said.

Minus expenses, net profit was \$735.08, the expense statement said—or a profit margin of 12 cents per album sold. Gay Men's Health Crisis never questioned the figures because "they appeared reasonable," said spokesman Chataway.

Two people close to the fund-raising project at Megatone told a different story. Their statements were corroborated by information from Megatone's own accounting. Many more albums were sold than have been reported to the charity, and the profit margin has been much higher, the sources and the accounting indicate.

### LISTED DONATION

Megatone, in fact, sold more than 15,000 copies of "Menergy Megamedley" as of the end of 1983. The album continued selling into 1984, although sales information for that period was not available to the *Bay Area Reporter*.

According to one of the sources, the company's cost per album was actually about 55 cents. So, on every album sold, the profit was about \$1.70. Thus

by the end of 1983, the company was likely to have earned more than \$26,000 on the album.

In fact, Megatone lists nearly \$20,000 in "donation" on its books for year-end 1983. The inside sources say that money was never donated—to Gay Men's Health Crisis or any other charity.

Gay Men's Health Crisis spokesman Chataway, at the request of the *Bay Area Reporter*, had a computer search of the group's records performed. It showed that the single \$735 check is Megatone's only contribution to GMHC. The search also looked for donations under Blecman's personal name and that of a second officer of the company, Michael Bailey, and found none.

The two sources said more profits may be involved. Both said that Blecman had told them, in separate conversations, that profits on the album were about \$35,000. Said one source, "Marty told me 'There must be at least \$35,000 I owe AIDS in royalties.'" The source said that on another occasion Blecman told him, "I hope they never catch me... I only made a token payment to AIDS."

Said the second source, "I think it's the ultimate insult to make this money off of Patrick after he's dead."

B. Jones



Australian Health Minister Dr. Neal Blewett. (Photo: Rink)

## Australian Health Minister On AIDS Fact-Finding Trip

San Francisco Public Health officials, including Gay health Liaison Pat Norman, met with the Australian minister of health last week. The cabinet minister, Dr. Neal Blewett, was on a trip to San Francisco and New York to learn about AIDS.

Australia has recently faced several controversies regarding AIDS, Gays and blood banks. Some Australian conservatives have called for a quarantine to keep AIDS from spreading.

Norman said health officials educated Blewett about San Francisco's approach to fighting the epidemic, including medical issues and community education. Norman said Blewett seemed sensitive to the political repercussions of the AIDS epidemic.

## New VD Computer Raises Security Concerns

**City Clinic Says Data Is Private But Worker Alleges Security Breach**

by Brian Jones

The city this week began an investigation into allegations that the City Clinic may be breaching confidentiality of its venereal disease patients. The probe follows the Jan. 2 installation of the first-ever computer system at the City Clinic.

The system was provided by the federal Centers for Disease Control (CDC), which also provided the program and the training personnel. The computer is to be used to maintain confidential case information including patients' names, personal data and medical case histories.

It has long been standard policy of the City Clinic that patient information is strictly confidential. The clinic promises its patients that personal information will not leave the City Clinic. This assurance has become especially important to Gay men as more AIDS cases are handled in the City Clinic.

Last week, however, a source in the City Clinic with direct knowledge of the computer system told the *Bay Area Reporter* that proper security procedures were apparently not being followed. The source said that case information was in fact being accessed by federal officials in Atlanta. The data was transmitted, the source said, by a telephone link to a federal computer in Atlanta.

Dr. Dean Echenberg, head of the City Clinic, denied know-

ledge of any such information exchange and said "I can't believe they would do that." Echenberg was in Atlanta early this week at the CDC for previously scheduled meetings. In his absence, he ordered an in-house review of security procedures.

Dr. David Wergegar, interim

director of health, denied any breach of confidentiality, in an interview with the *San Francisco Chronicle*. "There is a sharing of statistics, but the confidentiality of names and addresses is maintained," Wergegar told the *Chronicle*. He acknowledged that it is technically possible for the CDC to access such information, however.

Allegations of a breach in confidentiality prompted Supervisor John Molinari this week to request a city probe into security procedures at the clinic. In a Jan. 22 formal request to the mayor, Molinari asked for a review of the new computer system.

Molinari, keynote speaker at Tuesday night's Golden Gate Business Association banquet, said, "I have asked for an investigation... I hope it is not true, because if it is, it could intimidate people from going to the City Clinic who need help."



'I hope it is not true — if it is, it could intimidate people.'  
— John Molinari

(Photo: Rink)

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**DATELINE: THE WORLD**

**\$\$ Shortage, Poor Planning  
Kayo '86 Gay Winter Games**

DION B. SANDERS

Insufficient funding and disagreements on how to plan and promote the first Gay and Lesbian Winter Olympic Games, planned for Minnesota in February, 1986, has resulted in the cancellation of the Games.

Members of the organizing committee told *Equal Time* of Minneapolis that they had proposed to hold a grand extravaganza reminiscent of the 1980 Winter Olympics in Lake Placid, N.Y.—a showcase which would cost at least \$1.4 million and include Gay and Lesbian athletes participating in a wide range of winter sports, from figure skating to dog sled racing.

The committee, however, said that several fundraisers netted far less money than they had hoped and that several other fundraisers had to be cancelled.

The committee has closed its St. Paul office, has only two active members and is in debt—the amount of which was not disclosed.

Committee members acknowledged that there were also disagreements among themselves over how to plan and promote the various events, and that "we simply looked too far to see what was feasible," according to one committee member who requested anonymity.

Committee Co-Chair Robin Karras said that while it was "still possible" to hold the winter games in 1987, following the Gay Summer Games in San Francisco, "It's highly unlikely."

Federal Communications Commission has rejected a petition by the Philadelphia Lesbian and Gay Task Force to deny the license renewals of local radio stations WCAU-AM and WCAU-FM.

The task force filed the petition six months ago, charging the two CBS-owned stations with refusing to air its public service announcements, and a lack of Gay-related programming. The task force also accused WCAU-FM management of using its editorial airtime to "promote right-wing causes."

The FCC ruled that the task force failed to show proof that WCAU did not "reasonably meet the problems, needs and interest of its service area."

Moreover, under a 1983 decision deregulating the broadcasting industry, the FCC held that a licensee "is not required to program to meet all community programs, but may determine in good faith which community programs merit treatment by the station."

Task force petitions against three other local radio stations are still pending.

**\*\*\***

**Colnel Faces  
Court-Martial**

A veteran Air Force colonel with 29 years of service has been accused of having homosexual relations with a lieutenant and is facing court-martial.

The *Washington Blade* reports that the 51-year-old colonel, who was not identified, has been charged with "dishonorably and disgracefully displaying public affection with another male officer" and with "dishonorable and disgraceful activity involving the same male officer in private," according to major Portia McCracken, public affairs officer at Andrews Air Force Base, where the colonel and the lieutenant were stationed.

Lawyers familiar with military law say that the court-martial is unusual in its severity. The Air Force, by going this route, bypassed its usual practice of calling an administrative discharge hearing as a means of handling charges of homosexuality, the attorneys said. If convicted, the colonel could face a year in a military prison and dismissal from the Air Force, stripping him of all military benefits, including retirement.

**\*\*\***

**Radio Host:  
'Quarantine  
Gays!'**

A Philadelphia-area minister has been accused of making anti-Gay remarks on a radio show he hosts.

The Rev. Lester Kinsolving, whose programs are broadcast on WWDB-FM, was alleged to have said that Gays should be arrested and quarantined; that Gay bars and bookstores be closed; and that the public publicly protest against the Gay movement with demonstrations.

Rita Adessa, director of the Philadelphia Lesbian and Gay Task Force, told the *Philadelphia Gay News* that the task force received a complaint from a listener to Kinsolving's Dec. 1 broadcast.

Stan Major, program director of WWDB, acknowledged that Kinsolving had spoken about "AIDS in San Francisco," but said he could not verify the exact contents of Kinsolving's program.

Kinsolving himself told the *PGN* that while he did talk about the AIDS crisis, he insisted that his pro-quarantine comments were directed at "promiscuous homosexuals who run the risk of killing themselves."

He denied an allegation that he called for Gays to be excluded from the military, because "They're not allowed in the military to begin with."

**\*\*\***

**Gay Baptist  
Minister Ousted**

Members of the Calvary Baptist Church in Bel Air, Maryland have voted to revoke ordination of one of its ministers after learning that he is Gay.

The Rev. Brian Scott, director of the Gay and Lesbian Christian Fellowship, was stripped of his ordination by a 112-2 margin at the 500-member church's December congregational meeting.

Jack Stuetz, chairman of Calvary's board of deacons told *The Washington Blade* that "Ordination is a stamp of approval of a certain individual as a minister. We withdrew our stamp of approval from Brian Scott."

The church learned of Scott's homosexuality when a secretary discovered a letter which named

Scott as director of the Gay and Lesbian Christian Fellowship in a wastebasket and gave the letter to the church's pastor.

Pastor James Cole gave Scott two chances to "repent from and renounce his homosexuality" or resign his ordination. Scott twice refused to do either.

**\*\*\***

**Missing**

Can you help in locating this man? Constantine J. Ballos, Jr. (Dene) was last heard from on Feb. 28, 1982 (then 22 years old). He was enroute to Los Angeles but never arrived there. His vehicle was found abandoned on U.S. 395 at Mammoth, CA. There is strong evidence that he befriended someone on the way and met with foul play between Deming, NM and San Bernardino, CA on or near Interstate 10. Ballos is 6'2", weighs 185 lbs., has sandy brown hair, blue eyes, and a light complexion.

If you have any information about his present or past whereabouts, please call collect, anytime: Detective Raymond Snyder, Morris Township Police Dept., Morristown, NJ 07960, (201) 539-0777. ■

**\*\*\***

**FCC Rejects  
Gay Challenge  
Of Radio Station**

In a related development, the

**POLITICS AND POKER**

**Who Lost Houston?**

Wayne Friday

In a special election in Houston last Saturday voters easily defeated legislation that would protect Gays and Lesbians in that city from discrimination in municipal employment. The referendum election in Texas' "most liberal major city" was called after the city council passed a proposal in June of last year that would have amended city hiring policies to include "sexual orientation" to existing anti-bias city laws.

So, homophobia is alive and well in Houston. Indeed. But then so is apathy. In Saturday's special election, only 28 percent of Houston's registered voters turned out to vote. Roughly 240,000 voters cast ballots and the pro-Gay ordinance was badly beaten—by a ratio of about 82 to 18 percent.

Who is to blame for the setback? Surely, the Houston Chamber of Commerce, who joined with the Ku Klux Klan. The predominantly Black Concerned Pastors and Ministers of Houston (men of God, remember!) and other anti-Gay groups, including Houston City Councilman John Goodner, who led the anti-Gay effort, have to be given the major share of the credit for turning back civil rights in Houston.

But what about the Gays and Lesbians themselves who conveniently stayed home and didn't bother to vote? According to some Gay leaders in Houston, the population of Gays and Lesbians in that city number upwards of 225,000 in the city of 1.6 million people. Where the hell were these "concerned" Gays when the vote was taken Saturday?

One leading Gay Houston businessman (who owns no less than three Gay-supported businesses) said he thought the entire issue was "silly," and offered that he felt that the ordinance "shouldn't have been brought up in the first place" because he was "not aware personally" of any anti-Gay bias in his native Houston. Sounds all too familiar to some wealthy Gays I know here who are only too happy to profit from the Gay dollar but not at all interested in the fight for Gay rights.

And what about the Black clergy of Houston? Why is it that whenever Gays want their rights—the same rights the Black clergy members demand for their flock—they only too easily seem to look the other way.

Some of Houston's most prominent Black and Hispanic leaders, concerned their progress in affirmative action might be hindered, turned their backs on the Gay community and lined up with the Chamber of Commerce and their anti-Gay allies in defeating Houston's latest effort at human rights.

"We never got a good chance to eat our share of the pie, and now we are being asked to give crumbs to someone else," commented the Rev. F. N. Williams, one of Houston's best known Black pastors.

What ever happened to God's teachings when Gays want their rights? Ask Rev. Williams and his Christian Brothers—Christianity stops at the front steps of their churches. Where were Reverend Williams and his church-going pastor brothers when only two weeks ago hooded Klansmen marched through Houston to City Hall chanting "death to homosexuals"? Sitting

around their churches still worrying about their "share of the pie" no doubt.

The Houston Chamber of Commerce, happy for the hundreds of thousands of dollars spent by Gays in their city of cowboy-culture and oil-patch pride, was yet another culprit in the anti-Gay campaign that ended in a 4-to-1 defeat for human rights last Saturday. Arguments went so far as to proclaim that the dreaded disease AIDS would spread if the measure was approved, and Councilman Ben Reyes, the city's only Hispanic council member, served as treasurer of one of the anti-ordinance committees which placed newspaper ads warning that the pro-Gay law would "encourage more homosexuals to settle here, increasing the threat to your health," yet another badly disguised AIDS threat.

To her credit, Houston's pro-Gay Mayor Kathy Whitmore, who is up for reelection this year, campaigned hard for the pro-Gay ordinance, and after its crushing defeat last week, the mayor said she was "disappointed and somewhat surprised at the rather strong vote to overturn the Council's policy of nondiscrimination." Mayor Whitmore, popular with Houston Gays (those that turn out to vote at least), said this week that she would continue her policy of protecting Gays in Houston and promised that her administration would continue its non-discrimination policy toward Gays, despite the referendum's results.

**\*\*\***

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hoping for the chicken-circuit invitations that will allow him to pay off some campaign debts . . .

In San Francisco, the Grace-under-Pressure Award must surely go to Mayor Dianne for her composure when long-time political rival Quentin Kopp, squeezing the Super Bowl game publicity for all it's worth, suddenly grabbed a surprised mayor at her City Hall pre-game party and kissed Her Honor in front of God, television, and everybody. When asked later by reporters why he kissed Dianne, Quentin smirked, rolled his eyes, and with straight-face and all, cracked that he "always kissed people he likes." We will be keeping watch on Supe Kopp in the future to find out who he likes or otherwise . . . my spies tell me, incidentally, that Mayor Dianne arrived at the Big Game in her limo with husband Dick Blum, Willie Brown and Tony Bennett . . . and in case you don't think Her Honor is giving real thought to a race against Senator Cranston, take note of the announcement that the Mayor is planning a trip in March to the Middle East with stops in Israel, Egypt, Jordan and Saudi Arabia—the third mayoral trip abroad in five months . . . while Reagan partisans were busy celebrating at nine Inaugural Balls Monday evening, non-Republicans were holding an Alternative Inaugural Ball at Washington's Killmanjaro Restaurant with a crowd of 1,000 that included

**Now president Judy Goldsmith, George McGovern and Doonesbury creator Garry Trudeau . . .**

**\*\*\***

**Reports from Sacramento** have it that even with Governor Deukmejian looking as strong as he now does, Democratic Lt. Governor

Leo McCarthy and State Senator John Garamendi are said to be taking "serious" looks at a 1986 gubernatorial race; Attorney General John Van de Kamp, who had hoped to make the race, now appears ready to seek another term in his present job . . . I'm not sure that anyone really cares, but former TV news anchorwoman Christine

*(Continued on next page)*

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Wide Open Field. Mayor Feinstein (r.) with NFL Commissioner Peter Rozelle (c.) and unidentified fan (l). The Mayor's going out for the long bomb against Cranston. (Photo: Rink)

NOW president Judy Goldsmith, George McGovern and Doonesbury creator Garry Trudeau . . .

**\*\*\***

Reports from Sacramento have it that even with Governor Deukmejian looking as strong as he now does, Democratic Lt. Governor

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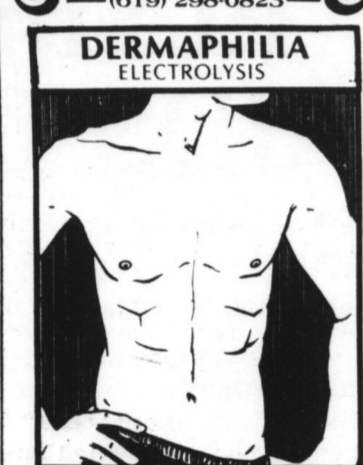
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*Screamers and Streamers. '49ers fans were really on a roll in the Castro on Sunday night. (Photo: R. Pruzan)*

## Dancing on the Rooftops As Castro St. Salutes '49ers

**There Was Plenty of Revelry, But No Violence  
As Gays Celebrate Super Bowl Victory**

by Allen White

Thousands of Gay men and Lesbians took to the streets in the Castro to celebrate San Francisco's victory in the Super Bowl. As Castro street quickly closed to traffic, it became the climax of a weekend of activity which covered the city.

The 49er fever surfaced Friday night at 18th & Castro as the Sisters of Perpetual Indulgence kicked off a pep rally. Dozens of small pom poms were distributed to a crowd drawn by the screaming of the Sisters and the television lights of several television stations. It was announced that contrary to any reports, Sister Boom Boom had not retired. Several booed while the majority cheered.

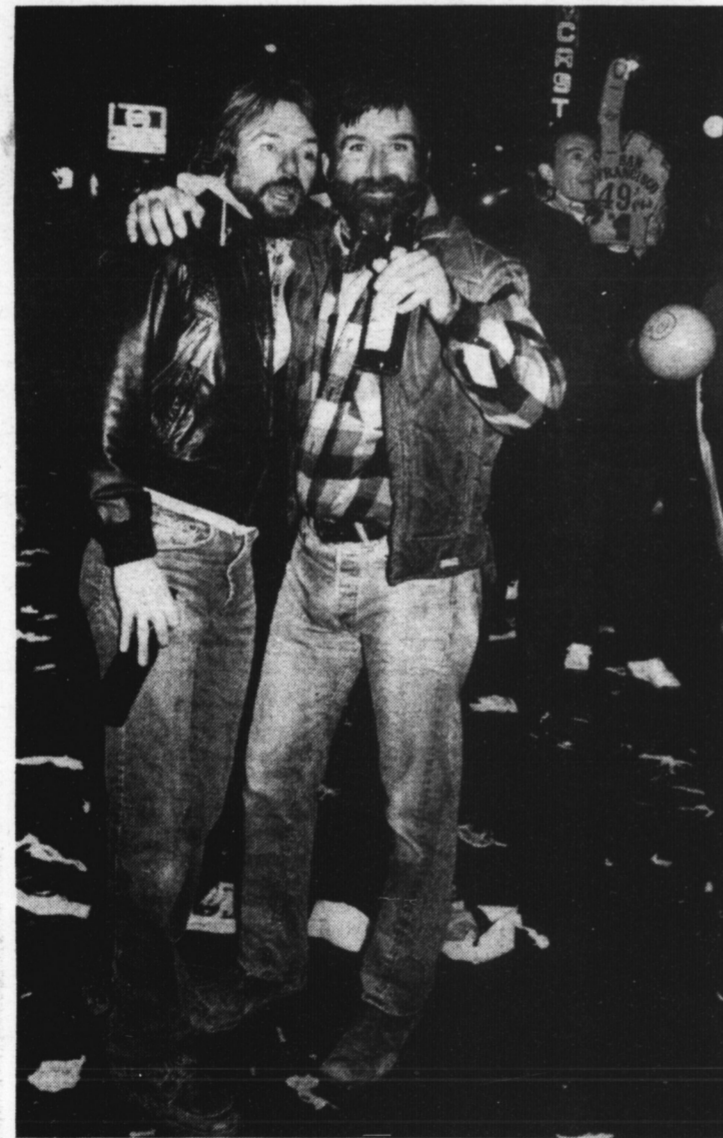
As Boom Boom appeared, he removed his nun's habit to reveal a heavy leather attire. Sister Boom Boom had gone buth—sort of. He delighted the crowd as he led it in cheering on the 49ers. He reveled in his ability to get the crowd to respond to his chants with an S&M addendum of "Yes, Sir!" to each yell.

Saturday night the heavy-weight Gay football fever took place under the dome of City Hall. Dozens of Gay men and Lesbians were in the crowd as Mayor Dianne Feinstein presented San Francisco's official Super Bowl welcome. The marble floor was covered with real grass and Gay political appointees, sports fans and latent "A" Gays mingled with a diverse group of straight macho football hero types.

The University of California band played on the steps as did the Stanford University band. Cal was on the bottom and Stanford was on the top.

Tony Bennett sang "I Left My Heart in San Francisco" (which was definitely straight). That fabulous hat, which is the skyline of San Francisco from Beach Blanket Babylon, was the headpiece for the woman who sang "San Francisco" (which is unquestionably Gay).

Sunday the bars started filling early. The Midnight Sun had a line almost to the corner of Castro at 12:30, two and a half hours before kickoff. Festus was full over an hour before game time with people eating from a lavish buffet. The bar was hosting the Coits of San Francisco, a social club with a



*Toast of the Town. The Niners had 'em rocking the Castro... but not throwing rocks in one of city's more sensible celebrations. (Photo: R. Pruzan)*

remarkable ability to pull together a crowd.

As the game began, the streets became deserted. Inside, the bars were jammed throughout the Castro. As Miami made the first score with a field goal, the bars became quiet. The hush was soon replaced by screaming as the 49ers began their scoring marathon.

The Village and Moby Dick near 18th and Hartford made

enough noise to be heard for at least two full city blocks. For sheer density of people, The Village tied with the Midnight Sun in the Castro.

The surprise bar action of Super Bowl Sunday was at Badlands. Three days earlier there had been installed a half dozen television sets. This was coupled with one of the best sound systems in the Castro. Add to

*(Continued on next page)*

## 49ers Fans Rock the Castro

*(Continued from previous page)*  
that the excellent disc jockey Tim Rivers, an enthusiastic crowd, excellent bartenders and it became the "sleeper" triumph of the day. Across the street at the Pendulum, the crowd got crazier and joyously rowdier as the afternoon progressed.

Up the street at the Castro Street Station, D.J. Loren Blakeslee kept up a steady stream of music to keep pace with the action on the tv screens. The bar chose to dispense with the broadcast sound and stick with music.

A few feet up the street The Bear was chaotic most of the afternoon. Every time the 49ers scored a touchdown the floor literally shook as those in the crowd stomped their feet and screamed themselves hoarse.

Across the street The Special was also jammed and patrons had the advantage of a giant television screen to catch the action.

At half time the Kokpit in the Tenderloin was getting a special kind of half time activity as Empress Char drew prizes and could have won a few as the classiest cheerleader drag queen in the Tenderloin. As the Air Force was staging World War III on the Stanford Field, two guys named Larry and Mac checked in from the Kokpit's sister bar, The Raven in Anchorage, Alaska.

South of Market there was a steady stream of people checking the action at the Eagle and

then moving over to Chaps. Febe's held its own with many of the bar's regular football fans. The Eagle had the majority of its crowd jammed into the main bar area near a giant system that projected a picture covering half the wall.

On Polk Street, the New Bell was jammed to its capacity for the game. Down the street the Giraffe had installed a new permanent television which was christened with the Super Bowl.

As the game ended, Castro Steet was quickly filled with people. Joe Montana was in control of the football field, and a guy named Tommy Rose took control of Castro. From a ledge above the Castro Cafe he and some friends moved a speaker system out above the crowd. With a makeshift spotlight Mr. Rose appeared in drag with the music of Judy Garland singing "San Francisco." The crowd screamed, yelled and went wild.

An electric trolley #8 bus got caught in the crowd. People scrambled to the roof and led the crowd in chants of "forty fuckin' niners." The visuals were supplied by rolls of toilet paper.

Rita Rocket took her fans from the Castro Street Station and ascended a trash can acknowledging the crowd like a reigning princess. As the crowd quickly kept changing its focus of attention, Tommy Rose was back on the upper ledge singing Judy Garland's "Over the Rainbow." The crowd slowly began ballroom dancing, possibly to

celebrate the Senior Prom they never had.

As quickly as the game ended the Community United Against Violence went into action. Wearing baseball hats with 49er colors, the CUAV monitors quickly took control. With the help of a small number of police, many of them Gay, barricades were set up closing Castro Street and keeping 18th Street open.

Careful planning made the evening safe and peaceful. While cars were being overturned in other parts of the city and vandals were breaking windows and looting stores, people were safe on Castro Street on Super Bowl Sunday.

The evening ended for several hundred people at Trocadero Transfer. Following the cheers of the audience to replays of the Super Bowl highlights, Jeanie Tracy and Sylvester took to the stage for a full show. Both artists sang to the piano accompaniment of Tip Wirrick.

The only damper of the day came from the Alcoholic Beverage Control Board. The same guys who said no beer sales at Stanford Stadium also clamped down on free drinks. It's against the law to give away drinks in California. In past years, it has been a tradition to give free drinks with every 49er score. This time around several bars got telephone calls warning them they could be in trouble. As a result there were scores of bars dropping all their prices to 49¢.



*Lively Fans give rousing cheer to yet another '49ers score. (Photo: R. Pruzan)*

### B.A.R. Names Assoc. Editor, Adds New News Writers

The Bay Area Reporter has added an editor and three contributors to its news staff. Ray O'Loughlin, 38, was named Associate Editor of the newspaper effective Jan. 6.

O'Loughlin will coordinate the Open Forum section. This Week calendar, and news announcements, and will write news articles for the paper. He is a former correspondent for The Advocate and was a reporter for The Sentinel, now Sentinel U.S.A., the San Francisco Gay bi-weekly.

Added to the staff of news contributors are Greg Douthwaite and Will Snyder. Douthwaite is a journalism graduate from the University of California-Berkeley who has published articles in the Daily Californian student newspaper. Snyder is a former Sentinel reporter who has also worked as a reporter

and editor on newspapers in his native southern Michigan.

In the East Bay, contributor Charles Lineberger replaces John Wetzel as correspondent for Greater Bay News. Another Greater Bay addition is Mary Shaw, who has covered peninsula news since last summer.

Dion Sanders, who contributed news articles for a year and a half, will now contribute a weekly column on national and international Gay news. Sanders last year was the winner of two Gay Press Association awards.

Brian Jones continues as News Editor, coordinating the news section and its contributing writers. Dianne Gregory continues as Entertainment Editor, coordinating Arts & Entertainment, Sports & Fitness and the B.A.R. Bazaar sections and writers.

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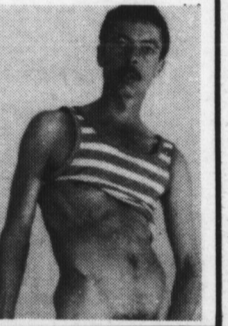
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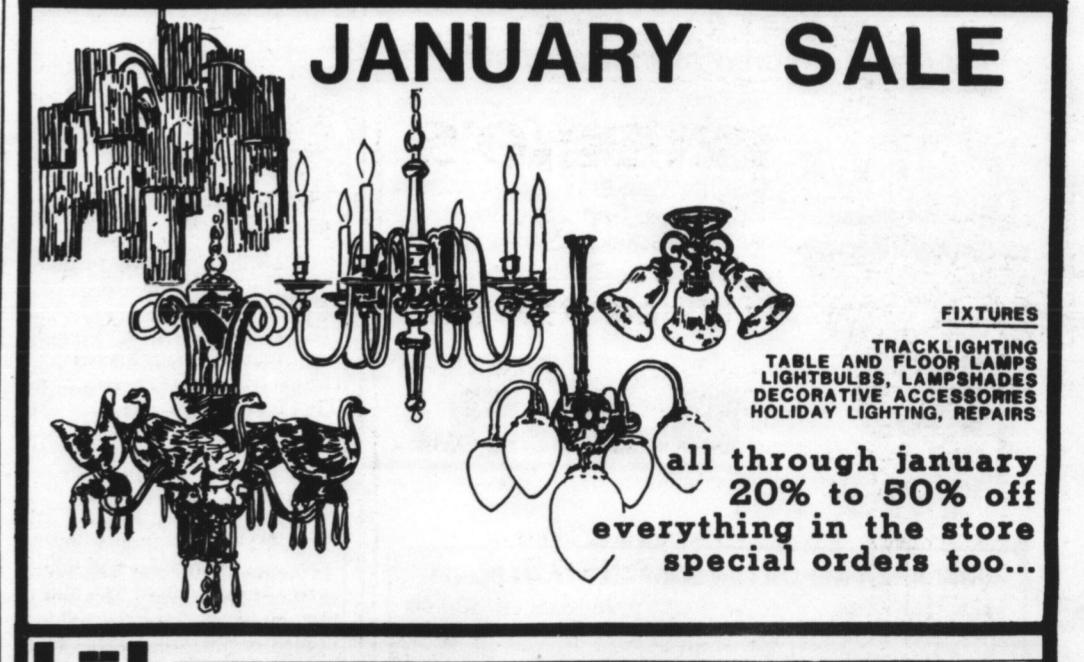
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# THIS WEEK

## FRIDAY 25

- **Lin' On Salvation Street:** stage performance, Theatre Rhinoceros Studio, 2926 16th St., S.F., 8:30 PM, \$7. This Southern gothic portrait of three generations of women by Terry Camron Garner opens the Studio's new season.
- **Grand Opera and Show Tunes:** music, Alamo Square Saloon, 600 Fillmore St., S.F., 6 PM to 1 AM, no cover. Performers from the San Francisco Opera and other local companies will be there. Opera character costume optional.
- **Bay Area Women in Music:** concert, Wolfgang's, 901 Columbus Ave., S.F., 8 PM to 2 AM, \$10 at all BASS outlets. BAWIM presents its 6th Annual Benefit featuring women performers in rock, jazz, funk and dance music. For information, call 474-4900.
- **2 Queens in Search of a Motif:** comedy, Valencia Rose, 766 Valencia St., S.F., 8:30 PM, \$5. Tom Ammiano and Doug Holsclaw in new hilarious comedy skits.
- **The Bobs:** music, Julia Morgan Theatre, 2640 College Ave., Berkeley, 8:30 PM, \$7 advance, \$8 door, available at BASS outlets. East Bay's New Wave acapella group returns to the Julia Morgan Theatre magically evoking the sound of a full band using only their voices and other body parts! Box office: 548-7234.
- **Un Ballo in Maschera:** opera, Gill Theater, University of San Francisco, 2130 Fulton St., S.F., 8 PM, \$6 to \$10 (\$4 to \$8 for students and seniors), tickets available at BASS outlets. Opera Nova presents a new production of the Verdi opera.
- **X-posed:** stage performance, People's Theatre Coalition, Fort Mason Bldg. B, S.F., 8 & 10:30 PM. Sex, sensitivity, female impersonation and songs such as "Clones in Love." For ticket information, call 776-8999.
- **Anna—the journey of a Swedish emigrant:** stage performance, San Francisco Repertory Theatre, 4147 19th St., S.F., 8 PM, \$12. A one-woman show by Viveca Lindfors. Information at 864-3305.
- **Ruth Jovell and Marga Gomez:** music and comedy, Artemis, 1199 Valencia St., S.F., 8 PM, \$4.
- **Lines A Dance Company:** New Performance Gallery, 3153 17th St., S.F., 8:30 PM, \$8 (\$6 students and seniors).
- **Two Prima Donnas in Need of Attention:** cabaret, 1177 Club, 1177 California St., S.F., 8:30 PM, \$8. Stephanie Rhoads-Bickham and Melissa Ann Kising perform. Reservations at 776-2100.
- **Tricameron:** stage performance, Gumption Theatre, 1563 Page St., S.F., 8:30 PM, \$7. A two-act battle of split personality and moral confrontation. For reservations, call 653-4733.
- **Lynda Bergren:** cabaret, Buckley's 131 Gough St., S.F., 9 PM.
- **Acupuncture Free Clinic:** for persons with AIDS and their Gay families, The Parsonage, 555A Castro St., S.F., by appointment. Call Mark Denzin, C.A., or Peter Betcher at 567-2315 for information.
- **Gas:** stage performance, Co-Lab Theater, 1805 Divisadero at Bush, S.F., 8 PM, \$6.50. Paul Coolbrith directs this production of Georg Kaiser's Expressionist play.
- **A Name You Never Got:** stage performance, Valencia Rose, 766 Valencia St., S.F., 7:30 PM, \$6.50. Ronda Slater's one-woman show continues.
- **Femprov:** comedy, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 6 to 8 PM, free.
- **Jacques Brel is Alive and Well and Living in Paris:** stage performance, Belrose Theatre, 1415 5th Ave., San Rafael, 8:30 PM, \$10. Starring Ruth Hastings. Call 864-6669 for reservations.
- **The Concubine at the Feast:** stage performance, Theatre Rhinoceros, 2926 16th St., S.F., 8:30 PM, \$9 and \$10. Rhino's second production of the season, by Paul August Cacciotti, directed by Kris Gannon.

## SATURDAY 26

- **2 Queens in Search of a Motif:** comedy (see Friday for details).
- **Girth & Mirth Club:** meeting of Gay chubbies and chubby-chasers. For location and other information, call 680-7612.
- **East Bay FrontRunners:** Inspiration Point—Tilden Park loop (3 to 8 miles) over rolling hills, 9:30 AM. Take Grissley Peak to Shasta or South Park and then to Wildcat Canyon Rd.; go to parking lot at the top of the hill. For information, call 526-7315 or 527-9167.
- **Different Spokes:** Park to Peaks loop ride, start at McLaren Lodge in Golden Gate Park (Stanyan & Fell) at 11 AM, bring warm clothes and helmets. Moderate hills, moderate pace with occasional stops, 15 miles. If raining, meet on Sunday, Jan. 27. Also: Decide and Ride from McLaren Lodge at 1 PM.
- **Slavyanka Men's Slavic Chorus:** music, Julia Morgan Theatre, 2640 College Ave., Berkeley, 8 PM,



Watch Tom Ammiano and Doug Holsclaw search for a motif this week at the Rose.

- **An Evening with Paul Krassner:** comedy, Valencia Rose, 766 Valencia St., S.F., 8:30 PM, \$5.
- **Tricameron:** stage performance (see Friday listing for details).
- **The Linda Tillery Band:** jazz, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 5 PM.
- **All Join Hands:** square dancing, 2140 Market, S.F., 5 to 7 PM. Dance with the Bay City Ramblers. Call 474-1917 for more information.
- **The Concubine at the Feast:** stage performance (see Friday listing for details).
- **Drop-in VD Clinic:** sponsored by the Gay Men's Health Collective, 2339 Durant Ave., Berkeley, 7 to 9 PM. Free and confidential. Testing and treatment for gonorrhea, syphilis, NGU, scabies, lice, etc., also counseling and referrals. Call 644-0425 for more information.
- **Concerned Republicans for Individual Rights:** meeting, The German Oak, 2257 Market St., S.F., cocktails at 6 PM, meeting at 7 PM.
- **Poetry reading:** Modern Times Bookstore, 968 Valencia St., S.F., 7:30 PM, \$3 to \$4, sliding scale. Hear Sabrina Hernandez, Tede Mathews and other poets in a benefit for the Victorio Mercado Brigade, the first Lesbian and Gay brigade to go to Nicaragua.
- **Gay Comedy Open Mike:** comedy, Valencia Rose, 766 Valencia St., S.F., 8:30 PM, \$3. Performer sign-up, 7:30 PM.
- **Tuffy Eldridge and Christa Hillhouse:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM.
- **Something Special:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 9 to 11 PM. Featuring Rita Lackey.

## MONDAY 28

- **Un Ballo in Maschera:** opera, 2 PM (see Friday for details).
- **Anna—the journey of a Swedish emigrant:** stage performance, 3 PM, \$8 (see Friday for details).
- **Different Spokes:** decide and ride, meet at 10 AM at McLaren Lodge, Golden Gate Park (Stanyan & Fell).
- **San Francisco FrontRunners:** Presidio Roller Coaster, 1 to 3 hilly miles, begins at 10 AM from the corner of Presidio and Pacific, S.F. Information at 221-7300 or 552-8786.
- **San Francisco Hiking Club:** day hike through Marin Headlands to Golden Gate Bridge, meet in front of the East Bay Terminal, Mission and First Sts., S.F., for 10:30 AM bus. Bring exact change for two sixty cent MUNI fares or Fast Pass. Cancelled in case of rain.
- **Gay and Lesbian Outreach to Elders (GLOE):** tea dance for Lesbians over 60 and their women friends, San Francisco Home Health Services, 225 30th St., S.F., 2 to 5 PM. Bring refreshments to share. For information call 626-7000.
- **Lilith:** script reading, Valencia Rose, 766 Valencia St., S.F., 7:30 PM, \$2. "mph", a new comedy by Jean Frome, takes place on the freeway and is an experiment with time and events.
- **X-posed:** stage performance, 8 PM (see Friday for details).
- **Lin' on Salvation Street:** stage performance (see Friday for details).
- **Robert Erickson:** cabaret, Buckley's, 131 Gough St., S.F., 8:30 PM.

## TUESDAY 29

- **Ed Fonseca:** cabaret, Buckley's 131 Gough St., S.F.
- **All Our Tomorrows:** script reading, The Playwright's Center, People's Theatre, Fort Mason Bldg. B, 7:30 PM, \$2. Our hero, Philip Reed, meets his match in Hybiscus Nuage, the legendary saleslady at I. Magnin.
- **The Homosexual Experience During the Holocaust:** lecture, Congregation Sha'ar Zahav, 220 Danvers, at Caselli, S.F., 8 PM, no admission.
- **National Gay Veterans Organization:** meeting, Rm. 219, Veterans Memorial Bldg., Van Ness & McAllister Sts., S.F., 7 PM. For more information, call 584-0770.
- **Bingo:** Pride Center, 890 Hayes St., S.F., 6, 7:15 PM. Cash prizes.
- **Tumbleweed:** music, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$6.
- **Playwriting Workshop:** winter session, 7:30 PM. Conducted by George Birmisa. Call 431-6254 for more information.

- **Beginning Square Dancing:** dance, 2140 Market, S.F., 8:15 PM. Learn with the Bay City Ramblers. Call 474-1917 for more information.
- **Lady Bianca:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM.
- **Artists 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.
- **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 30

- **Bay Area Lawyers for the Arts:** seminar, "Why Artists Need a Will," with Stephen Camber, Fort Mason Bldg. B, Room 300, 7 PM, \$7. For more information, call 775-7200.
- **Mikio and Joseph Taro:** cabaret, Buckley's, 131 Gough St., S.F.
- **Inuit Throat Singers and Drum Dancers:** music, New Performance Gallery, 3153 17th St., S.F., 8:30 PM. tickets at BASS and STBS. Traditions of Northern Canada's Inuit music culture are relayed.
- **Anna—the journey of a Swedish emigrant:** stage performance, The Church, Post & Mason Sts., S.F., 8 PM, \$16 and \$18. Scenery and special effects from the Ashland, Oregon Shakespearean Festival.
- **San Francisco Lesbian/Gay Chorus:** rehearsal, Kassman Piano, 425 Hayes St., S.F., 7:30 PM. For information call 566-6496.
- **The God of Ecstasy:** stage performance, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$7 (\$5 unemployed).
- **Nancy Shallman:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM.
- **The Concubine at the Feast:** stage performance, \$8 and \$9 (see Friday listing for details).
- **Artists Involved with Death and Survival:** stage performance (see Tuesday listing for details).

## THURSDAY 31

- **Anna—the journey of a Swedish emigrant:** stage performance, 8 PM, \$10 (see Friday for details).
- **X-posed:** stage performance, 8 PM (see Friday for details).
- **Inuit Throat Singers and Drum Dancers:** music (see Wednesday for details).
- **Jackie Taylor:** cabaret, Buckley's, 131 Gough St., S.F.
- **Two Prima Donnas in Need of Attention:** cabaret (see Friday listing for details).
- **Tricameron:** stage performance (see Friday listing for details).
- **The God of Ecstasy:** stage performance (see Wednesday listing for details).
- **All-Male Strip Show:** Renegade, 1548 Polk St., S.F., 10 PM, no cover.
- **Gas:** stage performance (see Friday listing for details).
- **Beginners Square Dance:** free introductory classes, YMCA, 220 Golden Gate, S.F., 7:15 PM. Call the Western Star Dancers at 864-6134 for more information.
- **Torch:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM.
- **The Concubine at the Feast:** stage performance, \$8 and \$9 (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.
- **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 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.

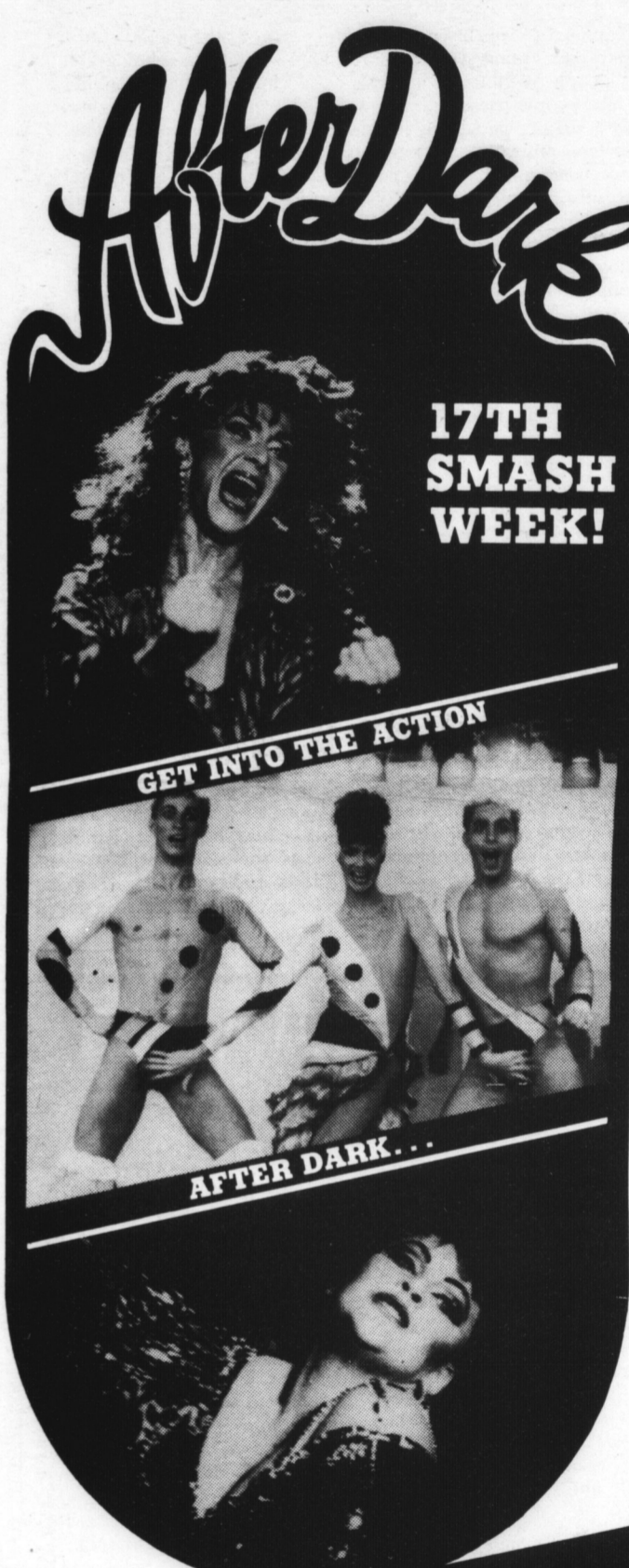
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# BAY AREA REPORTER ARTS & ENTERTAINMENT

## Diane Arbus

Pioneer of New Photojournalism  
Wanted to Photograph Everyone

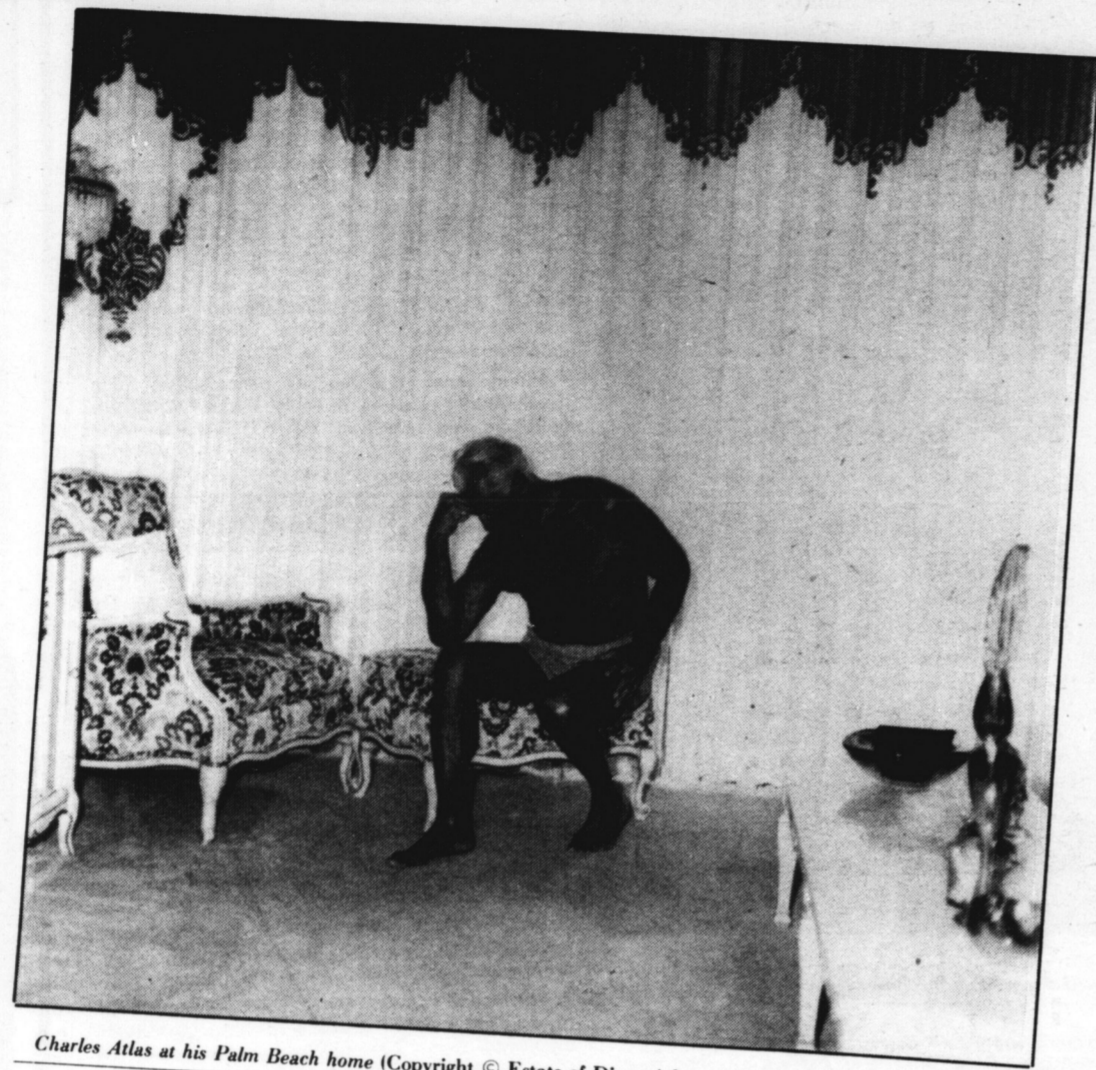
by Dianne Gregory

Diane Arbus was fascinated by the perverse, the alienated, the strange. For most of her short life she struggled to photograph "people without their masks," to capture what is behind the face people present to the world. To this end, Arbus spent many hours at places many people don't even wish to contemplate, much less confront—the morgue, flophouses, sewers, slaughterhouses, condemned hotels, a pet crematorium, a home for "mental retardates," a men's house of detention, New York's Welfare Island, the Manhattan Hospital for the Insane, and most of all Hubert's Freak Museum on 42nd Street in New York City—photographing dwarfs, pinheads, hunchbacks, paraplegics, harelips, bums, and bag ladies. There was Congo the Jungle Creeper, the Madman from Massachusetts, Bishop Ethel Predonzan of the Cathedral of the Creator, Omnipresence, Inc., Jack Dracula, the Marked Man, and Miss Storme de Larverie, a male impersonator with a show called "Twenty-five Men and a Girl."

"Diane was fascinated by weirdos," said the Amazing Randi, a protégé of Houdini whose claim to fame is going over Niagara Falls upside down in a straitjacket, and who was interviewed for a recent biography of Arbus by Patricia Bosworth. "Not just by their weirdness but by their commitment to weirdness. She photographed all the acts (at Hubert's Freak Museum) — the pinhead, the skeleton, the little people — and she seemed to capture the gothic fantasy — the supernatural qualities — and the phobias. She could weave a spell around people like Presto and Jack so they'd reveal themselves the way they were and the way they presented themselves to the world. It was a magic double thing she caught."

Freaks weren't Arbus' only subjects, and it certainly didn't start out that way. She and her husband Alan Arbus, best known to television viewers as the friendly neighborhood psychiatrist on M\*A\*S\*H, were well-known fashion photographers in the early 1960s with credits in *Harper's Bazaar* and *Esquire*. Arbus photographed Mae West, Gloria Vanderbilt's son, Ozzie and Harriet Nelson, Lillian and Dorothy Gish, Marcello Mastroiani, Jacqueline Susann, Coretta Scott King, H. L. Hunt, and Charles Atlas. Her paying assignments ranged from peace marches to art openings, or as she said, her beat was "funk and news."

"If only Hitler were alive, I'd photograph him," said Arbus, according to the Boswell bi-



Charles Atlas at his Palm Beach home (Copyright © Estate of Diane Arbus, 1969. All Rights Reserved)

ography. "He was the greatest loser of them all."

Arbus was born Diane Russek in 1923, into a New York department store family. Russek's Fifth Avenue, begun by Frank Russek who immigrated to the U.S. from Poland in 1880, enabled Diane to grow up on Central Park West in relative luxury. She married Alan Arbus at age 18 and reared two daughters, Doon and Amy. Amy is currently photographing

"Diane was fascinated by weirdos."

— the Amazing Randi

the punk scene for the *Village Voice*, and Doon is the executrix of her mother's estate. Diane's parents retired to Palm Beach in 1957, and Russek's folded in 1958. The once highly regarded Arbus photography studio closed in 1969 and in 1971, because she felt her "gorgeous mountain of a life had become a desert." Arbus committed suicide.

Those are the bare facts of a life which has touched many others. Both her photography subjects and the generation of photographers who succeeded her will never be the same because of Arbus' work. She was a pioneer in what is called the "new photojournalism." She would leave her children in the night to find the "nightbloomers" — photographing the derelicts, insomniacs, prostitutes, and transvestites that people New York City's streets in the wee hours. She photographed drag shows and nudist colonies, mud shows, circuses, and sideshows, Coney Island, and the New York Doll Hospital. Her goal in life was to photo-

graph everyone in the world.

"I was often frightened by her capacity to be enthralled, by her power to give herself over to something, to submit." Doon Arbus wrote in a 1972 article on her mother for *Ms.* magazine. "But it was the very thing that made her photographs possible."

Arbus' photographs give us a hint of her complex mind, especially those which succeed

year, taken in 1966 (Vintage Print/\$5,500). Frazier is lounging on her very elaborate bed smoking a cigarette and the expression on her face exposes her soul.

But I can't escape the feeling the photographs in the exhibit and the book don't represent Arbus' best or most important work. Of the thousands of prints Arbus made during her career, those published in magazines and newspapers have not only already seen the light of day, but are also the most sanitized. I wanted to see the work which hasn't been published — the perverse, the alienated, the strange. What we get is Jacqueline Susann and Gloria Vanderbilt's kid. ■

**Diane Arbus**  
Fraenkel Gallery  
Through Feb. 23; 981-2661

### Inside Entertainment

Keith White on the Lines dance company's latest  
..... page 22

Top Girls reviewed by Adele Prandini  
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Bernard Spunberg reviews Jeeves Takes Charge  
..... page 23

Steve Warren reviews Translations  
..... page 24

## TALES OF TESSI TURA

### Sing Out, Louise!

GEORGE HEYMONT

Baritone John Davies once told me he could not think of a single morning in the past ten years of his life when, within the first ten minutes of awakening, he had not said to himself: "I am a singer." Opera singers are, indeed, a strange lot. As working professionals, they carry their instruments around with them 24 hours a day—every day. And, although some performance dates may be contracted as far as four years in advance, singers never know how well they will be able to sound at any given moment until they embark on that bizarre process of clearing the throat and starting to vocalize. For some operatic talents, it takes years before the voice finally clicks into high gear. Although they must work hard in order to hustle a career and gain recognition during their late 20s and early 30s, it isn't until the late 30s and early 40s when the voice really matures and the big payoff looms into sight.

Most singers burn out and disappear from public view before reaching their goals. For the long distance runners of the operatic profession, however, an accumulation of personal joys,

achievements, sacrifices, and tragedies unite to temper the wisdom and emotional maturity which underlies their interpretive powers. These are the artists who grow and mature like the best of wines. Two of them were in rare form this fall—evidence that good things do indeed come to those who wait.

#### WHATEVER IT TAKES

As some of you may know, soprano Ruth Welting found God several years ago—an emotional experience which seems to have given her much greater confidence and satisfaction when performing. Alas, following her magnificent triumph as Olympia in the Metropolitan Opera's production of *Offenbach's Tales of Hoffman*, Welting is reported to have been warned from sources on high that the Met is an evil house which is run by immoral people. She has since declined to appear with that company.

Recently, in Chicago, an acquaintance went backstage to congratulate Welting on her brilliant performance in Mozart's *Abduction From the Seraglio* only to hear the soprano repeatedly invoke the

Holy Spirit as the cause of her artistic success. "Praise the Lord! Praise the Lord!" Welting insisted within the confines of her dressing room despite my friend's stubborn efforts to praise her singing instead. Frankly, my dear, I don't care whether it takes religion, self-hypnosis, someone screaming "In bocca al lupo" before an artist makes an entrance, or a pre-performance fuck to produce great singing. When the results are as spectacular as Welting's Constanze, I'm pretty grateful to have been present in the audience.

Mozart's *Abduction* has never been one of my favorite operas but, on this occasion, I was riveted to my seat by the glory of so much solid, stage-worthy singing. With a fearsome emotional commitment to our heroine's anguish, and a vocal strength that would not quit, the petite soprano from Memphis, Tennessee sang the pants off of Constanze's music. Take my word: You had to be there to believe it.

As Belmonte, Francisco Araiza was a dream—his sterling tenor voice sailing past the role's obstacles with crystal clarity and infinitely proud musicianship. Georgine Resick offered a spunky and well-sung Blonde. David Gordon's Pedrillo was a noteworthy addition to the proceedings. The rest of the evening belonged to German basso Kurt Moll, whose *Osin* may soon enter the Hall of Fame for operatic characterizations. Moll was deliciously joyful onstage in both the vocal and comedic departments. Bravo.



Vitellia (Renata Scott) stands triumphant before Sesto (Tatiana Troyanos) in the Met's new production of *La Clemenza Di Tito*.

bravissimo!

Ardis Krainik borrowed Jocelyn Herbert's sets from the Met for this occasion, and I must say they look much better on the stage of Chicago's Lyric Opera House. Something about the dimensions of that art nouveau theater coupled with the gilded warmth of the auditorium added immensely to the production's charm. Of course, John Dexter's able direction and Lee Schaenen's superb conducting didn't hurt one bit.

#### AGE BEFORE BEAUTY

When it was first announced that Renata Scott would sing

the fiendishly difficult role of Vitellia in the Met's new production of Mozart's *La Clemenza di Tito* many opera fans (myself included) treated themselves to a hearty laugh with plenty of malice aforethought. It's no secret that in recent years this soprano has produced less than dulcet tones and yet, despite one or two rip-roaring squawks which could turn anyone's whiskers to ash, the soprano's Vitellia proved to be a masterful study in dramatic singing.

You can rest assured that Madame Scott—who is an old (Continued on next page)

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—Judy Stone, S.F. Chronicle



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## FROM FIFTH POSITION

### The Latest From the King

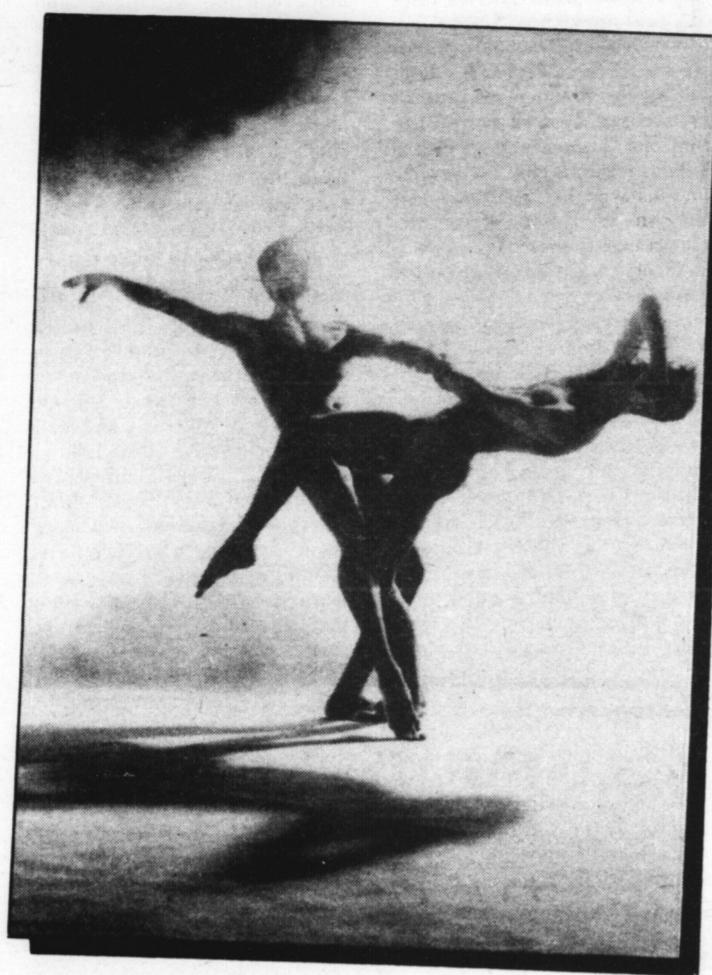
KEITH WHITE

Over the last three years a certain group of San Francisco dance buffs has been witnessing the growth of the most provocative young choreographer on the West Coast, the category-defying Alonzo King. His small dance company, Lines, is made up of a core group of dancers who have studied with him and danced his ballets for several years. They are supplemented by talented guest dancers who spend one or two seasons with Lines, trying out King's choreography. As audience members our experience can be as tentative as theirs, and from either side of the stage, these pieces are not for everybody.

King's new work, *IV Short Stories*, is the latest exploration into his post-modern idiom, a suggestive, exotic mode of movement that mixes so many choreographic traditions it finally resembles none of them. *IV Kinetic Studies* might have been a more accurate title for the new piece, since, if actual narratives are being presented, they are straight out of science fiction. I think one's enjoyment of King's modern works depends on one's ability to recall body sensations and to translate them into meaning, and this may indeed be a reasonable prerequisite to enjoyment of most theatrical dancing. Yet the things which occur in *Short Stories* are dream stuff, hallucinatory vignettes which are alternately disturbed, funny, lyrical, and partly plain show business.

The first movement, a long solo for Carmen Rozestraten to a lonely female song and whispering mixed male voices, is purposely introductory and slow. The dancer appears to listen to her wandering thoughts and respond kinetically. Rozestraten's long line and high extensions are always beautiful, but it is her concentration over the long expanse of the solo that is most impressive.

A second "story," a duet for Carleton Gillenwater and Andrew Birkhoff, begins with the two male dancers squared off like svelte sumo wrestlers, alternately attracted to and annoyed by one another. Their brief supported partnership never develops, as they break apart and



Lines dancer Carleton Gillenwater and Andrew Birkhoff in Alonzo King's *IV Short Stories*.

each gives a high-powered solo.

Three women enter the stage. Maria Balagot, the soloist among them, develops a violent shiver in her left leg which travels up her side until her entire body is vibrating. The shiver subsides, only to take possession of the other two women behind her. Over and over she loses control of her body, and the two women stand by in attendance. As the trio of women exit, another solo begins, also a study in loss of control. However, where Balagot was helpless against her body's violent shaking, Katherine Warner's solo has her attempting to express a more coherent body narrative, which is continually interrupted by zany physical outbursts—rather like two people caught in one body. Warner's solo is so complex and difficult, part of our fascination is technical; we marvel at the range of expression and her stalwart attempt to render it. Sharing the inspiration for such movement is the challenge we really face. The solos are abstract, but far too sug-

(Continued from previous page) pro at her craft—had the last laugh.

Scotto often uses her uncanny sense of stagecraft to gloss over the rougher edges of any performance. Working with Jean-Pierre Ponnelle, she used every trick in the book to accomplish that goal. There were indeed moments when her performance had little to do with Rome, little to do with Mozart, and little to do with even Ponnelle. As Vitellia, Scotto became a supremely confident bitch on wheels, milking her moments onstage for all they were worth. There aren't too many people left these days who can walk to center stage at the Met and, with a voice that is obviously in its declining years, proceed to peel the paint off the chandeliers and wipe up the stage floor. Scotto

G. Heymont

## STAGE

### Unfinished Product

by Adele Prandini

Last year writer Doris Lessing submitted a book to publishers under an assumed name. They turned it down. She was trying to prove a point, that an unknown writer, no matter how good the work, may never get published. The reverse of this is also true, that a well known writer can receive acclaim even though the work is not very good. No one ever said life was fair.

If someone other than Caryl Churchill had written *Top Girls* I doubt it would be produced or receive such enthusiastic notices. Currently running at the Eureka, Churchill's play has moments of humor, a few moments of dramatic tension, but these moments are spread over two and a half hours.

It appeared to me as though Churchill took two one-act plays and put them back to back to create one two-act play. Granted

both plays are about the same topic. That is: How women are forced to deny their basic humanity because they live under the cruel rules of patriarchy.

In the first act we witness a dinner party attended by five historical or legendary figures and hosted by a contemporary business woman. They discuss

"No one ever said life was fair."

travels, their men, and their children. We hear in this act the tortured voices of women persecuted by misogynist culture. It's a great device, though weakened by the fact that much of the time the women speak

### Jeeves Goes Bankrupt

by Bernard Spunberg

Piffle. *Jeeves Takes Charge*, adapted from the works of P.G. Wodehouse by Edward Duke for his solo performance, is currently in production at Marines Memorial. Wodehouse's comic novels about Jeeves, a valet—or "gentleman's gentleman"—and his playboy employer, Bertie Wooster, affectionately lampoon upper crust British society of the 1920s. Bertie's formidable aunts, fleeting love interests, drinking buddies, creaky old trustees, and other assorted wet blankets crowd the pages.

Frothy though they are, the novels sidestep idiom. Wodehouse's characters may lack depth, but they're drawn in just a few vivid strokes. With *Jeeves*' constant triumph of wits over the entire ruling class, the books convey the ironic injustice of the intelligent and resourceful condemned to take orders from the stupid and weak. Undeniably artificial, Wodehouse's plots click along merrily, the hairiest complications finding resolution only through the tactful intervention of Jeeves.

Edward Duke's adaptation reduces three plot possibilities, each of which could sustain an

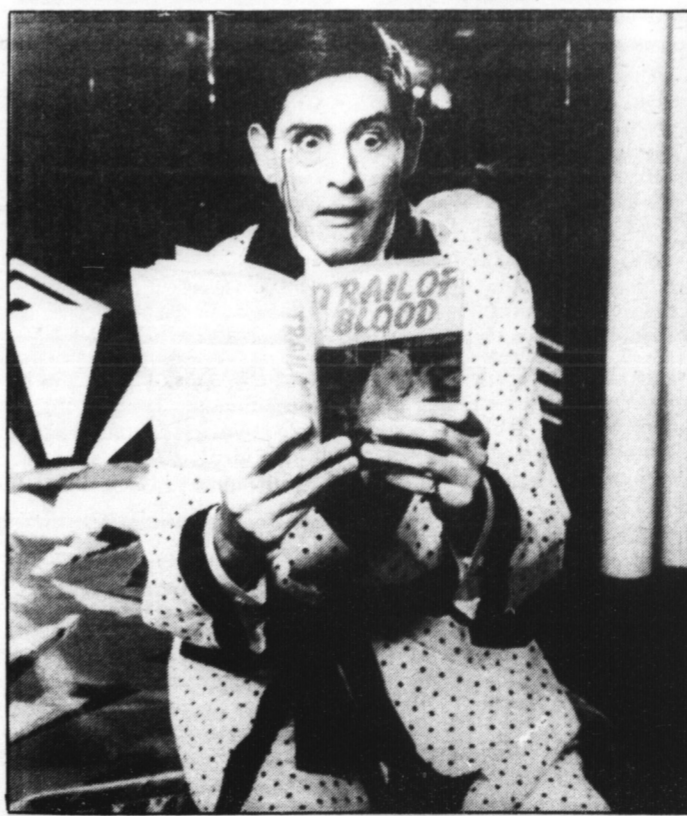
evening, to the size of anecdotes. Wodehouse's elegant convolutions are reduced to bare outlines.

Too often, Duke conveys characterization and humor through narration and stand-up comedy rather than dramatization. Duke does telegraph subsidiary characterizations efficiently, though not with any particularly original flair. Jeeves speaks in appropriately polite, firm tones, but he's present all too seldom.

Wodehouse's Bertie Wooster is silly, vain, and irresponsible. He is also kind-hearted and charming. Emphasizing Bertie's stupidity, Duke's characterization relies on pratfalls and a braying laugh that undercuts Bertie's humanity.

Plays incorporating many characters to be played by one actor can evoke humor, pathos, character—whole worlds of experience. *Jeeves Takes Charge* offers a witty Art Deco set by Carl Toms, some mildly amusing situations and one-liners, and that's all.

*Jeeves Takes Charge*  
Marines Memorial: 771-6900



Edward Duke as Bertie in *Jeeves Takes Charge*

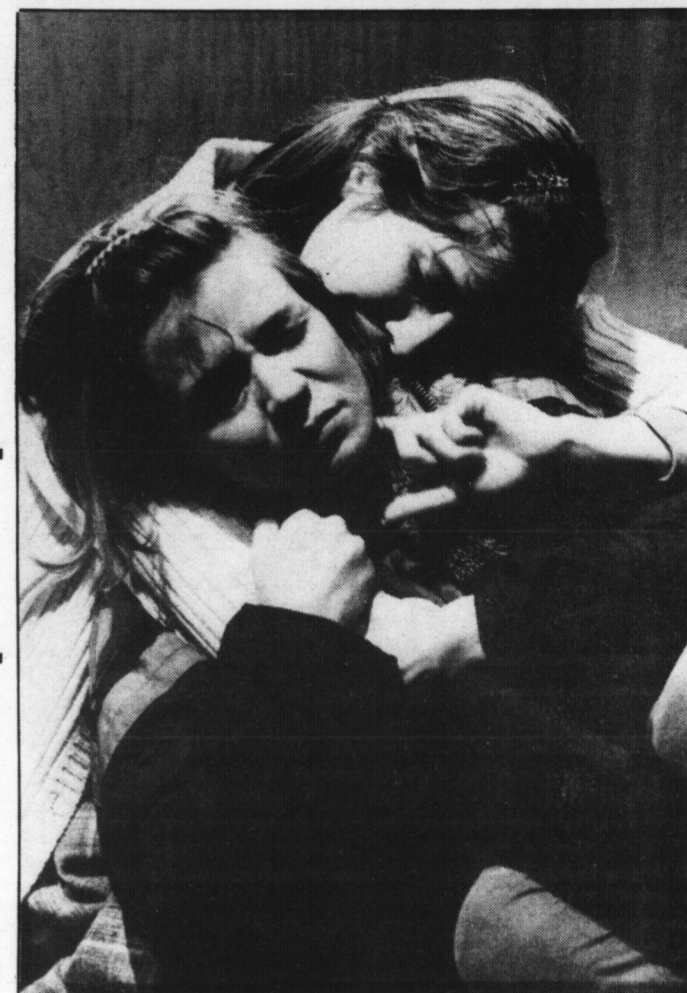
simultaneously at equal volume.

The play continues with the real life circumstances of Marlene the business woman, who has left an ailing mother, an alcoholic father, and a dutiful sister in search of a better life. Complicating matters is the child Marlene deserts and who the dutiful sister raises as her own, with a great deal of resentment. I might add, This situation provides a wonderful opportunity to explore the roles of women as imposed by society, but the opportunity is missed.

At the end of the play the two sisters "have it out," although things remain superficial. Tacked on to this discussion is an argument about class and Thatcher as Prime Minister. Is it better to have a female oppressor or a male one? By this time I didn't care.

Churchill has tried to cram too many dynamics into this play. The result is that nothing can be experienced at any depth. It's too bad because the issues raised are important ones, particularly now, when women are on the verge of being beaten back into the house.

Though the play feels like a first draft, many of the women deliver wonderful performances. Sigrid Wurschmidt is fantastic both as the child and the legendary Dull Gret, who led a crowd of women through hell in battle



Sigrid Wurschmidt (L.), and Nancy Carlin in *Top Girls*.

against the devils.

Another fine performance is presented by Abigail Van Allyn, who gives us a naive and witty Pope Joan.

In closing, I have to say Churchill is a wonderful writer, and in addition thank the Eureka for

presenting new works by women. What's important here is that we allow space for development and not always demand a perfect finished product. ■

*Top Girls*  
Through Feb. 24  
Eureka Theatre: 558-9898

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## How Sweet the Sounds

by Steve Warren

As long as I can remember I've been concerned about the artificial barriers people erect between themselves and others, forming groups and keeping outsiders out—by force if necessary.

Long before I knew which groups I would belong to in life, I was aware of the value of preserving our cultural differences, sharing them for mutual enrichment rather than letting them keep us apart or eliminating them to form a society of clones.

Bran Friel's beautiful play, *Translations*, makes just that point, dramatizing the situation in his native Ireland some 150 years ago when the English began "standardizing"—i.e., anglicizing—Ireland, changing the official language to English and drawing up new maps with place names changed from their original Gaelic.

An anecdote in the second act moved me to tears—silly,

romantic me. It's explained how a crossroads is named Tobair Vree because of a man who drowned 150 years before in a nearby well which has long since dried up. His story was inconsequential, and lives on only in the name of the intersection. At that moment an English soldier has the power to wipe out a man's memory with the stroke of the pen. The meaning of revisionism is brought home sharply.

Also in the second act is my other favorite scene, where an English soldier and an Irish girl who have fallen in love try to communicate, getting off on each other's voices although neither can understand a word. Both talk English for our benefit, but we always know what they're really speaking.

The first act merely sets up the situation and introduces the colorful characters of the town of Baile Beg, which is to become Ballybeg. The second act contains most of the meat of the play. In the third we learn

why the English have sent soldiers to do what seems like civilian work, as resistance is dealt with quickly and harshly. Then, rather than carry the tale on to an inevitably tragic conclusion, the play leaves that job to history and ends with a lovely coda in which three people extend their linguistic horizons in different directions.

As highly as I recommend *Translations*, the current A.C.T. production is equally outstanding. Despite the bad press the theater has received recently regarding its leadership and budget problems, shows like this justify its existence. When A.C.T. is at its best its work is unequalled anywhere in the U.S., and has a distinctive quality I think I could recognize were I led in blindfolded after a disorienting plane ride to an unknown destination.

With the minor complaint that the locals don't agree on the pronunciation of their town's name, every performance is excellent. I must single out Dakin Matthews as the schoolmaster, perhaps because I single him out every time I see him perform, but each member of the cast deserves at least a paragraph of praise, as does the technical staff.

Special kudos also to Jill Fine for a mostly silent performance as a young woman who was thought to be mute until a

J. Steven White as Dooly in ACT's *Translations*.

teacher took a special interest in training her to speak. Perhaps representing Ireland, she loses her new found voice when the English take over.

*Translations* will give you one more reason to be thankful

for living in such an international city as San Francisco, as well as another reason to be thankful for A.C.T. ■

**Translations**  
American Conservatory Theatre  
in repertory thru Mar. 13;  
673-6440

## Something He Ate

by Bernard Spunberg

Ka-boom. No, it's not a bomb, but it's close. It's *Gas*, a 1928 drama by German Expressionist Georg Kaiser. Currently produced by Group II Productions at the Co-Lab Theater, *Gas* brings to mind recent industrial disasters in Bhopal and Mexico City. The play depicts action in and around the factory where the gas on which civilization depends is manufactured.

*Gas* flows merrily until, despite a flawless formula, the whole shebang blows sky high. Everybody and everything fries to a crisp. You'd think this would be the end of the play, but it's not. Now begins the agonizing process of blame, reconstruction, and assumption of power by a new order. Engineers, supervisors, and workers argue everything exhaustively.

Exhaustion is precisely the feeling this production evokes. This version of *Gas* is adapted from a larger, two-part script that should have been cut even further. Ideas about greed, amorality, and expedience contrasted with humanistic idealism are repeated so often they lose

their meaning. The drama founders and finally drowns in a flood of words.

There are a few redeeming moments. Dressed in white factory uniforms and masks, the cast generates sympathetic identification with both casualties and survivors of the explosion. A brief pre-wedding scene has a fragile, bittersweet feeling. The final confrontation between the old order and the new would be exciting if the audience weren't so tired and numb from all that goes before.

Peter Leeming's nonstop electronic score is atmospheric—lots of scary beeps, rasps, and rumbles. David Holcomb's lighting makes the most of Ron Klein's minimal set. The cast works hard.

Director Paul Coolbrith expresses a vision too pale and indistinct to draw the disparate

part of his production into dramatic, meaningful unity. The factory itself is central to the play, but the feeble choreography and pantomime we see generate no sense of place or claustrophobia or impending doom or anything. Consistently sensible, believable line readings suggest competence among the actors, but none of them comes forth with a real characterization. Worst of all, *Gas* is just too damn long.

With the same amount of work and just a little rearrange-

"There are a few redeeming moments."

## Entries Sought

Entries are now being accepted for the 9th San Francisco International Lesbian and Gay Film Festival, to be held June 24-30. Held each year during San Francisco's Lesbian/Gay Freedom Celebration, the festival brings together the best in feature, documentary, and short films, and video works by and about Lesbians and Gay men. The festival is sponsored and produced by Frameline, a nonprofit media organization, to develop an audience for Lesbian and Gay cinema, and to promote a demand for quality pro-

ductions and wider exhibition of these productions both within and outside the Lesbian/Gay community.

Presented at the Castro and Roxie theaters in San Francisco and the Pacific Film Archives in Berkeley, the 1984 Festival included more than 80 works presented to audiences numbering more than 7,000.

Awards will be presented to outstanding works in several categories. The deadline for entries is April 15. Film formats accepted are 35mm, 16mm, and Super-8. For information on film entries and applications, contact Frameline/Film, P.O. Box 14792, San Francisco, CA

94114; or call 861-5245. For information and applications for video entries contact Frameline/Video, 182-B Castro St., San Francisco, CA 94114. ■

## Blond Adonis Sought

Theatre Rhinoceros is seeking a blond adonis (age 20-35) to play an archangel in its forthcoming production of James Carroll Pickett's *Earth Angel*.

Auditions will be held Saturday, Jan. 26, and Sun., Jan. 27. Please call 552-4100 for information and appointments. ■

## That's Dancing!

Mouthin' Hoofers Disease

I wouldn't discourage you from seeing *That's Dancing!* nor suggest you won't enjoy it thoroughly, but it's my duty as a professional party pooper to point out that the film isn't entirely flawless.

This compilation of dance numbers from the birth of the movie camera through MTV is burdened, for one thing, by too much narration. Much of it is in-

## A Love In Germany

Consequences of Condemned Love

In much of the U.S. today it can be as emotionally and physically dangerous to openly love another Gay person as it was to love a Pole, a Jew, or a homosexual in wartime Nazi Germany.

Realizing this makes *A Love In Germany*, a new film by Polish director Andrzej Wajda, all the more relevant and powerful, but not necessarily a better film.

What carries the film is Hanna Schygulla's devastating performance as a small-town shopkeeper who has an uncontrollable adulterous affair with a Polish prisoner of war who works for her next door neighbors. With her soldier-husband who she is not in love with off on war assignment, she brazenly, even stupidly consumes herself in a not particularly discreet affair with the laborer despite the fact that it's against the law. The Third Reich considers Poles an inferior race, and Germans who have sex with them are criminals.

But just why Schygulla has the affair and makes no effort to hide it or deny it is the mystery here. Just what is her motivation to flout the law and public opinion is never made clear. The women of the small town are all soon aware of the affair and zealous in their race to report it to the authorities. The men, most home on leave, surprisingly possess a live and let live attitude.

When a letter Schygulla has written to the prisoner (Piotr Lysak) makes its way to the Gestapo, she is quickly sentenced to work camp and he to the hangman's noose—but not before the Germans try to Germanify him against his will in an unintentionally funny sequence.

The atmosphere director Wajda has painted is a counterpointed, ominous one. The town is charmingly Bavarian, peaceful and picturesque as a postcard. Only the spectre of the Nazi power and control inculcated in the minds of every citizen but otherwise not seen, mars the landscape and the lovers' peace.

Based on a novel by Rolf Hochhuth, author of the controversial play *The Deputy*, *A Love In Germany* is a provocative film which captures the ruthlessness of propaganda and the ease with which it can sway people's minds and create an inhumane tyranny of the human spirit. Although not a complete success, it is as much an antiwar film as it is an impassioned romantic one. ■ (Check listings) M. Lasky

teresting and will provide you with trivia questions for days, but much is also superfluous and shows a disregard bordering on contempt for the audio portion of the films excerpted.

My other complaint is with the pomposity of presenting each number as if it were the Second Coming. To avoid duplicating scenes used in *That's Entertainment I & II*, producers David Niven, Jr. and Jack Haley, Jr. sometimes use their third choices from the more popular musicals. The narrators introduce these arbitrary selections (e.g., "Moses" from *Singin' in the Rain*) as if they were definitive. A "lost" outtake from *The Wizard of Oz* is certainly worth seeing, but the clumsy special effects make obvious why it was cut.

*That's Dancing!* gets off on the wrong foot with Gene Kelly going on and on about how "man" has danced since the dawn of time, with no mention of what woman was doing in the meantime.

The rest of the news is all good enough to make you forgive, if not ignore, the flaws. Rather than being confined to MGM's archives this time, they've pulled from all the major studios, including Busby Berkeley's Warner Bros. spectaculars and Fred



*Hoary Chestnuts*—*That's Dancing!* is full of them. This rooftop number from Bob Fosse's *Sweet Charity* features Paula Kelly, Shirley MacLaine, and Chita Rivera trying to rise above their sleazy lifestyle.

and Ginger's RKO duets.

The opening montage, the only segment with repeats from the *That's Entertainment*s, probably includes every dance

number you remember on screen. The next 100 minutes will give you dozens to add to your list, ranging from ballet to breakdance. Take off your dan-

cing shoes and sit this one out—you'll love every minute of it. ■

(Galaxy, Empire, Serramonte) S. Warren

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# BAY AREA REPORTER B.A.R. BAZAAR

## MR. MARCUS



### What Battered Dolphin Lays on Yon Battlefield?

Last week was filled with celebrations all over town in both the Gay and the straight communities. Most unifying, of course, was the 49ers' brilliant victory over the Miami Dolphins. Along with the SF GDI's celebrating its 11th anniversary, Steve Iacovino celebrating his "close to 40th" birthday, and the SF AIDS Fund celebrating its new chairman George Burgess, the whole town was in an uproar. Quite a few dudes went to the City of Stanford Football Clinic Saturday afternoon (LOL's and LOLQ's) to learn all about professional football and how to understand the game so they wouldn't appear so naive at the numerous

49er parties all over town. Warren Cave and his Jerry converted their living room into a mini football field, complete with bleachers and a giant TV screen with half-time cheerleaders and a show to boot. The SF-Eagle was absolute madness when what seemed like THOUSANDS jammed the place to watch the game. All over town bars accommodated their frantic customers with schnapps specials at each touchdown and the heated Dolphins came under so much attack, I was flabbergasted at the venom in everyone's jaws. Two little ribbon clerks from Miami started to enter the Eagle with their cute little Dolphin caps and T-Shirts,

and when they parted the curtains and saw the sea of red 49ers t-shirts and caps, they made a hasty retreat and removed their Dolphin Drag. It was estimated that some 140 gallons of Schnapps were dispensed in the Gay bars in town during and after the game. The sea of scarlet and gold roamed all over town with firecrackers popping, horns honking, and hoarse throats emitting the inevitable, "We're Number One!"

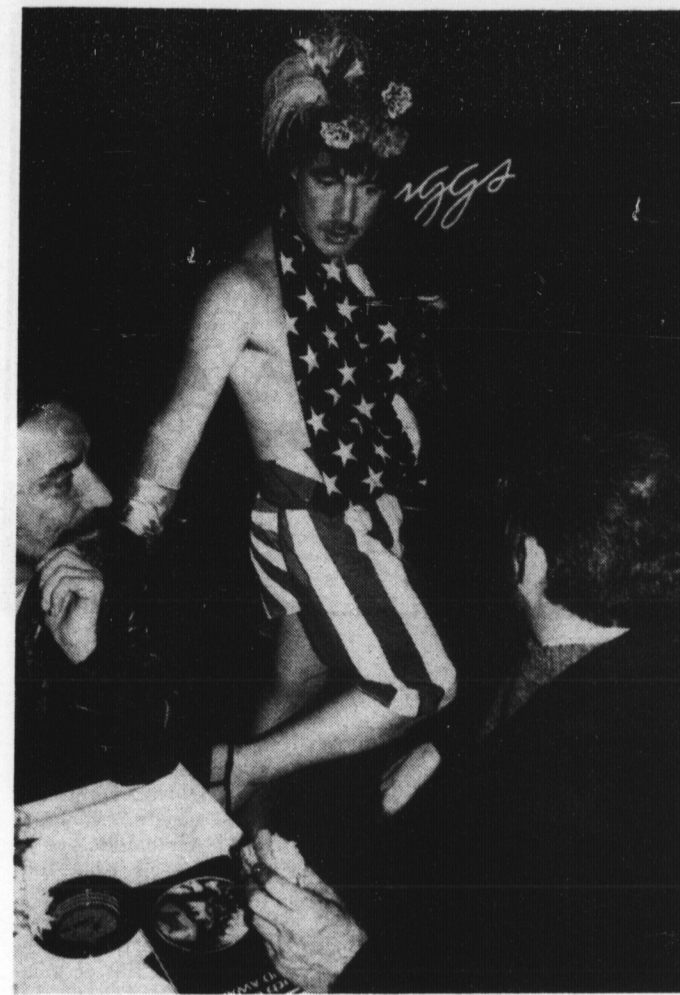
Earlier in the week (last Thursday), the Arena kicked off its 1986 Calendar with the Bare Chest contest, and Richard Oliver walked off with the Mr. January title in the planned color calendar. *Russ Carl* (size 14 shoe) came in a close second, and the race is on. The next Bare Chest Contest to name Mr. February '86 will be next Thursday, Jan. 31, with a chance for the winner to win \$100 in cash and the 1st runner-up, \$50. In July when the contests end, one of the lucky 12 will be named Mr. Arena Calendar 1986 and win \$1,000 in cash. Hope to see you all at the next contest. The nominations are due in tomorrow (Jan. 25) for the Motorcycle Awards, which will take place Feb. 16 so stay tuned to the *Bay Area Reporter* for the nominees list and photos of biker and buddy rider nominees. The 15 Association is garnering plaudits all over town for its flashy new Newsletter (with the artistry of LES) and their *Fetish Night* is set for this Sat., Jan. 26. Even if you're not into S&M, the contents and the art of the 15 Association Newsletter is worth the effort—HOT! Also this weekend, the *Great American Motorcycle Show* takes place at the Cow Palace, featuring Wheelie King Doug Domokos. The 26-year-old will demonstrate his performance at Talladega, Ala., where he rode 145 miles non-stop on his rear wheel alone! Doug will appear



Kathleen Connell, who will co-emcee at the Cable Car Awards Feb. 2 with Marcus. (Photo: Marcus)

him. This time, Randy fell off a ladder and broke a knee cap and is out of work and out of money. Hope you'll all join in to help out this worthy gentleman who had to drop out of the Men Behind Bars show because of the accident. That same night, CHAPS kicks off its Poster Man of the Month contest. Each month, a contest will be held and feature the winner on a Chaps poster; after all 12 are selected for each month, they will compete for Poster Man of the Year with more \$\$\$ for the winner and to appear on Chaps posters. I don't know what qualifications the judges will be looking for, except that maybe you better be HOT if you plan to enter. You read it

(Continued on next page)



Konstantin Berlandt at the David Awards. (Photo: R. Pruzan)

(Continued from previous page)

here first. If you're a Gay veteran (honorably discharged or otherwise) you'll be glad to know that the Nat'l. Gay Vets, Bay Area Chapter, will meet at the Veterans Memorial Bldg. (Van Ness & McAllister) on Tues., 29 Jan. at 7 p.m., Room 219. A big hoopla will ensue, so join up with a national voice for equal rights. If that's not enough for you, you can always go to the 1808 Club for J/O nights which are proving to be QUITE Juicy, if you know what I mean. It's the only game in town these days they tell me, right Jimmy Miller?

#### CHAT OUT OF THE BAG

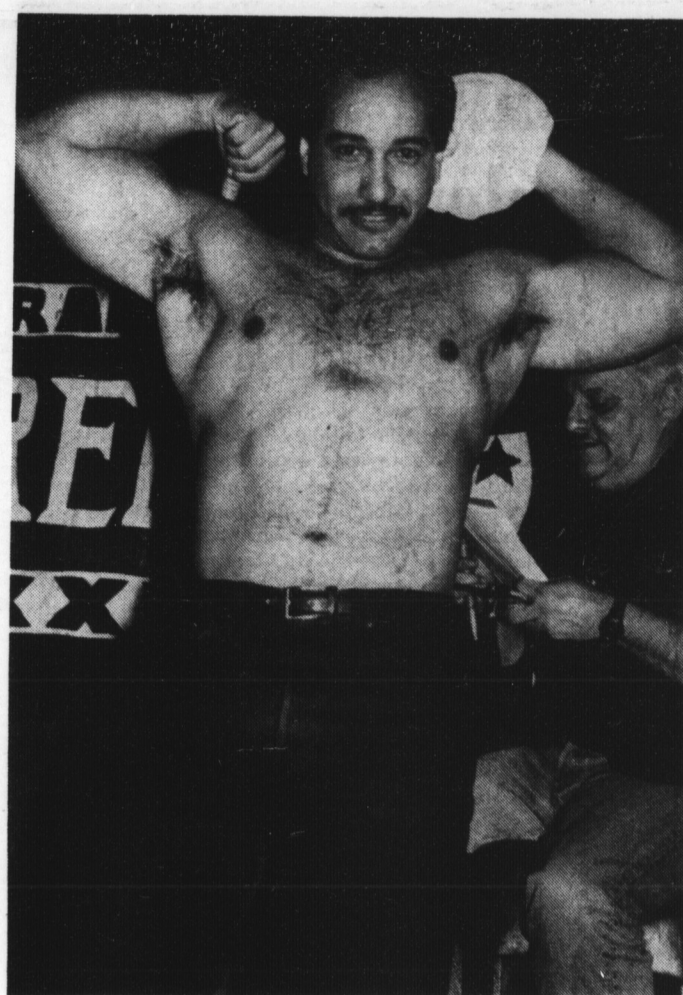
Last week, the *Chron* trumpeted this headline: "GOP May be Losing Image as Party of the Rich" and later on it was learned that the Concerned Republicans for Individual Rights (CRIIR) bought \$15 tickets to the Cable Car Awards while the Harvey Milk Demo Club bought \$20 tickets! ... Yes, you're eyesight is NOT failing you. That was Wilkes Bash-

ford in the patio of the SF-Eagle last Saturday night, and dressed quite appropriately for the cool, crisp weather: a floor length Vicuna coat, no less! ... And to all your eager inquiries, yes, that IS Richard Kohart leering with these lenses, out at Land's End—you have to be wary of those 200mm telephoto lenses, my dears ... Interesting to note that for all the 49er Hoopla in all the bars during the past season, ONLY the STUD Bar on Folsom was gracious enough to issue a commemorative button heralding "CREAM MIAMI!" ... If you think life in a leather store is dull, think again, to wit: Two weeks ago an irate customer fled the premises in a real heat after "someone" threw a leather body harness at him thusly also letting \$40,000 worth of business fly out the window as well; next week, same store, an employee spotted an indigent person trying to steal a customer's car in broad daylight; much running; much scuffling; much frantic phoning and much haste to get the cuffs on him. The culprit was led away heading for a "Grand Theft Auto" charge at Hdqtrs ... And

it was at the United Cerebral Palsy Telethon two weeks ago that one irate caller kept calling in to the KGO Studio phone volunteers all day asking why they weren't having a Telethon for AIDS! ... Charles Durham, former member and former President of the Barbary Coasters M/C, has re-instated himself in the club, and the word spread like wildfire that he may be heading for the Emperorship of SF!!! ... Ed Gabet of the BRIG was heard to exclaim last week: "I'm looking for a man with 20-inch arms!"—I don't know why, when he's got a roommate with a 20-inch waist who just LOVES to cuddle! ... Fruit Punch Radio personality Jon Sugar is not amused that his new disc, "Gay Type Thing" was not released by Fusion Records, but now that Johnny Hedges is getting involved, you may YET hear it on the air waves ... In an effort to smooth feathers and resolve conflicts, be advised that Red Bentzinger of Mister S Leathers is the Wholesale Manager and Chris Upson is the big honcho Manager of the Store ...

This somewhat hunky dude sidled up to the crowded Eagle bar last Sunday during the 49er hoopla and the protrusion from his loins against the back of an unsuspecting Queen caused said Queen to screech: "Get that 12-inch thing out of my back!" At this juncture, David "Stella" Stoll (Mr. CMC!) sniffed: "He may have 12 inches, but did you see the face that was protecting it?"—loud guffaws all along the rail ... The biggest brohaha last week was the Eviction of the Royal Jewels from its supposed-to-be-31-days exhibit on the walls of the Atlas Bank. It seems as though the Wall Street Journal video section was doing a story on Atlas and the new manager, Jim Bowersox, made his first "crucial management decision" by asking Jose, Widow Norton, to remove everything by last Friday. The show wasn't even on display for five days! Apparently Mr. Bowersox is still in the "closet"—here he is the manager of the nation's first Gay bank and he's afraid to let the Royalty display its paraphernalia! Too much! By the way, Mr. Bowersox, when are you going to announce the winner of the "Name the Money Machine" contest you so heavily advertised last Summer? We're waiting, waiting, waiting...

\*\*\* A sporting handful of San



Rog Thorton (Mr. Midwest Drummer '84) was the winner of last week's Bare Chest contest at the Arena. (Photo: R. Pruzan)

Franciscans were on hand in the nation's capital last weekend for the Mr. Mid-Atlantic Mr. Leather Contest held in that city after a weekend-long celebration (not the Inauguration). In the end, hunky Jeff Vertiz of Wash., D.C. was named Mr. Mid-Atlantic Leather. He stands nearly 6 ft. tall, weighs 133 lbs. (all in the RIGHT places) and will represent that city in Chicago (the ONLY leather contest) in May. I'll bring you ALL the details and pictures in the next issue of the *Bay Area Reporter*.

\*\*\* Until next week then, remember: The only thing people are interested in is people. See you 'round the campus. Don't forget the 11th Edition of the Bartenders' Bash at Trocadero on Tues., Feb. 5 from 9 p.m. 'til Dawn!

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It was a very Gay crowd of '49er fans who gathered on Castro Street after the home team beat the Miami Dolphins to win the Super Bowl Sunday. (Photo: Rink)



Bobby Pace (r.) receives the David Society's Bartender of the Year award from Char and Diamond John. (Photo: Rink)

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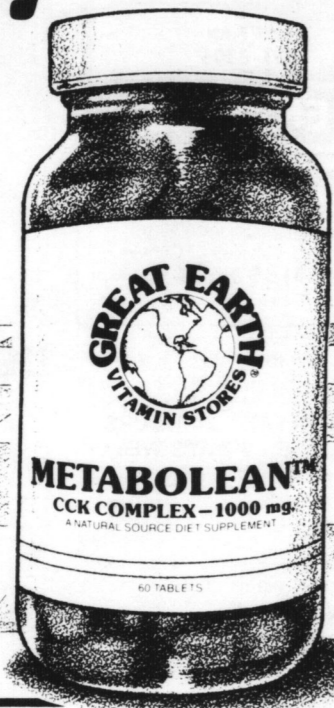








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# BAY AREA REPORTER

VOL. XV NO. 5 JANUARY 31, 1985

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Murder Eyewitness Andy Woodward, who was with John O'Connell the night of the attack, testified. (Photo: Rink)

## Early Report Exaggerated Gays' Exposure to AIDS

**New Study Says 37% of S.F. Gay Men  
Have Been Exposed—'Hopeful News'**

by Brian Jones

Exposure of San Francisco Gay men to the AIDS virus is less prevalent than previously reported. This is the preliminary finding of a \$3 million federal study, *The Natural History of AIDS in San Francisco*. Based on results so far, the study indicates that 37 percent of local Gay men have been exposed.

Previous studies put the local exposure rate at 65 percent. But those studies were criticized because its subjects were specially recruited from among groups who had contracted hepatitis or venereal disease.

The current study, which will eventually include 1,200 men, is the first-ever "population-based, random sample" survey. Researchers identified San Francisco neighborhoods with high numbers of AIDS cases, then canvassed by telephone. In that manner, they randomly recruited volunteers—including some straight men—to take part.

Of 169 Gay men examined so

**'We hope this knowledge will inspire additional public education and encourage Gay men to reduce their number of sex partners and take other measures to limit exposure.'**

far, 62 had the antibody to "AIDS-Related Virus" (ARV) in their blood. Presence of the antibody indicates past exposure to the AIDS virus. Its meaning beyond that—whether, for ex-

(Continued on page 2)

## Witnesses Describe O'Connell Murder

**4 Vallejo Men 'Laughed' After  
Polk Gulch Attack, Says Friend**

by Ray O'Loughlin

The prosecution presented its case this week against four Vallejo men charged in the death of John O'Connell. In a preliminary hearing before Municipal Court Judge Alex Saldamando, witnesses identified Tim White, 22, Douglas Barr, David Rogers and Donny Clanton, all 19, as taking part in a spree of violence which resulted in three men being assaulted in addition to O'Connell. Charges against the fifth man, Roland "Jay" Reyes were dropped.

One witness, a young woman who accompanied the group, testified that two of the men—Clanton and Rogers—carried weapons. Kathy Kilgore, 18, also said that Clanton later told her that O'Connell and a friend were attacked "because they were Gay." She testified that the Vallejo men believed they had killed O'Connell but were "talking and joking about it." They remain in jail on \$1 million bail each.

On the evening of July 29, 1984, John O'Connell and Andrew Woodward were assaulted by a group of young men on California Street near Polk. In the brief scuffle, O'Connell fell backward, slamming his head onto the curbstone. Four days later, he died of injuries to the brain. Woodward escaped without serious injuries. That same evening, two other men reported being assaulted by the same group.

Woodward testified that he met O'Connell at a Polk Street bar where they had a beer. The

**'They were laughing and joking and they said they thought they'd killed him but they weren't sure.'**

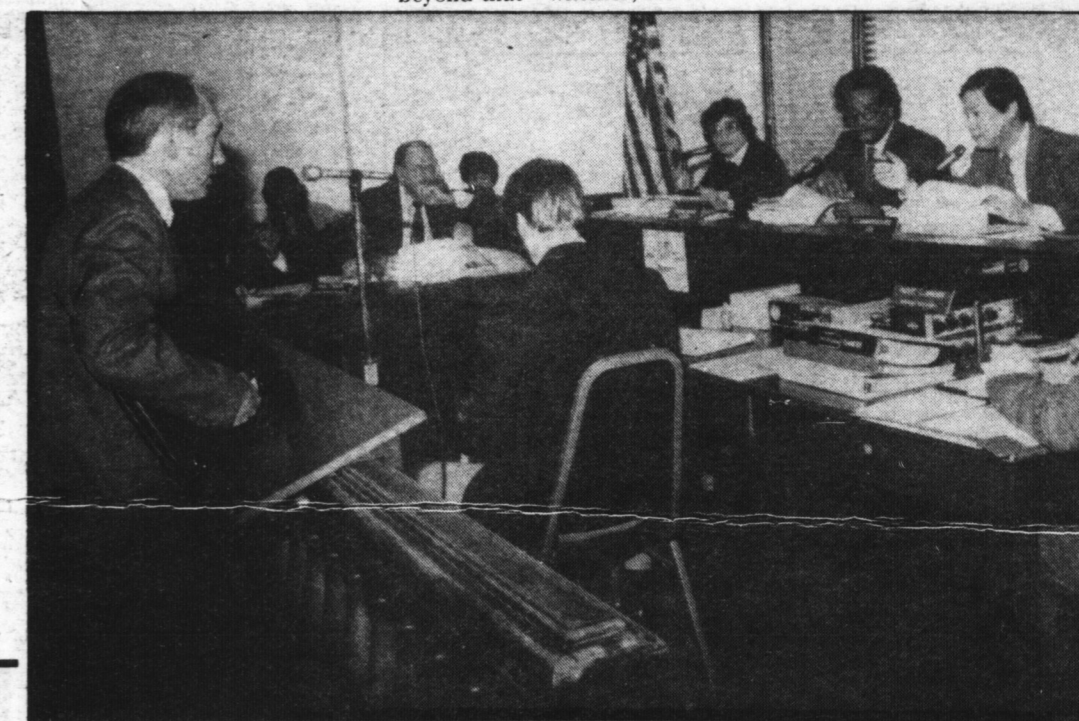
—Witness Kathy Kilgore

two had known each other for about two years. Leaving the bar, they walked up Polk Street and around the corner to California Street, where a group of men surrounded them, yelling "motherfucking faggot queers," and, as Woodward told the court, "started beating on us with kicks and punches."

Woodward pointed out the four men in the courtroom as his attackers. When asked by District Attorney Bill Fazio for his reaction, Woodward described himself as "horrified" to be facing his attackers again.

Woodward also stated that although he had his arms over

(Continued on next page)



Seeks Delay in Plan. Gay rights attorney John Wahl (l.) argues for a full hearing into sex spies plan — as Civil Service Commission listens. (Photo: Rink)

## Gays Block City's Attempt To Quietly Hire Sex Spies

**Attempt to Rush Proposal Past Civil  
Service Board Fails; Delay Is Okayed**

by George Mendenhall

The city's Civil Service Commission has scheduled a public hearing Feb. 11 on a request for privately contracted detectives to spy on sex in court-designated Gay businesses. A request from the Public Health Department that the commission act immediately to permit it to hire Hal Lipset investigators was rejected. Commission President Howard Glyod permitted an open discussion from the audience on the issue at its Jan. 28 meeting.

(Continued on page 11)