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# BAY AREA REPORTER

VOL. XV NO. 14 APRIL 4, 1985 1528 15TH STREET, SAN FRANCISCO, CA 94103 TELEPHONE: 415/861-5019

## IN THIS ISSUE



Easter Bunny Danny Williams wants to see your basket. (Photo: Rink)

**JURY DEADLOCKS** in case of hustler accused of killing a Gay man. Despite confession—and 39 stab wounds—the accused now faces only 2 to 4 years for the killing. **Page 3.**

**WAR ON AIDS** is urged by a weekend conference which drew a packed crowd. Mobilization Against AIDS organizes to plot strategy for more federal AIDS money. **Page 4.**

**SUPES OKAY PLAN** for Gay man to build on his three lots on Twin Peaks. In so doing, "irregular" conduct on part of City Attorney comes to light in the case. **Page 11.**

**COURT VICTORIES** for Gays in past few weeks have come forth from a humble office in the Castro. Mike Hippler drops in to talk to folks at National Gay Rights Advocates. **Page 16.**

## Ad Firm Balks at 'Gay' — In the Castro

Direct Mail Firm Was Worried About Offending the Natives

by Will Snyder

An ex-journalist turned Gay businessman recently had a writer's nightmare—tight editing—and it turned into an uncomfortable situation. Some fast legal advice not only solved the problem, but also created a milestone for his company.

The problem was that a direct-mail marketing firm, which targets products to specialized markets, did not want to use the word "Gay" in a campaign. The campaign was targeted to the Haight and Castro neighborhoods—probably the Gayest patches of real estate in the world.

Patrick Murphy, a former reporter with the *San Francisco Chronicle* who has turned to bulk-mail advertising for a career, introduced the word "Gay" to his mail customers over the original protestations of his company's home office.

Murphy is president with Val-Pak of San Francisco, a local subsidiary of Val-Pak Direct Marketing Systems, a company which sends advertising through the mail to potential customers.

Murphy, who is Gay, had never had an occasion to use the word "Gay" in any of his advertising until a few weeks ago. Peter Essex of the DeHaven Valley Farm Inn of Westport, CA decided to use Val-Pak's services.

"He came to us, I believe, through the GGBA (Golden Gate Business Association)," Murphy said. "His business is a hotel up there and he wanted to include as part of his coupon offer a night free on the hotel." Down at the bottom of the ad, Murphy continued, "he wanted to use the phrase, 'A unique Gay experience.'"

Since Murphy's Val-Pak mailings were going to 94114 and 94117 mailing areas, Murphy never gave a thought to any trouble. He figured both areas were either heavily Gay or would not be offended.

He found out differently when the advertising layouts came back from the company's Santa Ana, CA art department.

"I received a note from the art department questioning the word 'Gay,'" Murphy said.

Murphy added that the company was concerned with the advertising falling into the hands of people who could cause legal problems, sometimes based on such things as religious grounds. He said the company tried to get him to delete the word.

"This one woman in the art department who sent me the note tried to suggest different ways of using the ad without using the word," Murphy remembered. "She said, 'Take away the word. They'll still know.'"

"I just simply told her, 'Look it, I'm Gay,'" Murphy added. "We don't have antenna. How would they know just by looking at the ad that it was a Gay hotel?"

It was then, Murphy said that he turned over the case to attorney Michael Hall, of Wotman and Hall.

"I have to give Mike Hall a lot of credit for getting this thing resolved," Murphy said. "He knows our company's corporate structure and knows what kind of business we do."

Murphy said Hall got on the phone to different Val-Pak national officials and soon the problem was solved. Hall said Murphy, merely pointed out the geographical areas the bulk mail was going to and how it would be advantageous to the company

(Continued on page 2)

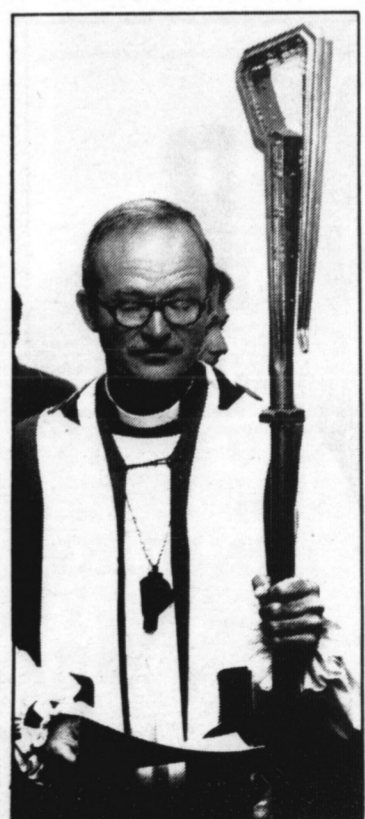


Batter Up! What a great day to play ball—and what a great crowd showed for the GSL opener Sunday. (Photo: Rink)

## Bishop Swing Makes Stirring AIDS Appeal

by Allen White

Bishop William Swing, one of the highest ranking church officials in the Episcopal Church, began an unprecedented spiritual war last Monday night against AIDS from the pulpit of Grace Cathedral. Following almost two months of planning, his actions took place in conjunction with the first planned monthly "AIDS Healing Service" co-sponsored by the Episcopal Diocese of California, Grace Cathedral and the AIDS InterFaith Network.



William Swing (Photo: Roger Richard)

In the midst of Easter week, Bishop Swing said, "It is time to stop washing our hands like Pontius Pilate and start getting our hands deeper in the pursuit of a cure." Pilate was Roman governor of Judea, and Swing made a comparison stating, "For too long politicians have dragged their feet because they fear that they would be subsidizing a Gay lifestyle or promiscuity. It is too late to posture. All kinds of people are dying."

He publicly took aim at Jerry Falwell and others of his stripe saying, "The first reaction of the moral majority was to push for blame, judgment, and condemnation. Many have said that AIDS is God's judgment on the homosexual community."

Then he zeroed in on the church. "There is more going on in the AIDS crisis than finding an answer to the question: 'Who sinned?'" Bishop Swing then slammed away from every angle as he exclaimed, "The AIDS crisis cries out for healing, not condemnation . . . cries out for mercy, not throwing stones . . . cries out for deeper understand-

(Continued on page 2)

## Appeals Court Rejects Effort To Challenge CIA's Gay Policy

3-Judge Panel Reviews Case in Secret; Even the Reason for Decision is 'Classified'

by George Mendenhall

Down, but not out. That describes Dick Gayer, a Gay electronics engineer, who refuses to accept a 3-judge federal appeals court dismissal of his latest attempt to discover why he is being denied a special security clearance. He will ask the entire 15 members of the appeals court to hear his demand for a re-hearing.

If necessary, he said, he will appeal all the way to the U.S. Supreme Court, though he said that may be a waste of time. The three local justices were not only rejecting Gayer's appeal but an entire "class" of thousands of people that Gayer believes have the same problem.

(Continued on page 15)

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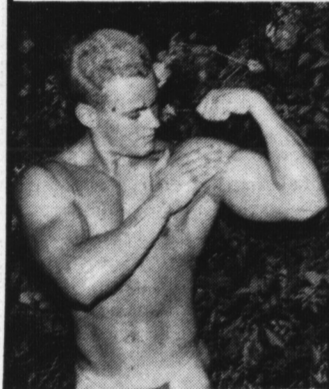
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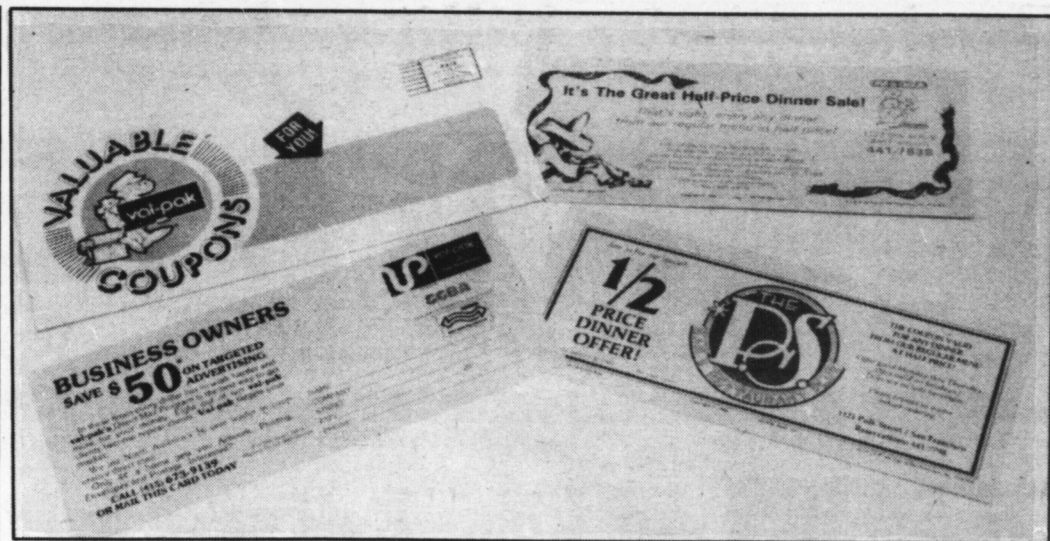
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What Will the Kids Say? That was the concern over a Val-Pak coupon which uttered That Word—"Gay." (Photo: Rink)

## Ad Firm Balks

(Continued from page 1)

to use the word "Gay." Val-Pak general manager Al Moreno confirmed this from the company's Santa Ana offices.

"We had no problem with this after communication on the subject," said Moreno. "It was only because of correspondence we had received on the topic that there was concern."

"In the past, there has been some adverse reaction to using any words which might be con-

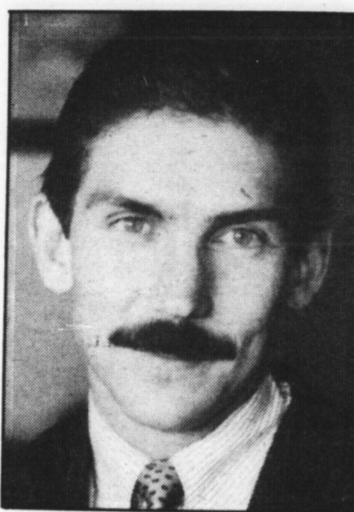
troversial because of the mail going directly into private homes," Moreno added.

But once Hall explained the geographical advantages of running the ad as is, Moreno explained, the situation was resolved.

As far as Murphy was concerned, this was a milestone. It was the first time Val-Pak advertising used the word "Gay."

"I'm sort of proud of that," he said.

W. Snyder



Michael Hall (Photo: Rink)

## Bishop Makes AIDS Appeal

(Continued from page 1)

ding, not knee-jerk homophobia."

"The same biblical literalists who love to tell about everyone's restraint in the story of the woman taken in adultery... are the first people to declare that the stones should be flung at homosexuals." Carefully he threw the parable in the face of the moralists, noting, "the same Jesus who had mercy on the woman taken in adultery, is the same Jesus who was understanding about the sexual shortcomings of the potential rock throwers, and is the same Jesus who is merciful toward homosexuals."

Re-clarifying his point he said, "Jesus showed us too much about the mercy of God for us heterosexuals to feel comfortable about ghettoizing, ostracizing, and bashing homosexuals." The spiritual leader then said, "If we had never met Jesus, we could have held homosexuals in contempt forever. But it is too late. We know him in the faces of suffering. We have seen his overwhelming desire to heal. We know to wait for his new revelation."

At a press conference prior to the service he was asked if AIDS is a visitation of God's wrath upon homosexuals. He firmly answered no and added, "If it were, I would then interpret that God is saying by this epidemic that it is basically good to be straight or Lesbian because they are not the basically affected groups. I think that the logic of the argument of God's wrath on homosexuals breaks down." Swing also said, "I cringe when we hunt for an easy answer to an epidemic."

Several times during the evening he took a stance that bordered on a threat to the church to begin to awaken to the needs of Gay men and Lesbians. Nothing could have been more clear than his statement that "the homosexual Christian often speaks of having no liveable alternative, of being treated like an unclean leper, and of not being able even to have open con-

versation in the Church on the subject of his or her situation. If we add the AIDS epidemic to the extreme high percentages of suicide and alcoholism among homosexual Christians, it seems that the Church has got to stop and listen to the cry and show some genuine openness."

As the service progressed, the most holy of religious sacraments including the traditional laying on of hands and the anointing of oil was followed by a communion service conducted by the Bishop. The label of "healing service" may be interpreted in many ways be it physical, emotional or spiritual.

Whatever the assessment, it is of considerable significance that the Bishop of the Bay Area's "California Diocese" of the Episcopal Church has chosen to take this service to make a stand and back that position not only with words and actions but also

with the powerful office he holds as a spiritual leader.

The concept for these services began almost two months ago at a meeting Feb. 5 between Bishop Swing and representatives of the Parsonage. The Parsonage, a ministry of the Episcopal Church in the Castro, is a participating member of the AIDS InterFaith Network. Coni Staff, Convenor of the AIDS InterFaith Network, and representatives of the Parsonage met with the Bishop on Feb. 21 and thus the concern of the Bishop was translated into an invitation to the AIDS InterFaith Network to host and coordinate the services. People of many religious traditions will be presiding and participating in the upcoming services. These services will be held on the first Monday of every month at Grace Cathedral starting at 6:30 p.m.

A. White



Healing Words. Episcopal Bishop William Swing speaks at special AIDS service. (Photo: Rink)

# Hustler Admits Killing 'John'; Jury Deadlocks on Manslaughter

## A Classic Tenderloin Tragedy Will Result in No More Than 2-4 Year Sentence for Killer

by George Mendenhall

Ralph Murray, a Tenderloin hustler, told a jury here in late March that he killed Donald Spottiswood, an apartment house manager, on Nov. 26—inflicting 39 stab wounds. The jury decided that the killer did not technically "murder" his victim because he did so without malice. The jury was deadlocked in a 9-3 decision. The majority favored a manslaughter conviction, so when Murray is tried again in May he can receive nothing more severe than a manslaughter conviction—which means a possible 2 to 4 years of imprisonment.

The Nov. 26 slaying involved the classic john and hustler relationship in which the circumstances led to tragedy. A jury before Superior Court Judge Jack Berman heard the details in the three-day trial. Prosecuting Murray was Assistant District Attorney Tom Norman, who gained fame in his prosecution of Dan White after the former Supervisor assassinated Mayor George Moscone and Supervisor Harvey Milk. Defending Murray was attorney Harriet Ross of the Public Defenders office.

"The jury decision is very discouraging," Norman related after the trial. "Ten years ago, a jury would have found a defendant in a case such as this guilty of first or second degree murder."

In 1983, the state Supreme Court ruled in *People vs. Stone* that when a jury is hung in the first trial, the second jury may only consider conviction on the level that the previous jury could not resolve its differences—in this case, voluntary manslaughter. This means the maximum sentence that Murray could receive will be 2 to 4 years.

### HUSTLER'S STORY

Murray, 32, took the stand to tell jurors that when he saw a large butcher knife in Spottiswood's hand his fear of knives took over and "I just freaked out." He could not stop stabbing the dying man. The coroner counted 39 stab wounds all over Spottiswood's body—from his lower legs to his head, where there were seven wounds, including one in the mouth. The body was found while Murray sat in the Gangway bar having a beer.

The Nov. 26 incident began when Murray left his room in the Tenderloin, which he shared with a woman. He said, "It takes money to drink and the rent was overdue. I felt low." In the Gangway, he ran across Spottiswood whom he had sex with before. He said his friend offered him \$30 so they took a taxi to a nearby apartment house that Spottiswood managed.

The young hustler testified he was not Gay but said he had "sodomized" men on 25 occasions for money. Earlier, on the taped confession played for the jurors, Murray had said that the sex did not involve prostitution.

Murray told the jury his version of what happened in Spottiswood's apartment:

The two men stripped nude and had sex. The older man said he was pleased with the performance but he would have to pay later as he had no money. The men argued as they drank and then fell asleep. Murray woke, put on his friend's clothes, and began to fill a suitcase with vases and pictures. Spottiswood woke and caught Murray.

Spottiswood took a large butcher knife from a kitchen drawer and stood before Murray with it—although he did not thrust it

Norman said that 39 stab wounds went far beyond self-defense. He alleged it was a deliberate murder.

at him. Murray said he panicked when he saw the knife because he has a great fear of knives. He said he had been stabbed in the past.

Murray continued to relate his story, and said he struggled

with Spottiswood and took the knife from him and began stabbing. He put the knife in the sink and changed his bloody clothes, climbed out of a window, and returned to the Gangway for a beer, he said. A police investigation led to the bar. Murray was found nearby in a mini-park. He confessed but said he acted in self-defense.

### LAWYER ARGUMENTS

The Public Defender made no claim, that the defendant had a "homosexual panic" when he discovered his companion to be homosexual. Clearly, Murray knew what he was doing and

was openly attesting to his life as a male hustler.

Attorney Ross, instead, emphasized that Murray had led a tragic life—alcoholic parents, a frequent run-away from foster homes, forced to steal to survive, frequently arrested, living in reformatories and prisons. She told the jury the large knife "would make a reasonable person fear for his safety—a fear that a person wielding the knife might cause great bodily harm."

Prosecutor Norman countered that the claim of self-defense requires that there be a real threat of bodily harm—not just a fear of death. He emphasized that Murray himself testified that the victim had not attacked him. In fact, when Murray was apprehended he had no body wounds.

Ross asked the jury for the lowest possible sentence, the one given Dan White after he assassinated Moscone and Milk: Involuntary Manslaughter. She said Murray did not deliberately kill, that he acted in self-defense and without malice.

Norman said 39 stab wounds went far beyond self-defense. He called for first degree murder, alleging that it was a deliberate, premeditated murder, committed while a robbery was in progress. Such a conviction would have brought a mandatory sentence of death or life imprisonment.

## Lesbian Rights Networking Retreat

The Lesbian Rights Task Force of Sacramento chapter of the National Organization for Women will sponsor a networking retreat on the weekend of June 8 and 9. The site will be a rustic, private, women's campground near Fresno. All women interested in working toward Lesbian rights will be welcome.

Workshop titles include: Setting Up a Lesbian Rights Task Force, and Making It Work; Strategy Sharing; Successes and Failures in Working for Lesbian Rights (Input welcome from all participants); Homophobia; Within and Without; and Where Do We Go From Here?

It is anticipated that the retreat will lead to the creation of a statewide network which will be an ongoing resource for Lesbian Rights Task Forces throughout the state.

Flyers will be mailed to all CALNOW chapter coordinators, newsletter editors, and Lesbian Rights Task Force chairs. They may also be obtained by contacting Audrey Mertz, 1825 Beverly Way, Sacramento, CA 95818, (916) 446-2997.

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**Conference Declares Nat'l 'War on AIDS'**

**Mobilization Against AIDS Plans Strategies, Pleads for 'Soldiers'**

by Charles Linebarger

"AIDS education is the only AIDS vaccine we have," said John Lorenzini. He was speaking at the founding conference of the Mobilization Against AIDS, on Friday night, March 29. "The federal government still has done nothing to finance AIDS education. And San Francisco outspends New York City and the state of California combined on AIDS."

Lorenzini, who is the chair of the San Francisco chapter of the People With AIDS, was the first of four speakers in a not-large-enough ground-floor room at 240 Golden Gate Avenue. An audience of well over a hundred crowded into the room. It was the opening session of a three-day conference.

The AIDS Show from Theatre Rhinoceros began the evening. "I like to get drunk, smoke pot, use poppers and fuck with strangers. Call me old fashioned, but . . ." Went one ironic line delivered by actor/comedian Doug Holsclaw, in a skit in which he and three other actors played trivia and talked about how much they miss the old free and easy sex lifestyle before AIDS.

At the end of the performance the entire cast of **The AIDS Show** gathered at the front of the room for a rousing chorus before tossing condoms into the crowd.

Lorenzini, who has been involved with the Mobilization from its beginning in October 1984, told the audience that we are in the midst of a war, and "that there are many medicines in this war, but we are desperately short of soldiers."

**CIVIL LIBERTIES**

Pat Norman, San Francisco Coordinator of Lesbian and Gay Health Services, was the next speaker. She talked about her worries regarding the new test for the presence of antibodies to the HTLV-3 virus.

"It's not a diagnostic test," Norman said. "It's not going to give anyone anything they will find useful. And it leaves us totally open to everyone's eye. We could end up losing our jobs, our insurance, our homes and our friends. It's a most important issue."

Norman also talked about the dichotomy that has been raised between health issues and civil liberties. Civil liberties are important, according to Norman, because a discussion of how AIDS is impinging on Gay civil liberties is a discussion in effect of how Gay people are going to find themselves living in the United States in the next 10 to 15 years.

The Gay and Lesbian community has been pushed into making decisions urgently and without an opportunity to look at all the pros and cons, according to Norman. And she reiterated that the Lesbian and Gay community is in a battle with the people who want to take away this community's civil rights.

Los Angeles was represented by Dr. Neil Schram, the chair of the Los Angeles Task Force on AIDS.

"Why are we here?" Asked Schram. "Why do we have to get the federal health community to do their job?" Schram told the audience that federal health officials repeatedly tell Congress that no more money is needed in the fight against AIDS. "Is this happening because AIDS primarily affects Gay people?"

Schram asked. "You better believe it."

**PRESSURE**

Political pressure, according to Schram, is critical. He pointed out that there are twice as many people with AIDS this year as compared to a year ago, while the federal government is planning to cut AIDS funding by \$10 million.

Schram stressed that Gays should not take the HTLV-3 antibody test, and that they should ask their health providers not to give them the test. "It will end up in your medical record," said Schram.

Schram sees increasing infection with the HTLV-3 virus and a public health emergency looming on the horizon.

"If nothing is done more of us will be infected," Schram said. "If nothing is done our enemies will win. Gay bars will be closed. It will probably become illegal for someone potentially infectious to have sex."

To forestall this scenario, Schram stressed that all high risk people must do everything

**'Is this happening because AIDS primarily affects Gay people? You better believe it.'**

—Dr. Neil Schram

they can to avoid infection. His message was to stay "negative" (to the HTLV test) if you are now, and if you are "positive" don't let anyone know.

Gary MacDonald, an AIDS lobbyist in Washington, was the last speaker of the night. According to MacDonald, the Reagan Administration has left Congress to wrestle with the AIDS crisis for the last three years. And he noted that the Reagan administration is this year asking for a cut of 14 percent in money to be spent on AIDS compared to last year, leaving the federal contribution to the fight against AIDS at \$86 million dollars.

MacDonald said that no one in the federal government has challenged the notion that AIDS is a Gay disease. "How else," MacDonald said, "could the federal government have gotten away (from its responsibilities) for two years, unless by tagging this as a Gay disease?"

If AIDS killed white male heterosexuals, according to MacDonald, Reagan would have led the fight against it himself, money would have flowed like champagne, and every victory in the battle against the disease would have been celebrated by the highest officials within the administration.

The Gay community, MacDonald emphasized, will have to mobilize to see that the federal government lives up to its responsibilities in the fight against AIDS.



War on AIDS. Conference speakers were (from l.) Dr. Neil Schram, Pat Norman, Gary MacDonald and John Lorenzini. (Photo: Rink)

**AIDS Lobbyist Sees Limits to Fed Help**

**The Only Way to Stop AIDS Is to 'Teach People to Stop It,' he says**

by Will Snyder

A Gay lobbyist for an AIDS-related organization found plenty of diplomatic things to say about friends of the Reagan Administration, but Gary MacDonald still found much to criticize the White House for during a trip to San Francisco last week.

MacDonald, who is the Executive Director of the Washington-based AIDS Action Council, acknowledged that Margaret Heckler, President Reagan's Secretary of Health and Human Services, "has done some damage" to AIDS research, but "she is also personally moved" by briefings given her on AIDS.

"I spent two hours in her office," MacDonald said. "She understands well much that is going on in regards to AIDS, and in detail, too."

"While I wouldn't say that she is a friend of ours," he continued, "I would say that she has been personally moved by some of the findings brought to her."

MacDonald had kinder things to say about most Democrats in Washington, but he singled some Republicans as well, senators such as Lowell Weicker of Connecticut and Orin Hatch of Utah. Hatch, he said, has been conservative on many issues, but has been attentive to Gay issues.

MacDonald, who spoke at some functions of the San Francisco AIDS Foundation Friday and Saturday, felt the Reagan Administration had an improper philosophy about AIDS, and it has led to an underfunding of AIDS research.

"The government's traditional approach to prevention," he said, "is to identify the cause, then find the cure. But with AIDS, there isn't any cure right now and unfortunately, there isn't likely to be for some time."

"The problem so far with the Administration," he added, "is that it consistently has underestimated its need to handle the AIDS crisis."

He pointed out that the White House had proposed between \$47 to \$50 million for AIDS research. The lobbyist claims AIDS groups need \$97 million. "This has happened before,"

MacDonald said. "Last year, Congress had to tell them, 'You need this amount of money. Why don't you use it?'"

Instead of taking the money and using it, MacDonald charged, the Reagan Administration had been proposing cuts in health services which he says are important to situations involving AIDS.

"They want to cut funding for Medicaid and bio-medical research grants," he said. "These are programs which have an effect on AIDS. In all, a 14 percent cut is expected in the next year."

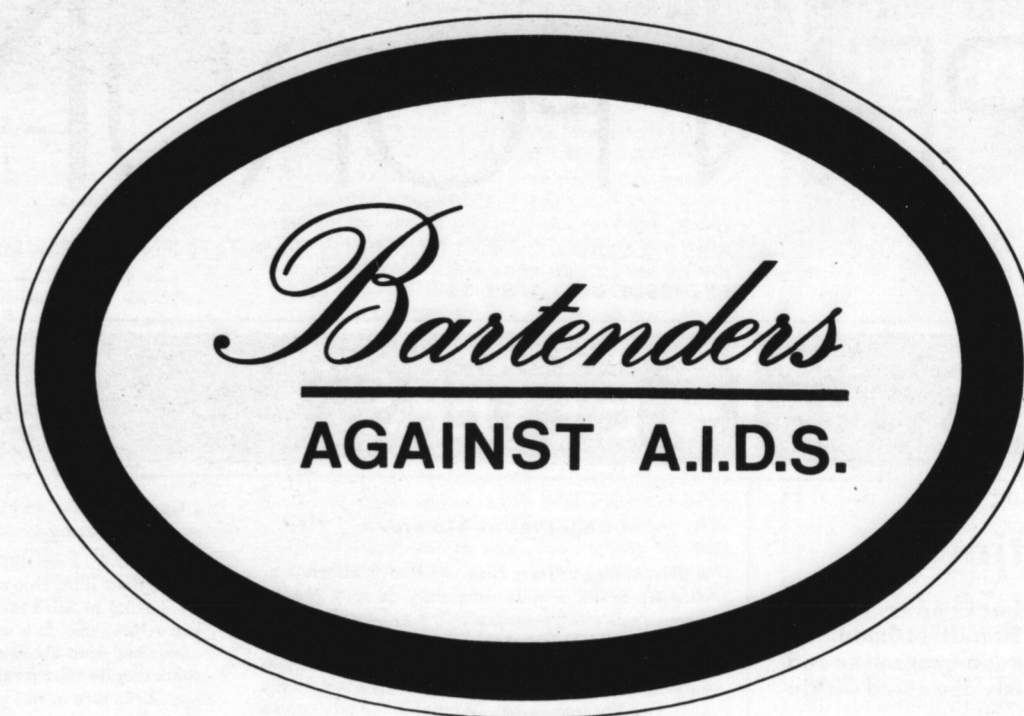
As critical as he was about the Administration, he added that "there is only so much the federal government can do."

He added that the only way to stop AIDS is "to teach people how to stop it."

**AIDS Symposium**

A symposium entitled "Homophobia and Social Attitudes: Their Impact on AIDS Research" will be presented at the annual meeting of the American Association for the Advancement of Science (AAAS) on May 29, at the Los Angeles Hilton. The symposium is sponsored by the AAAS Office of Opportunities in Science, and was arranged by the National Organization of Gay and Lesbian Scientists and Technical Professionals (NOGSLTP) and the Los Angeles Gay and Lesbian Scientists (LAGLS). Major funding is being provided by the AIDS Task Force of the University of California. The symposium and AAAS meetings (from May 26-31) are open to the general public.

For further information, contact, Dr. Walt Westman, National Organization of Gay and Lesbian Scientists and Technical Professionals, 260 Hartford St., San Francisco, CA 94114, (415) 621-0329.



**BE PART OF THE SOLUTION**

If you work in a bar or restaurant you are in an ideal position to provide information and direction to our community. You have the trust and respect of customers, and you can be instrumental in turning the tide on the AIDS epidemic. AIDS is preventable.

BARTENDERS AGAINST AIDS is a volunteer organization sponsored by the San Francisco AIDS Foundation. This group is dedicated to communicating accurate and updated AIDS information.

Join BARTENDERS AGAINST AIDS by attending one of the training sessions that are scheduled to start mid-April. These 2 hour sessions will give you a basic understanding of all aspects of AIDS. You will receive an information packet, button, t-shirt, and be mailed regular updates on the latest developments.

The training session will enable you to answer most people's questions about AIDS. You will also know where to direct people for more information and help if they need it.

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**SCHEDULE OF TRAINING SESSIONS:**

- Tuesday, April 9, 2:00 p.m.  
Deluxe - 1511 Haight Street
- Monday, April 15, 2:00 p.m.  
Vally's Fireside - 525 Castro Street
- Wednesday, April 10, 2:00 p.m.  
Valencia Rose - 766 Valencia  
(btwn. 18th & 19th Sts.)
- Thursday, April 18, 2:00 p.m.  
Chaps - 375 11th Street
- Thursday, April 11, 2:00 p.m.  
Casa De Crystal - 1121 Polk Street
- Friday, April 19, 2:00 p.m.  
Hob Nob - 700 Geary  
(at Leavenworth)

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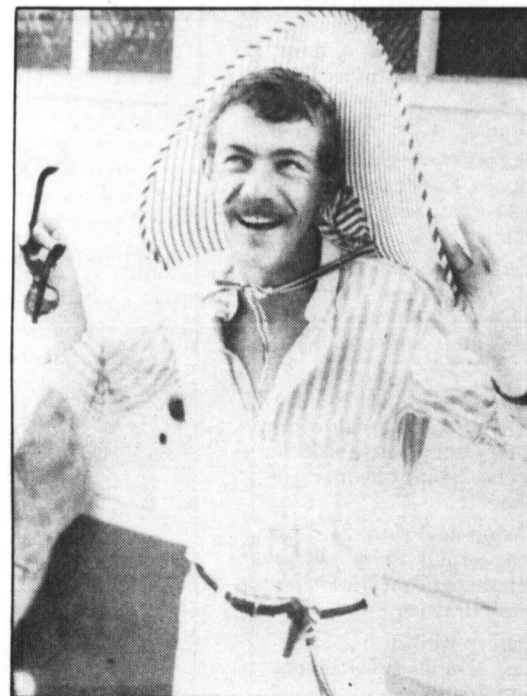
# THIS WEEK

- **Women and AIDS:** Stanford University School of Medicine, Room M114, 12 noon, free. San Francisco's Lesbian/Gay Health Services Coordinator Pat Norman opens Stanford's 1985 series on women and health.
- **Committee to Preserve Our Sexual and Civil Liberties:** meeting, Institute for the Advanced Study of Human Sexuality, 1523 Franklin St., S.F., 7:30 PM. Richard Locke talks about methods of safe sex. For information, call 621-7561.
- **Good Friday Services:** New Life Metropolitan Community Church, 685 14th St., Oakland, 7:30 PM. Phone 839-4241 for details.
- **In the Bar of a Tokyo Hotel:** stage performance, Studio Eremos, 401 Alabama St., at 17th St., S.F., 8 PM, \$7. Tennessee Williams' play is directed by Diana Duffer. Information at 893-3289.
- **Randy David:** cabaret, Buckley's Bistro, 131 Gough St., S.F., 9 PM, \$5.
- **I Carry:** comedy, Valencia Rose, 766 Valencia St., S.F., 8:30 PM, \$3. Billie Bowman's comedy performance piece incorporates music, dance and video by Marie Delux.
- **Double Exposure:** dance, New Performance Gallery, 3153 17th St., S.F., 8:30 PM, \$7. A concert of dance and natural physicality performed by Nancy Bryan and Dancers, with Vicki Angel.
- **Something Else to Do:** The Pacific Center, 2712 Telegraph Ave., Berkeley 6-10 PM. An alternative place to relax, have fun and meet people every Friday and Saturday.
- **Livin' on Salvation Street:** stage performance, Theatre Rhinoceros, 2926 16th St., S.F., 8:30 PM, \$7. Terry Cammon Garner's portrait of three Southern women continues its smash run.
- **Women's Drop-in Space:** conversation and caring, 1615 Polk St., upstairs, S.F., 7-9 PM, every Friday.
- **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.
- **Femprov:** comedy, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 6 to 8 PM, free.



Join Conjunto Cespedes Easter Sunday at El Rio

- **AIDS Bike-a-thon:** Different Spokes and the S.F. AIDS Foundation sponsor a 100 mile ride to Russian River via Highway 1 to raise funds for AIDS services. For information, call 282-3032.
- **East Bay FrontRunners:** Lafayette Reservoir run, 3 mile loop, mostly flat, meet at 9:30 AM. Take Hwy. 24 to Mt. Diablo Blvd. exit; bear left on Mt. Diablo to Park entrance road (first right); park in dirt lot on left.
- **Easter Social:** Fraternal Order of Gays, 2038 22nd Ave., S.F., 7:30 PM. Holiday treats, light buffet, and Game Championship Prize. Call 753-6786 for information.
- **High Hopes:** stage performance, Theatre Rhinoceros, 2926 16th St., S.F., 8:30 PM, \$9 and \$10. Julianne Gavin's play about a lesbian couple deciding to have a child stretches family ties in a light-hearted romp.
- **Linda Bergren:** cabaret, Fife's on the Russian River, 10:30 PM, call (707) 869-0656 for reservations.



Easter festivities abound. Check Sunday for listings (Photo: Rink)

- **The White Party:** dancing, Trocadero Transfer, 520 4th St., S.F., 10 PM until Dawn, \$15. Troc salutes the famous Trocadero Ballroom and the Golden years of Hollywood night life in the 1930's.
- **Double Exposure:** dance (see Friday for details).
- **In the Bar of a Tokyo Hotel:** stage performance (see Friday for details).
- **Gay Comedy Night:** Valencia Rose, 766 Valencia St., S.F., 10 PM, \$5. Tonight starring Linda Moakes, Monica Palacios and Danny Williams.
- **Duck's Breath Mystery Theatre:** stage performance, Julia Morgan Theatre, 2640 College Ave., Berkeley, 7 and 9:30 PM, \$8.50. If you like the Marx Brothers, then Duck's Breath will provide as much laughter as being tickled with a feather. Call 548-7234 for reservations.
- **Livin' on Salvation Street:** stage performance (see Friday for details).
- **Different Spokes:** decide and ride, meet in Golden Gate Park at 1 PM (Fell & Stanyan Sts.) and decide destination.
- **Writing Workshop:** for women 60 and older, Operation Concern, 1853 Market St., S.F., 12 noon. Sponsored by Gay and Lesbian Outreach to Elders, call 626-7000 for more information.
- **San Francisco Hiking Club:** day hike, Skyline Trail in the East Bay hills, meet at 9:45 AM at the Eureka Valley Recreation Center, 18th St. and Collingwood, S.F. This will be a vigorous, exploration hike.
- **Different Spokes:** decide and ride bicycling, meet at 10 AM in Golden Gate Park (Fell & Stanyan Sts.).
- **Different Spokes—South Bay:** meet at Stanford Shopping Center, El Camino entrance, at 10 AM and decide destination.
- **G Forty Plus:** meeting, First Unitarian Church, 1187 Franklin at Geary, S.F., 2 PM. *Sentinel*/USA editor Tom Murray looks at the Gay press, past, present and future. Also collecting canned food for the S.F. AIDS Foundation.
- **Easter Egg Scavenger Hunt:** Fife's on the Russian River, 2 PM, for information, call (707) 869-0656.
- **Dreams and the Spaces Between:** script reading, Theatre Rhinoceros, 2926 16th St., S.F., 3 PM, \$3. A taut drama of a fag basher getting caught by his victims.
- **Conjunto Cespedes:** dancing, El Rio, 3158 Mission St., S.F., 4 PM. Dance on El Rio's patio to this Afro-Cuban band.
- **Easter Bonnet and Basket Contest:** Alamo Square Saloon, 600 Fillmore St., S.F. 7 PM. Grand Duke Michael hosts.
- **High Hopes:** stage performance (see Saturday for details).
- **In the Bar of a Tokyo Hotel:** stage performance (see Friday for details).
- **Atalanta:** opera, Theatre on the Square, 450 Post St., S.F., 7:30 PM, \$12 and \$15. Pocket Opera presents Handel's opera of springtime and inexhaustible love. Tickets at 433-9500.
- **Le Jazz Hot:** cabaret, The Black Rose, 335 Jones St., S.F., 9 & 11 PM, \$1. Join MC's Consuelo del Rio and Tommi Rose every Sunday for a classy show featuring S.F.'s finest female impersonators.
- **Livin' on Salvation Street:** stage performance (see Friday for details).
- **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.
- **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.
- **Gay Skate Night:** Cal Skate, 6100 Commerce Blvd., Rohnert Park, 7-9 PM, \$3 per person, \$5 per couple. The Gay and Lesbian Student Union of Santa Rosa Junior College hosts an evening of fun. From Hwy. 101, take Rohnert Park Expressway to Commerce Blvd. and turn left.
- **Clarence Pendleton, Jr.:** lecture, Booth Auditorium, Boalt Hall, University of California, Berkeley, 4 PM, free. The controversial head of the U.S. Civil Rights Commission speaks on affirmative action.
- **Artists Involved with Death and Survival:** stage performance, Studio Eremos, 401 Alabama St., at 17th St., S.F., 8 PM, \$7. Theatre Rhinoceros' highly acclaimed AIDS Show continues at a new time and place. Tickets at 861-5079.
- **Gay Comedy Open Mike:** comedy, Valencia Rose, 766 Valencia St., S.F., 8:30 PM, \$3. Performer sign-up, 7:30 PM.
- **Radical Women:** meeting, 523-A Valencia St., S.F., 7:30 PM, dinner at 6:45 PM (donation requested). Call 864-1278 for information.
- **Artists Involved with Death and Survival:** stage performance (see Monday for details).
- **Bobbie Norris with Larry Dunlap:** cabaret, Sutter's Mill, 77 Battery St., S.F., 6-8 PM, call 788-8379 for reservations. One of the foremost female jazz vocalists in the Bay Area.
- **Gay Freedom Day Marching Band:** practice, every Tuesday, Gresham Hall, Grace Cathedral, S.F., 7:15

- PM. Interested? Call the Bandfone, 621-5619.
- **Bingo:** Pride Center, 890 Hayes St., S.F., \$6, 7:15 PM. Cash prizes.
- **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.
- **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.
- **Lesbians Considering Parenting:** support group, Lyon-Martin Clinic, 2480 Mission St., S.F., 7-9 PM, \$60-80 sliding scale. Cheryl Jones facilitates a six week group for Lesbians considering children. Call 641-0220 for further information.
- **Multicultural Lesbian Conference:** planning meeting, New College School of Law, 50 Fell St., S.F., 7:30 PM. Call 285-7510 for details.
- **David Bissonette:** poetry reading, Modern Times Bookstore, 968 Valencia St., S.F., 7:30 PM, donation requested.
- **Bobbie Norris with Larry Dunlap:** cabaret (see Tuesday for details).
- **High Hopes:** stage performance, \$8 and \$9 (see Saturday for details).
- **Jack Mahan and David Bury:** cabaret, Buckley's Bistro, 131 Gough St., S.F., 9 PM.
- **San Francisco Lesbian/Gay Chorus:** rehearsal, Kassman Piano, 425 Hayes St., S.F., 7:30 PM. For information call 566-6496.

- **Gay Italian Americans (GIA):** lasagne dinner, parish hall, Most Holy Redeemer Church, 18th and Diamond Sts., S.F., 7 PM, \$5 members, \$7 nonmembers.
- **Jae Ross:** cabaret, Buckley's Bistro, 131 Gough St., S.F., 9 PM.
- **High Hopes:** stage performance \$8 and \$9 (see Saturday for details).
- **Bobbie Norris with Larry Dunlap:** cabaret (see Tuesday for details).
- **Beginning Square Dancing:** Foggy City Dancers, Rawhide, 280 7th St., S.F., 7-9 PM.
- **Writing Workshop:** for men 60 and older, Operation Concern, 1853 Market St., S.F., 7 PM. Sponsored by Gay and Lesbian Outreach to Elders. Call 431-6254 for details.
- **All-Male Strip Show:** Renegade, 1548 Polk St., S.F., 10 PM, no cover.
- **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.



Rob Epstein (L.) and Deborah Hoffman (not pictured), director and editor of the Academy Award-winning film *The Times of Harvey Milk*, will show clips and spill the beans on the making of the movie April 10 at the Roxie.

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. This Week compiled by Ray O'Loughlin.

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# BAY AREA REPORTER ARTS & ENTERTAINMENT

STAGE

## Anatomy of a Flop

Mark Hamill's \$2 Million Role Confusion

by Steve Warren

Another major Gay character almost made it to the Broadway stage this year. Instead, \$2 million went down the tubes, and historians will have to figure out whether New York's premier transvestite of the 19th century caught his fatal case of Syphilis from a man or a woman.

The show was *Harrigan 'n Hart*, the character the Tony Hart of the title as played by Mark Hamill. We spoke to the actor prior to the third preview of 24 which preceded the musical's five official performances. At that time there was still some question of how Tony Hart would be played by Mark Hamill.

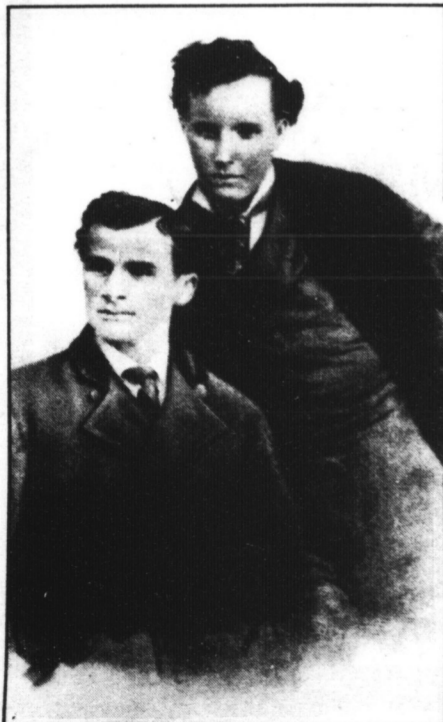
"I'm willing to play the specifics if they'd tell me," the Oakland-born Hamill confided over brunch at Sardi's. "There's a lot of homoerotic imagery, but it's in and out."

My tipoff to the Gay content of *Harrigan 'n Hart* came from a *Variety* review of last summer's Connecticut tryout which opened the Goodspeed-at-Chester Norma Terris Theater. The reviewer, according to one of his colleagues, is "on the Gay side." Whether he was reading into it or the book was clearer then, he wrote, "Hart, it seems, was homosexual and a lost soul."

Working from that premise I discussed the show with insiders before seeing it, and no one disputed the idea that Hart was Gay. A press agent was sympathetic when I said I wanted to cover the musical for the *Bay Area Reporter* "because of its Gay theme."

Compare that to the *Torch Song Trilogy* publicist who refused me passes, saying "We're not doing press now," after my Harvey Finestein interview had appeared in a dozen local and national publications. That confirmed stories I'd heard that the New York company of *Torch Song* has turned its back on the community that discovered it. A New York colleague described the publicist in question: "She's Gay herself . . . and nasty." I hope she has to call me someday when she is "doing press" on something.

Nedda Harrigan Logan, daughter of the title's Edward Harrigan, cautioned me about the state the show was in: "We had great plans for it. We had a meeting at 11 o'clock this morning to discuss them . . . (In Connecticut) it was like a little jewel box. Then we came to the Longacre—I looked at it and thought it was the Hippodrome!"



Edward Harrigan (l.) and Tony Hart

As for Hart, "No one in my family knew him. He died at 34 (actually 36) . . . They were together 14 years and then my father went on alone." The credits say the show is partially "based on material compiled by" Mrs. Logan, which explains why her father emerges as a saint while what little drama there is supplied by vague innuendoes about his partner.

It was Hamill who first suggested to me that Hart's sexuality is less than cut-and-dried. "He has problems," the actor said of Tony Hart. "I don't think he's a complete person without Ned Harrigan, although he's not physically in love with Ned Harrigan."

"The history books don't tell us what it was like to be Gay in those days. . . . It's even possible that Hart realized he was homosexual or bisexual and it was devastating for him." He went on to describe the widespread ignorance of the subject in the late 19th century. Someone who'd been listening to us expressed disbelief that things could ever have been that way until I told him, "I went through the same thing 20 years ago."

Although the show, perhaps toned down for "family" audiences, was vague about the nature of Hart's courting, Hamill speculated, "He could have gone to opium dens with chippies and (had sex with) anyone."

One thing known about Tony Hart is that he frequently worked in drag, reportedly making a quite convincing woman. Hamill played his drag numbers young and cute, but not very feminine, even in a scene where

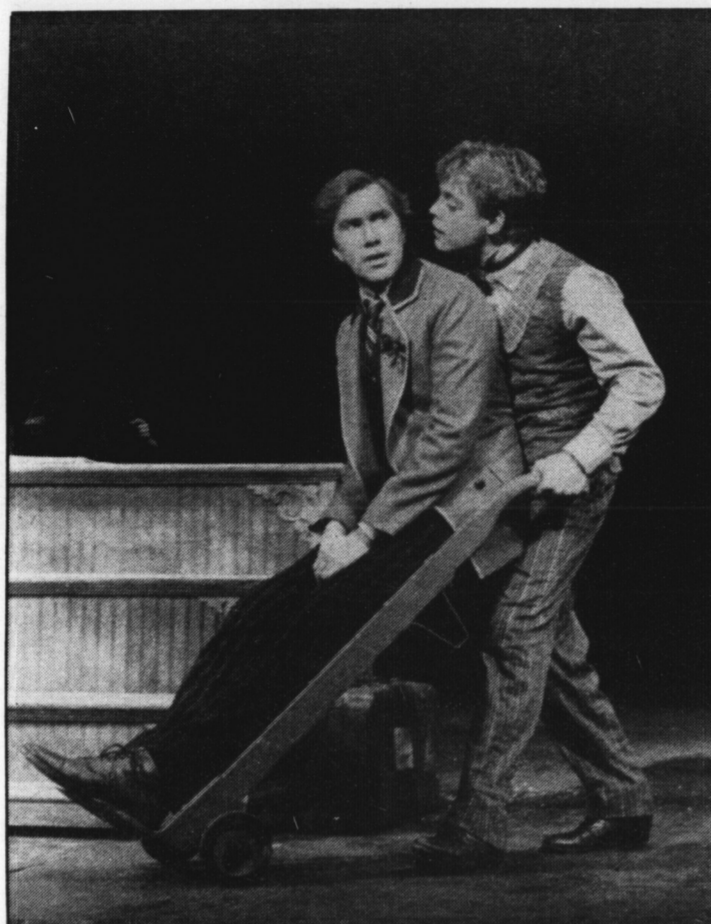
he gets his way in court by snuggling up to the dirty old judge. "It's still a shock to pass in front of a full-length mirror," he admitted.

George Hearn, who plays Albin in *La Cage aux Folles*, told about a gift Hamill had sent him—a stuffed green dragon with a note: "Love you with your drag-on."

Most people with famous parents will tell you it's a two-edged sword, making it easier to get work but harder to be recognized for their own abilities. It's a two-edged laser sword for Mark "Don't call me Luke Skywalker!" Hamill, because he's best known as the son of Darth Vader in the *Star Wars* trilogy.

"I have it in my contract that they can't mention *Star Wars*," he said, laughing about television promotional appearances he made in conjunction with a previous stage role: "They'd say, 'Here's Mark Hamill of *Amadeus*' and show the laser battle with Darth Vader!"

Because of the trouble he's had fighting this strong identification, such other films as *The Big Red One* and *Cor-*



Mark Hamill (r.) and Harry Groener in the deceased musical, *Harrigan and Hart*

before we started rehearsals. The others learned in 45 minutes what it took me six weeks to learn."

After announcing "It is not at this point a frozen show," Hamill went off for a quick rehearsal of the latest changes while I finished brunch before heading for the theater.

Whatever was altered in the next three weeks, for better or worse, the show opened on a Thursday and closed the next Sunday. Here's a rundown on *Harrigan 'n Hart* as I saw it

and the daughter of his musical director and songwriting partner, David Braham.

Harrigan and Hart are so successful they buy a theater, staffing it with Ned's relatives. Putting up a brave front as "one poor lonely Hart" among all those Harrigans, Tony says, "If I wanted Harts around I'd get married and supply 'em by the dozens. I like being one of a kind."

Ned, who has always been the more demonstrative with his affection, perhaps because he's not hiding anything, consoles Tony with a hand on the shoulder and the song, "That's My Partner": "That's my partner, my pal, my chum . . . my brother, my other self I walk my daily mile with . . . He'll be by my side for lifetimes to come—my partner, my pal, my chum."

Somewhere along in here Harrigan invents the book musical, devising plots to connect the usual songs and sketches. Hart becomes more and more insecure: "About Ned and me, what do people think? . . . Because he writes the plays, do they think it's all him?"

In the midst of his nightly partying, Hart somehow connects with a tough-minded Englishwoman, Gerta Granville, who tells him, "The way you go on about your beloved Ned, your drunkenness, your brutality to women—you're not much of a man, are you? . . . What you need is a real woman." This last statement is expanded in an equally offensive song, "What You Need Is a Woman," which says in part, ". . . The peace of mind he longs for, the goal he's dreaming of, can be his if he has a woman, a woman to love."

The show seems to have taken a homophobic turn, but we soon learn Gerta is an equal opportunity ballbuster, treating every individual and group just as badly. She proves to be a Yoko Ono to the H & H team, interfering until she alienates everyone,

(Continued on page 35)

## EVEN IN BABYLON

### What's That Got to Do with Me?

JOHN F. KARR

I've been disconcerted ever since I wrote a lukewarm review of the Julian Theatre's recent production of *Homeland*. I remind myself that the seriousness of a subject, in this case apartheid, cannot condone weak dramaturgy, but then feel personally responsible when I read the headlines concerning South Africa.

As well I should. "One planet, one people," advises the Baha'i faith, and we're all responsible. I'm also charged, however, with reviewing plays, and playwright Salealo/Maredi's textbook lecturing could not be the sympathetic call to action it wanted to be and should have been. And while I feel guilty for speaking ill of an obviously heartfelt work, the situation worsens. Armed police in Johannesburg shoot down marchers who brandish only sticks and stones. (Did the police chant, "Sticks and stones may break my bones but guns will blast you away?") South African leaders are arrested and jailed, silenced, on scant charges, lives are lost, while in Amerika, *60 Minutes* pronounces everything in South Africa just fine. Just fine if you're a White man, run the government, and own the weapons.

So, what can I do about apartheid? Things in my own country need changing. Isn't Africa somebody else's problem?

If so, whose?

These thoughts were the backdrop by which I viewed three plays last week, each in a different manner concerning our relations with other people and how the world and individuals govern those relations—*Our Town*, *Misalliance*, and *Traps*.

I was most curious about *Traps*, chiefly because it was the second production of Reflex Action Theatre (R.A.T.), the new-

comer group whose first show, *Two Acts for a Deaf Yak*, had been so creatively directed and deftly performed. Also, *Traps* was an unknown quantity, a play written by the author of *Cloud Nine*, Caryl Churchill, before that famous success.

At first it was like meeting the principal. Rather forboding. Gone the zany lightheadedness of *Deaf Yak*, replaced by the suffocating working class environs of London. *Traps* is a dark and oppressive play—at least the first act—during which I began to wonder why I was enduring this sullen atmosphere and these deadened lives. The visionary, surreal directing by Marcus Stern and the excellent performances almost weren't enough to rescue me from the stark depiction of the traps that snared these characters. I struggled for breath, wanted to escape this tedious work. The traps closed—a bad marriage, a sordid affair, unemployment, paranoia, the cops, a battered wife, a pregnancy, poverty. Where was this leading? Was it leading at all?

As *Cloud Nine* had to show us the convolutions of our anti-

'Things in my own country need changing. Isn't Africa somebody else's problem?'

quated sexual values before the playwright could offer her prescription for cure in that play's moving final monologue, so the first act of *Traps* demonstrates, in a less brilliant fashion than *Cloud Nine*, what its second act will offer a cure for. And this latter act is a loving, rewarding payoff to the toils that proceed. In a lengthy scene of simple and endearing sexuality, the characters disrobe and take turns bathing in a communal tub,

vulnerable, is to be cherished. A fine artistic achievement, it's a memorable experience for the audience.

Scenes of physical brutality and sexual intimacy are handled by the young cast with a maturity rarely seen, and the production is a work of art itself. The traps of the title are symbolically represented by traps in the writing, for the past, present, and future, both real and imagined, are played simultane-



'Ego, inertia, paranoia and fear: How much power we give to these traps' says director Marcus Stern concerning the play *Traps*, given an unusually creative production by the company at Reflex Action Theatre.

Churchill's message hasn't changed—acceptance, particularly of sex, will solve all.

The intimate golden atmosphere obtained by director Stern, with lighting designer Libby Kava, and the wonderful cast, seen here at their most

ouly. This confusing condition is mirrored by a partially completed jigsaw puzzle on a downstage table. Its pieces are duplicated in giant size by the puzzle-shaped rugs on the floor. The refuse of life, clogging the characters' lives, clings in applied-art manner to furniture. Teacups, liquor bottles, and a ballet slipper leer from an armchair. The walls leer too, painted with giant distorted faces, their unblinking, unfeeling gazes choking the characters' lives. The entire set, by Leigh Barbier, could be moved to an art gallery.

The production is quite a change for R.A.T., and I'm amazed at their imagination and daring, the scope of their skills. Director Stern and company are comparable to a similar group, Chicago's recently acclaimed Steppenwolf Theatre. Reflex Action Theatre is a young, vital ensemble company of much talent. While *Traps* is initially a difficult venture, San Fran-

ciscans should acquaint themselves with the surprising R.A.T., and soon. *Traps* closes Saturday, April 6.

Fifty million Frenchman can't be right, said George Bernard Shaw, arguing along with Ibsen that majority rule must be wrong. And although he hated charm, he poured it on in *Misalliance*, a jackanape jest that ridicules every variety of coupling and its consequences, plus most other foibles of mankind. His wit shines extra bright here, perhaps because he didn't have a specific subject in mind. No one has been able to pinpoint exactly what this play is about, but here's Shaw arguing like an erudite Neil Simon for the termination of cant and humbug, for escape from (or permission for) sexual slavery, for the equality of men and women. He's at his best lampooning and harpooning the ways of all flesh.

(Continued on page 35)

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GEORGE HEYMONT

My good friend Mistress Carole is one of Northern California's better known Lesbians—a cruel, but thoroughly professional dominatrix whose disciplinary skills (especially when coupled with a severe talent for humiliation) serve her extremely well in her work. When sufficiently provoked, Carole has been known to cut an unauthorized erection down to size in no time at all merely by administering a few painfully accurate volleys with her customized ping pong paddle. An aggressively assertive female dominant whose daily cravings are tended to by those with a distinct need to be ruled, you can rest assured Carole rarely lacks for attention. After several years of being waited on by a pack of willing submissives she knows how, without inflicting too much pain, to get what she wants out of life.

As most of us know, the opera world is littered with dominant women, ranging from egotistical divas to bel canto queens—these two species have often been known to engage in some heavy cross-dressing. While the pain and degradation such ladies inflict on their inferiors may produce prettier sounds than the squeals and screams Mistress Carole gets from her clients, these women all share one common trait. They have a good, solid knowledge of who they are, and the poor fool who fails to show them the proper kind of respect will soon learn exactly where things stand.



"Get down on your knees now, you worm!" Madame Altina (Carol Gutknecht) asserts herself in Pasatieri's *La Divina*.

opera, *La Divina*, recently mounted at the Peabody Conservatory of Music as the curtain raiser for the Baltimore Opera's triple bill of American portraits, *La Divina* evokes images of Renata Scotta and a host of other prima donnas who know their careers are drawing to a close but can't quite bring themselves to make a graceful exit. As performed by soprano Carol Gutknecht, Madame Altina

actly how to keep her followers in line. Milking sympathy from everyone in sight, Altina gives a credible, perhaps even inspiring farewell performance offstage. But, to everyone's surprise, she announced that since the audience loves her so much, she will give another concert next week. Basking in the admiration of the conductor and her invisible audience, Madame reigns triumphant. Again.

Pasatieri's one-act romp about an aging opera singer and her sycophants demonstrates a sound knowledge of tonal writing as well as backstage politics. The composer's score is pleasant, if not necessarily memorable. Under Gerald Freedman's able direction, Carol Gutknecht wasted no time in chewing the scenery as the role of *La Divina* so rightly demands. From her brilliant entrance to her endless curtain calls, she knew exactly what she was doing. Martha Jane Howe drew plenty of sympathy as Madame's abused maid, Cecily.

All things considered, I enjoyed *La Divina* immensely. Why? Because it so effectively captures one of those hair-raising moments when art mirrors life with the eerie prescience of *The Twilight Zone*. My only regret is that audiences attending *La Divina* are not given scratch and sniff cards to be used during the show.

**Smiles for Sara**

The Alliance for Gay and Lesbian Artists in the Entertainment Industry has called the NBC-TV series *Sara*. "The breakthrough show for the Gay community" for including what the organization refers to as a "happens to be Gay" character.

Rick Henderson, co-chair of the AGLA Media Watch Committee, lauded the program based on the group's analysis of the character Dennis, a Gay lawyer practicing with three other non-Gay attorneys in a San Francisco legal office. "Based on what we've seen so far, Dennis is quite content with himself. He's a positive, likeable human being who just happens to be Gay. The jokes arise from the situations; the audience laughs with him, not at him."

Dennis, who is portrayed by Bronson Pinchot, the young actor who came to notoriety in the

**STAGE**

**Curse or Promise?**

by Bernard Spunberg

Mixed emotions. *Spell #7*, a theater piece by Ntozake Shange, author of *For Colored Girls . . .*, is currently being produced by the Lorraine Hansberry Theater. Billed as a "magic trance manual for technologically stressed Third World people," *Spell #7* makes me feel rebellious. The show begins with a minstrel-style number proclaiming that "you're going to be Black all your life and you're going to love it." Sounds like an up message

to me. The play then goes on to dramatize reasons why being Black is a terrible burden.

Apparently, Black people's problems are the fault of two partially overlapping groups: White people and men. White people may be either open or hypocritical about their bigotry. Men are just plain stupid. Black women, on the other hand, are wonderful. We hear the story of one woman so desperate for validation of her existence that she has a baby. When the baby



*Joie de vivre in Spell #7*

**Universal Stuff**

by Bernard Spunberg

*Torch Song Trilogy* screams Yes to Life. Currently making a return visit to Theater on the Square, Harvey Fierstein's play dramatizes one man's willingness to defy fashion and convention in order to get what he wants most. Though that one man never pretends to be anyone but himself, he is nonetheless the personification of everyone who ever put his ego on the line, lived according to his personal convictions, and shared his fundamental emotions freely. Despite the risks.

*Torch Song* is even better the second time than the first. The story of a New York drag queen's variously successful attempts to build relationships with three different men as well as improve his relationship with his mother, the play originally seemed like a show for one actor assisted by six cardboard cutouts. No longer.

Louisa Flaningan brings a fragility, a sense of helplessness mixed with a drop of wisdom that makes the role of a woman in love with a bisexual man believable and sympathetic. Perhaps more than any other, her characterization makes *Torch Song* a play rather than just an extended monologue.

P.J. Benjamin's portrayal of Arnold Beckoff, the hero of the play, is abundantly, lovably human. Painted with a broad brush dipped in primary colors, the characterization begins a little crudely. As Benjamin's portrayal unfolds and the jokes snap into place, the crudity becomes apparent as a conscious choice.

This queen may not care much for back-room sex, but he's no blushing flower, either.

The bisexual boyfriend's appeal resides in his indecisiveness. "Will he or won't he?" we want to wonder. Malcolm Stewart is attractive enough, but he doesn't turn on enough charm at the right moment to make us care. By contrast with Benjamin's vivid characterization, however, Stewart's relative blandness is believable.

Thelma Lee's portrayal of Arnold's mother is less of a cartoon and more of a person than we've seen before. Her argument with Arnold about their respective claims to widowhood cuts to the heart of a parent's relationship with a Gay child.

Bruce Toms' characterization of Arnold's lover fails to fill one of the play's gaps: How does their relationship grow strong enough to warrant adopting a child? Still, Toms' performance illustrates a pretty boy's use of teasing and provocation to manipulate relationships to his advantage. Karl Wiedergott's portrayal of Arnold's adopted son has the right whippersnappery tone.

Directed by Peter Pope, this isn't the ultimate production of *Torch Song*. Fine. The play is too large, too real, too resonant with feeling ever to have an ultimate production. *Torch Song* confronts issues of eternal significance. Love. Identity. Commitment. Universal stuff.

**Torch Song Trilogy**  
Theater on the Square  
Through April 6; 433-9500



Bruce Toms and P.J. Benjamin in *Torch Song Trilogy*

shows signs of growing out of total dependence on his mother, she slits his wrists while he's asleep and sucks out his blood. I'm sorry the woman felt so bad about herself, but what about the baby?

Another passage of the play complains that nobody loves a Black woman like they love Farrah Fawcett-Majors. What? Try substituting "Tina Turner" for "Black woman" and see if that sentence makes sense. And why would a self-respecting woman of any color want to be loved like Farrah? Though she's recently shown a flair for real acting, isn't Farrah famous primarily as a mindless sex kitten? I thought we were fighting against the sexual objectification of women.

with women are dominated by three opening lines: Oh, baby, you're so pretty; You have beautiful legs; and I've never met anyone like you before. Admittedly feeble. But how about some sympathy for sexual and emotional attractions so intense they send basic verbal skills out the window? Let's not forget about the lonely but courageous soul willing to put his ego on the line in exchange for a little warmth. Yes, some men are creeps. Good relationships, however, have to begin somewhere, and even an idiotic opening line is better than none at all.

As directed by Kedryl E. McCord, the production is all right, though it's sometimes hard to tell whether a character is speaking personally or from some other point of view. Amara Tabor's fiery dancing conveys

ing conveys character as well as physical beauty. Darold Ross brings personal magnetism and appeal to his characterization of a bartender-poet.

After the performance, director McCord told me that the joy of *Spell #7* resides in its very existence, that though these characters have each experienced brutality, they have nevertheless survived. McCord also explained that the play was written in 1979 and that some things have changed since then. I'm glad. Given the oppression depicted in *Spell #7*, the statement "You're going to be Black all your life and you're going to love it" sounds more like a curse than a joyful promise.

**Spell #7**  
Lorraine Hansberry Theater  
Through May 5; 474-8842

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The Big One

Gone With The Wind MGM/UA Home Video, \$89.95 by Michael Lasky

Watching the most acclaimed, most popular film of all time on TV is like having a reunion with an old close friend. We think we know everything about them, but on each new visit we find some new aspect to their personality we weren't aware of before.

With the release of the sprawling Civil War epic on videotape,

the old friend has moved into my house permanently. In the past, I had been so enthralled by the story, the characters, and the production of the film, I never took notice that GWTW has its share of camp.

Vivian Leigh's Scarlett O'Hara seen in this new light is simply a scheming bitch. Olivia DeHavilland is really too simple to be real. Her goodness, certainly by today's sensibilities, makes her a laughable character but all the more enjoyable. Clark Gable's Rhett Butler is about as macho and virile as you can get, and sets the standard by which we can measure unextinguishable sexual fire. Leslie Howard's Ashley Wilkes is



essence of wimp. Hattie McDaniel's Mammy, although directed in '30s-mandated Stepin' Fetchit style, still shines as the one character with the truest soul. And Butterfly McQueen, with her impossibly high pitched banter, remains as the best laugh getter and easiest character to lampoon.

MGM found a mint three-strip Technicolor print to copy, which glows on the TV screen with a sharpness and color never seen before—even in theaters. The sound has been reprocessed into a modern-day stereo that makes the old movie a new experience.

It helps that Margaret Mitchell's novel is the grand dame of spectacular melodrama, with people we care about and events that challenge our imagination. But is it Producer David O. Selznick's demand for nitpicking detail and authenticity, and Victor Fleming's dashing direction of Sidney Howard's flesh and blood script that have made GWTW one of the best movies of all time.

No matter what interpretation we individually make of it, be it campy or heightened drama, this is a picture that holds up with multiple viewings. No matter how many times I've seen it, every time I rewatch it I'm immediately caught up in its spell.

MGM has packaged the video in a special library slipcase with two Maxell tapes and a program booklet. Also included on the tapes are the original overture and intermission music, which for viewing are a waste of time and tape but which add to the archival value of what will always be The Big One.

Smaller Classics Nostalgia Merchant was a small independent video company which released old Hollywood films whose copyrights entered the public domain, as well as older movies for which the rights were practically given away. Recently purchased by Media Home Entertainment,

and Flying Down to Rio, with one of the last scores from Vicent Youmans, capture the spirit of the Art Deco '30s. The elegance of the dancing and the music would be enough to preserve these films. God knows the stories and scripts were always wanting, if not winning.

Today, we can see that these pictures have a magic fantasy—an only-in-the-movies quality—that lets us escape to a camp-infested neoreality. Sidelining almost each one of the films are Eric Blore and Edward Everett Horton with their latent and even blatant queeniness, the Stepin' Fetchits of '30s Gay sensibility. Always used as comic foils with lips pursed and dialogue minced, they nevertheless add to the archness and frivolity of the films.

An interesting side note: the repackaging of Astaire and Rogers' first film pairing, Flying Down to Rio, has the pair as the stars and Dolores Del Rio and Gene Raymond as the co-stars. In actuality, it was just the reverse. It was the short-but-sweet screen chemistry of Fred Astaire and Ginger Rogers in this film in their bit parts that propelled them to fame and the 11 films they were to then make. Watching them is watching screen magic. Each of their films lists for under \$30, less than most theater tickets today, and offering more than most theater or musical film has ever supplied.

Reviewing the four Astaire-Rogers musicals, it is easy to see why they remain among the best musicals Hollywood ever produced. Top Hat and Follow the Fleet, with their fabulous Irving Berlin scores, Shall We Dance, with its lilting Gershwin music,



Ginger and Fred

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King David

And God Said "Kill!"

Within the first few minutes of King David, even before the main credits have appeared, there is a graphic beheading, done in the name of God. Thousands of heads are to come off during the next two hours so settle back, folks. After about a dozen years, it's Biblical movie time once again.

Directed by Australia's Bruce Beresford [Breaker Morant, Tender Mercies], King David is not your expected Biblical film. It has higher aspirations than to inspire through spectacle.

'After about a dozen years, it's Biblical movie time once again.'

With a screenplay by James Costigan, this is a film that tries to be literate. What we get, though, is merely a talky film where the only action is a beheading, a stake in the heart, a couple of throat slittings, and some other bits of gory violence.

They bandy the name of God and the Lord around gratuitously whenever killing is imminent or some other unGodly act is due. For the first time we have a film based on tales from the Bible that point out that genocide has always been around and rationalized as religiously responsible. At one point the Lord of the Philistines explains to David that his people cherish their madmen. "Understand that and you understand all religion," he

sums up the theme of the entire picture pithily.

It would be hard to knock King David for its depiction of the weak, ego-ingratiating leaders who use the so-called word of God to freely draw blood like syrup from a maple tree. King David is honest in showing the barbaric customs of the Holy Land.

What can be faulted is its total lack of majesty, power of persuasion, and its inability to move with any drama. The reason Hollywood stopped making Bible pictures was they had become dull and preachy. Despite its new direction, King David still follows this lackluster tradition.

Beyond the Walls

Middle East Side Story

The notion that the siblinghood of humanity—or brotherhood of man, if you prefer—embraces both Jews and Arabs antagonized separatists on both sides when Beyond the Walls was shown in Israel, where it was made. The message of universal love is couched in a political parable about the need for oppressed people to stand together against their oppressors instead of fighting each other, something our community still needs to learn.

On an allegorical level we might accept that Arab and Israeli prisoners are confined together—in separate cells but the same cell block; in the context of an apparent attempt at realism, it's hard to swallow.

Countless American films have told the same story of prison officials maintaining control by encouraging racial unrest among the inmates. Beyond the Walls borrows other melodramatic clichés as well, showing prison life as the usual round of sex and drugs and—well, folk music.

The sex is unseen, as are most of the men's bodies, even in a shower scene. There's one flaming queen (Rami Danon) in the Israeli camp and a young Arab (Jacob Ayali) who gets gang-banged. If you want to see Jews and Arabs getting it on together, see Drifting, Israel's first and only Gay film.

When a drug dealer is killed the prison is pervaded by rumblings of a rumble. Arab leader Muhamad Bakri looks enough like George Chakiris that themes from West Side Story run through my head. Bakri recognizes the officials' strategy but has to convince his Jewish counterpart, Arnon Zadok, as well as militants in both groups.

Caught in the middle is Assif (billed as Assaf in earlier films) Dayan, a Jew who made contact with the PLO for reasons never explained. Was he spying or trying to make peace?

With one foot in the pulpit and the other in the boxoffice, Beyond the Walls is fairly effective both as sermon and entertainment; but anyone who tries to pass it off as Art must never have seen Women Behind Bars. (Opera Plaza) S. Warren

The Hit

Ojo del Toro

Suspense and black humor don't always mix well. Hitchcock had one way of doing it. Stephen Frears does it another way, with equal success, in The Hit.

Ten years after testifying against the rest of his gang, Terence Stamp is tracked down by his remote Spanish hideaway by hit man John Hurt and his punk assistant Tim Roth. They're supposed to deliver Stamp to their boss in Paris before killing him, but getting there is more than half the fun. Laura del Sol (Saura's Carmen) becomes an additional—unwilling—passenger. Of the four, only Stamp, who has been preparing to die for ten years, remains calm, which naturally sends the others into a Spanish panic.

A bit of psychological bonding takes place between Stamp and Hurt, but the inevitable ending lacks the

freshness of much of what precedes it—a minor letdown in a film that is otherwise a major delight. One of the surprises is the exciting score, primarily Paco de Lucia's flamenco guitar, with title music by Eric Clapton backed by Roger Waters.

Stamp, too long absent from the screen, seems to have inherited Richard Burton's face as he eases into middle age. Hurt plays a role that might once have been Bogart's. Frears' direction would then suggest John Huston, who directed Burton and Bogey, though never together. Frears' only previous film, Gumshoe, was something of a homage to the Maltese Falcon genre.

That oblique tribute is a roundabout recommendation of The Hit, which deserves to live up to its name. (Four Star) S. Warren

jugal (literally), the film has found its niche. You could say, then, that at least King David gives good heads. (Castro) M. Lasky

Desperately Seeking Susan

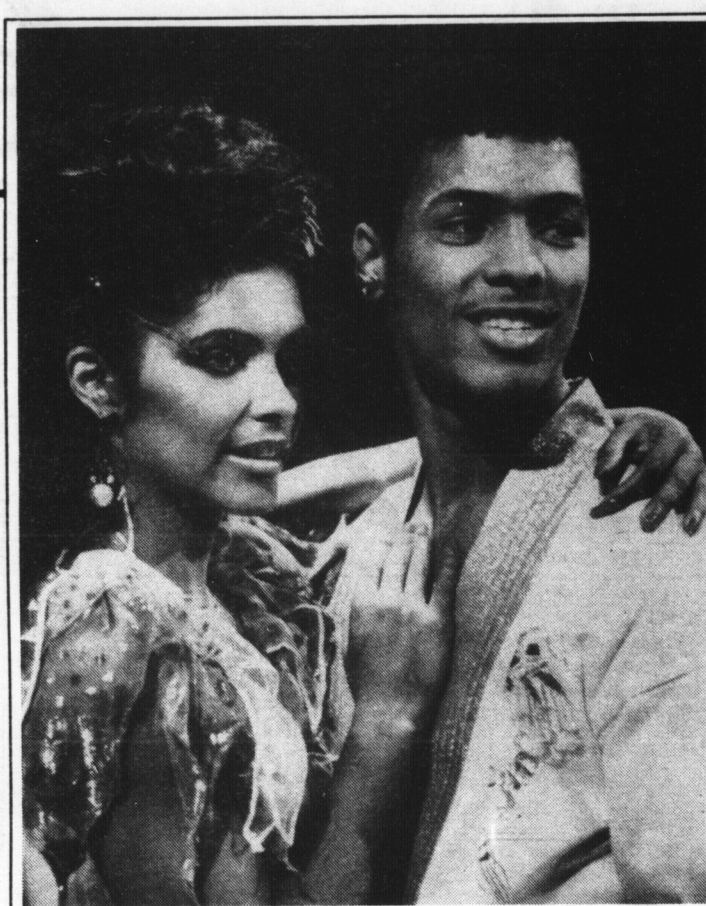
Madonna Persona

Desperately Seeking Susan is a domestic version of last fall's American Dreamer. Rosanna Arquette replaces JoBeth Williams as the unfulfilled housewife whose search for vicarious thrills gets her caught up in real adventure after an accidental blow on the head causes convenient amnesia.

Instead of becoming a fictional character in Paris, Arquette stays in New York and assumes the identity of Susan, a free-lancing, free-loving scavenger played by Madonna. Romance comes along in the sweet, sexy person of Aidan Quinn, a friend of Susan's boyfriend Robert Joy.

A little more hip and entertaining than American Dreamer, Desperately Seeking Susan stirred advance interest because of Madonna in her first major role and director Susan Seidelman making her first studio picture after the low-budget Smithereens started everyone desperately seeking Susan. The verdict is thumbs up in both cases. Madonna, who has proved her screen presence in music videos, is right at home in a sustained role. Ambiguous enough that we're never sure whether we like her, she's far more interesting than co-star Arquette. Seidelman directs like a pro, using the punk milieu of Smithereens as background to a more traditional story told from a feminist perspective.

Mark Blum, as Arquette's nerdy husband, is the closest thing to a "material girl" in the movie, an East Coast "valley boy" who sells indoor hot tubs and is an easy target for jibes at



You sure look like a master to me, says Vanity (from whom Prince cloned Apollonia), who wants to be his mistress, to Taimak, who is Black but dresses like a graduate of "Coolie High" because he's a student of the martial arts. The Last Dragon blends Batman and The Wiz with kung fu and rock videos into something that's not as awful as it sounds, but is strictly for the young—or the young at heart. (Coliseum, Empire, St. Francis, Serramonte) S. Warren

machismo double standards and bourgeois values. Richard Edson (Stranger than Paradise) also appears briefly.

Cult figures from the punk scene and elsewhere abound in minor roles. Richard Hell (of the Voidoids) plays the world's ugliest cab driver; Shirley Stoler (The Honeymoon Killers) is a prison matron; John Lurie and

Despite the youthful trappings, the surprisingly conservative Desperately Seeking Susan is more for fantasy-seeking Yuppies than the rock-and-roll set. (Galaxy, Serramonte) S. Warren



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Audience Call

Jae Ross will record a live album in September. During the next few months, Bob Bauer and he will try some new arrangements at forthcoming concerts to prepare for the recording.

Since the quality of audience participation is essential to the success of the premier recording, audience try-outs will be held at these events.

The first set of audience auditions at Valencia Rose was a re-sounding success. Those who participated in the initial try-

outs passed with flying colors. A call back/rehearsal at Buckley's at 131 Gough Street, (Between Page and Oak Streets) will be held on either of the following evenings: Thursday, April 4 or Thursday, April 11.

Auditions are still open for those unable to attend the first set. Don't miss this opportunity to be part of Ross' debut album.

Rehearsal begins promptly at 9 p.m. Phone 552-8177 for reservations. Buckley's tends to fill up quickly.

# BAY AREA REPORTER SPORTS & FITNESS

## G.S.L. Opener

Almost a thousand people watched the Gay Softball League open its eighth season last Sunday at Lang Field when Festus demolished the Rawhide 27-2 in a game which was halted in the fifth inning because Festus had pulled so far ahead.

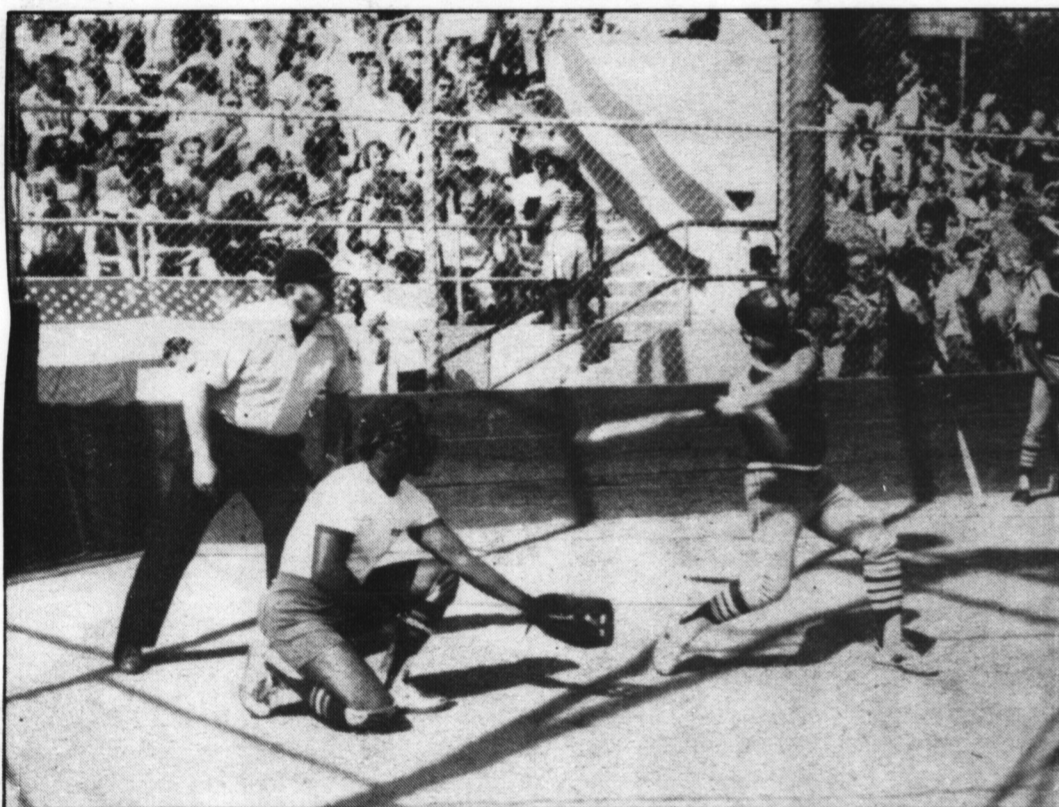
A three-inning celebrity/sponsor game kicked off the festivities, which was followed by opening ceremonies, including the presentation of a giant rainbow banner used in the Lesbian/Gay Freedom Day parade, and introduction of the 16 teams that make up the G.S.L. The Vocal Minority sang the National Anthem, the opening ball was thrown out by Supervisor John Molinari, and the rest is history.

It was a lovely, sunny day, and the party continued indoors at a dance party in the Green Room of the War Memorial building after the game.

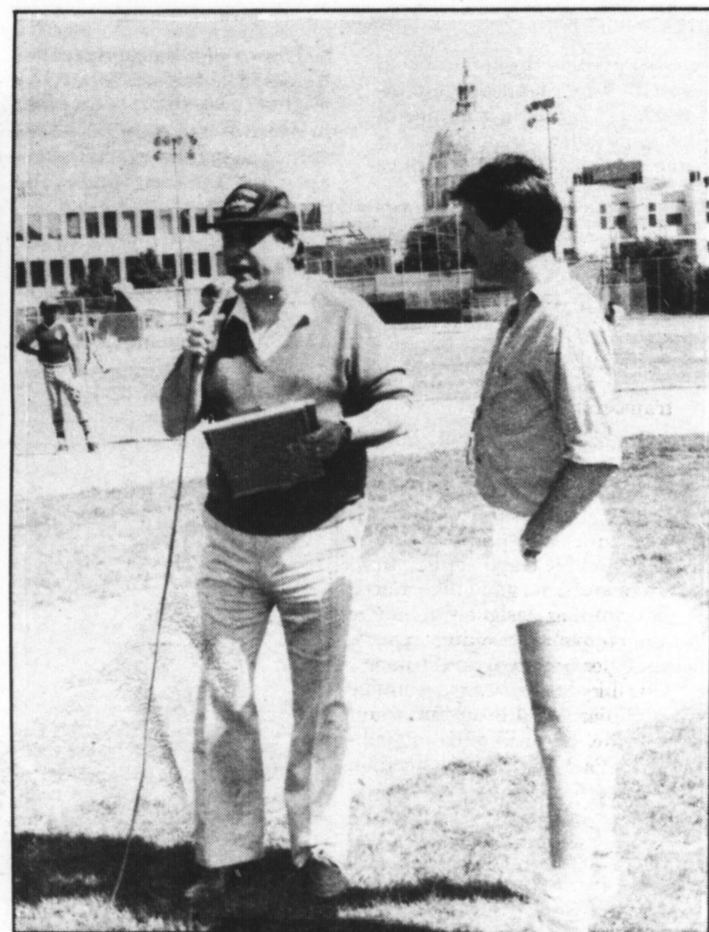
Good luck to all the players, and have the best season ever. ■



The Rawhide and Festus teams greet the rest of the league at the opening of the 8th season of the GSL (Photo: Rink)



Rawhide's Jerry Gonzalez gets a base hit (Photo: Rink)



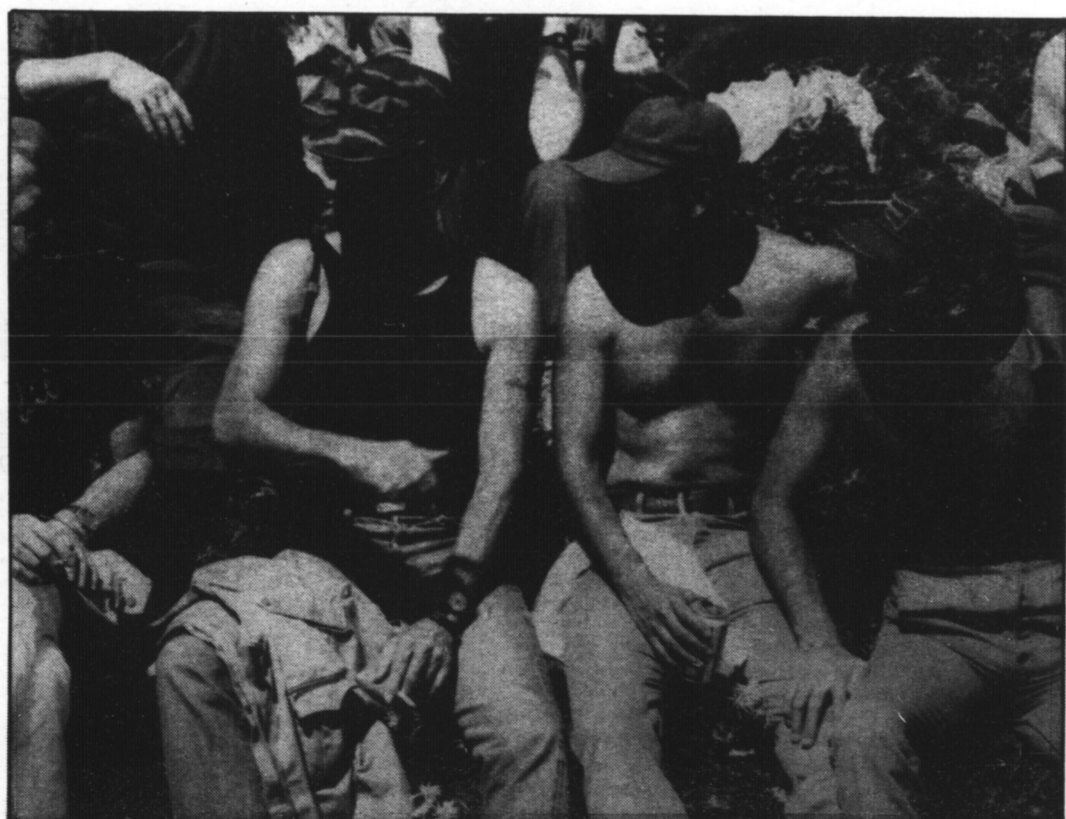
Sup. John Molinari gives GSL President Rick Brattin a commendation of the GSL (Photo: Rink)

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The crowd at the opening game (Photo: Rink)

## SCOREBOARD

### JAPANTOWN BOWL COMMUNITY LEAGUES BOWLING

Team Standings and Personal Achievements  
(The League Averages are unavailable)

SUNDAY RENO LEAGUE (Week 19 of 24 - as of 03/24/85)	
1. With Colour	20 8
2. Vagabond	17 11
3. Strange Interlude	17 11
4. Myrna's Boys	16 12
5. Reno, Reno, Is...	16 12
6. "Alley Cats"	15 13
7. Dice O' Dolls	15 13
8. Team #3	14 14
9. Lois Lanes	14 14
10. Bowling Is Not My Life!	14 14
11. Things Go Br w/Coke	12 16
12. ? Lucky 13	10 18
13. Gaysha Boys	9 19
14. PWIL Phucket!!	6 22

HAWAII VACATION LEAGUE (Week 26 of 37 - as of 03/22/85)	
1. Scottie's Alley-Oops	28½ 11½
2. El Rio	24½ 15½
3. Lady & The Tramps	24½ 15½

4. Puhio's	24 16
5. The Handy-Caps	21½ 28½
6. Play With It, Ltd.	18 22
7. Twinsplit	17 23
8. Mane Islanders	15 25
9. Golden State Ducks	13 23
10. Menehuehue's	10 26

MONDAY COMMUNITY LEAGUE (Week 22 of 29 - as of 03/25/85)	
1. Play With It, Please	27 5
2. Play With It, Ltd.	22 10
3. All The President's Men	22 10
4. Trash-Lotta's	20 12
5. Rick's	20 12
6. Dish	19 13
7. Short Circuits	18½ 13½
8. Sutter's Mill	18 14
9. Castro Country Club	17½ 14½
10. Rick's Rompers	14 18
11. Yeah!!!	14 14
12. New York Man	13 19
13. Bow - K	12 20
14. The Obelisk	12 20
15. Damaged Goods	10 22
16. Team #17	10 18
17. Blazers	8 24
18. "Pick-Ups"	0 32

3. "Not Easy"	19 13
4. Overnighters	19 13
5. 0000's	18 14
6. 5 Easy Pieces	17 15
7. Phoenix Phantoms	16 16
8. Splitz	15 17
9. Oh Merde!	15 17
10. Hopeless	15 17
11. Shud-A-Bin	15 17
12. Guys & Balls	14½ 17½
13. Late Nite Rollers	14 18
14. Easy Pick-Ups	14 18
15. Spurts	13 19
16. Ringold Rollers	12 20
17. Crisco Kids	12 20
18. Ethel	11½ 20½

WEDNESDAY COMMUNITY LEAGUE (Week 25 of 32 - as of 03/20/85)	
1. Madam + The Boys	27 9
2. Church Street Station	25 11
3. Five Not So Easy Pieces	24 12
4. High Gear	24 12
5. The Pimento	24 12
6. Rag-Tags	21 15
7. Bananas Without Attitude	20 16
8. Quiet Fire	20 16
9. White Swallow	19½ 16½
10. Stud City	17 19
11. Pin Head II	17 19
12. Salsa Supremes	16 20
13. Pilsner Vultures	16 20

THURSDAY COMMUNITY LEAGUE (Week 25 of 32 - as of 03/21/85)	
1. Pendulum #3	27 9
2. Pilsner 2	24½ 11½
3. Pilsner Kingpins	21½ 14½

## Pedal It

New York — Binel Tours, a Gay owned and operated tour company, will be leading a series of four bicycle adventures through northern Europe this summer. Each 14-day tour, limited to 20 people, begins in Amsterdam and continues through the Dutch countryside to Belgium. A bonus side trip brings participants to Paris by train for a memorable weekend.

Departures are from Kennedy Airport in New York. Scheduled departure dates are June 29, July 13, July 27, and August 10. Cost of the complete two-week adventure (including round trip air fare, all hotels, bicycle rental, and baggage transfers) is \$1,375.

According to Binel Tours' president Mark Ermel, "Working as a travel agent, I became aware of the scarcity of really well-run, well-planned tours designed for Gay people. Sure, there are some good bike tours, but nothing designed to create an enjoyable, exciting experience for Gay men and women. Our bicycle adventures, with the combination of beautiful countryside, the thrill of cosmopolitan Amsterdam, plus great company along the way, are unique in the travel industry."

Reservations for bicycle adventures are being accepted now. Write to Binel Tours, 70 Greenwich Ave., Box 463, New York, NY 10011 for details and a complete itinerary. ■

## Gay Run '85.

July 14 has been confirmed as the date of the 6th annual Gay Run presented by the San Francisco Frontrunners. Gay Run '85 will start at 10 a.m. in Golden Gate Park and is a 5K and 10K race and fun run. The race is open to anyone and the proceeds will again this year benefit the San Francisco AIDS Fund. Crystal Geyser will provide water at the finish and awards will be given to top finishers in each division. In addition, prizes will be given to registered runners selected from random drawings.

It's not too early to start training for Gay Run '85, and a good way to get motivated is to run with the San Francisco Frontrunners on one of their weekly runs. For more information and an entry blank for Gay Run '85 send an SASE to: Mark Indihar, Race Director, 1040 Dolores St., #302, San Francisco, CA 94110, or call 282-6085. ■

## SFPA Scoreboard

March 27, 1985  
Week 6 of 10

Division I		Division IV		
Stallion International	56-24 .700	Chaps Outlaws	47-33 .587	
Festus Farmhands	48-32 .600	Deluxe Spare Tires	33-43 .552	
Headrunners	47-33 .587	Transfer Attain.	Treasures	43-37 .537
Pendulum Pirates	55-41 .572	Maud's Squad	39-41 .487	
Pilsner Ltd.	44-36 .550	Bear Claws	31-33 .484	
Marcello's	32-64 .333	S.F. Eagle	46-50 .479	
Strayshooters	26-54 .325	Shaft Rascals	36-44 .450	
Division II				
Bear Bottoms	46-34 .575	TOP TEN		
Festus	45-35 .562	1 Charles Dossett	11-3 .850	
Transfer Points	45-35 .562	2 Ray Peterson	11-2 .846	
B.A. Stallions	47-49 .489	3 E.Z.	20-4 .833	
Alamo Square	36-44 .450	4 Marquita Booth	11-3 .785	
Chaps Sticks	36-44 .450	5 Lisa Duncan	18-6 .750	
Marcello's Mixed Shooters	27-69 .281	6 Mike Macri	15-5 .750	
Division III				
Deluxe D.U.C.K.S.	64-32 .666	Walter Moreira	15-5 .750	
Eagle Creek Chaos	55-41 .572	8 Darryl Lund	9-3 .750	
Division III				
Deluxe D.U.C.K.S.	64-32 .666	9 Dave Chua	14-5 .736	
Eagle Creek Chaos	55-41 .572	Bill Von Prillwitz	14-5 .736	

14. Sutter's Mill - I	14 22	4. Pendulum #1	20 16	
15. Sutter's Mill Also	13½ 22½	5. Twin Peaks	11-2 .846	
16. Gutter Girls	10 26	Douglattes	19 17	
17. Rockin' Rollers	8 28	6. Old Rick's Gold	17 19	
18. The Embezzlers	8 28	Room	15½ 20½	
THURSDAY COMMUNITY LEAGUE				
(Week 25 of 32 - as of 03/21/85)				
1. Pendulum #3	27 9	7. Vagabond	15½ 20½	
2. Pilsner 2	24½ 11½	8. Pendulum Spare Parts	14½ 21½	
3. Pilsner Kingpins	21½ 14½	9. Team #3	13 23	
10. 2 Lefts + a Right				0 36

Compiled by Jerry R. De Young

**WANTED**  
1000 GAY MEN WHO CARE ABOUT THEMSELVES AND THEIR COMMUNITY

# STOP AIDS PROJECT

A COMMUNITY EXPERIMENT IN COMMUNICATION

The terrible truth about AIDS is no longer something any of us can afford to ignore. But we can do something about it. The STOP AIDS PROJECT, in partnership with the San Francisco AIDS Foundation, invites you to participate in a series of discussions that is unprecedented in the history of our community. Its goal is to bring together 1,000 gay men from all walks of life to discuss the urgent questions we all face:

- How can we best find and promote the positive aspects of this epidemic, while dealing with the tragedy of AIDS?
- What can we do, individually and together, to stay sane and healthy while meeting this incredible challenge?
- How can we stop spreading the AIDS virus around in our community while we're waiting for a medical solution?
- Say what you need to say about AIDS prevention.
- Learn from one another.
- Contribute by helping the San Francisco AIDS Foundation and our community face the greatest challenge we have ever encountered.
- Find out from other gay men how they are coping with the AIDS epidemic.
- How can we best adjust to the incredible changes that are taking place in gay values, sexual attitudes and lifestyles?

**THE STOP AIDS PROJECT  
IS NOT CONCERNED  
WITH RIGHT SEX OR  
WRONG SEX.  
IT'S CONCERNED WITH  
SUPPORT AND SURVIVAL.**

**THE ONLY PRICE FOR  
ADMISSION IS CONCERN.**

- Beginning February 15 and continuing through May 15, 1985, a total of 1,000 gay and bisexual men will meet in small groups of 10-12.
- The Stop AIDS Project groups will be held in the homes of volunteer hosts throughout the City, and will take up one evening of your time.
- Space is limited. Call now for a reservation—and tell your friends. This is an opportunity for you to contribute just by being there. And to help put an end to this monstrous disease.

**CALL TODAY.  
IT'S IMPORTANT. IT'S FREE.**

The STOP AIDS PROJECT Office  
690 Market Street, Suite 820  
San Francisco, Calif.

**392-0368**

Between 10 AM & 7 PM/Monday through Friday Only.  
Information • Reservations • Volunteer Hosts

**WE CAN STOP AIDS.**













## \*P.S./CASA CREW RECORDS SINGLE FOR FAMINE RELIEF



In case you haven't heard the news, the owners of the famous \*P.S. and Casa de Cristal restaurants in response to the **depressing conditions** in the City by the Bay, declared a celebration several weeks ago. For an undetermined period of time, all the *wonderful and delicious* dinner entrées only on both menus would be **half price!** Hard to believe folks? But both owners said **half off** on all dinner entrées!!!

When interviewing both Mr. Waddell and Mr. Adinolfi they both appeared rational and both confirmed our report concerning the **half off** offer.

SAN FRANCISCO, CALIFORNIA—It was learned today that the **ever trendy** staff of the famous \*P.S. and Casa de Cristal restaurants got together this past weekend (see photo) to record a group song in the tradition of England's "Do They Know Its Christmas," the U.S.A.'s "We Are The World" and Canada's "Tears Are Not Enough." However, the \*P.S. song, "We Are Not Cheap (Merely Inexpensive)," was not designed to raise money for starving Ethiopians but rather to assure budget conscious San Franciscans that yes, the **half price special on dinner entrées** at both restaurants will indeed still be in effect for dinner on **Easter Sunday!**

They pointed out a need for people to be able to dine in comfort and enjoy a good time without creating their own **national debt.**

We add our congratulations to both and hope the idea has **universal appeal.**

For those interested several rules apply during this **craze.** **One**—No reservations. **Two**—Anyone wishing to charge his or

her dinner will have to add a service charge (due to the greatly reduced prices). Visa/MC add 3%. Diner's Club add 4%. American Express add 4.5% to the final reduced amount of the bill. **Three**—Half price offer *does not* apply to Sunday and Holiday Brunch. So that all of you don't think that these two men have gone completely mad, the reduced

prices do not apply to any liquor or wine.

One additional note before we end this strange but true press report. Mr. Adinolfi wanted me to remind everyone about the valet parking which begins at 7:30 p.m. and for those who are early there is a new parking garage next to the Casa de Cristal.

We do hope you don't miss this **wonderful celebration!**

### ASK ALICE

#### They All Laughed At My Fluffy Tail



Dear Alice:

I come to San Francisco once a year around this time and this year I have been reading your column just to find out what is going on around town. My problem is that I am looked upon as a freak to most of the unmasked people here because I lay eggs and I am no longer a chicken. I am just dying to go somewhere fun for Easter dinner. Can you tell me of a place that will treat me right without all that bunny hog stuff?

Peter Cottontail  
Dust Bowl, Texas

Dear Dick:

**You're in luck honey!** The half price specials at the \*P.S. and Casa de Cristal are still on and will continue to be on Easter Sunday for dinner (not brunch, however) and from what I hear the food and service is just wonderful... Please write me again when you are in town. For some reason I feel that I know you from somewhere. Were you in town the last time I had my pap test???

Dear Alice:

I have read all about the half price special at the \*P.S. and Casa de Cristal and some friends of mine tell me they went and really enjoyed the wonderful food and fancy service and teeny weeny price! I really want to go but just can't afford it until I get my income tax check back. Do you know how long the half price special will last? Do you think I will miss out on this amazing bargain???

Irs Commings  
Daily City

Dear Irs:

**I think we all have hopes the "check will be in the mail," but not to worry. I made a few discreet inquiries this morning and it has been confirmed that the half price specials at the \*P.S. and Casa de Cristal have no ending date in sight! As long as we all support it, I think it just may become a permanent San Francisco tradition.**

**By the way, if that is your real name, maybe you should think about changing it... to something like Tex Rayturn. Ha Ha. Only kidding.**

### Less Is More At Famous Hideaway

SAN FRANCISCO—The World Famous **Hideaway Bar** at the internationally chic **Church Street Station** has announced that they are open at 6 a.m. for 49¢ Well Drinks, Beer and Wine!

Special prices prevail on a sliding scale, and here's how it works: **6 a.m.—49¢ drinks, 7 a.m.—59¢ drinks, 8 a.m.—69¢ drinks, 9 a.m.—79¢ drinks, 10 a.m.—89¢ drinks, 11 a.m.—99¢ drinks 'til 2 a.m.!**

Now you can enjoy those fabulous omelettes with your favorite Bloodys, Screws, Greyhounds, et al. Get in the midst of local cuisine and gossip in the world famous atmosphere of our wonderful clientele!

## The Long and Winding Road

### 62 Gay, Lesbian Cyclists Raise \$33,000 to Fight AIDS

#### Jim Ferels Resigns as Head of S.F. AIDS F'dtn.

by Allen White

San Francisco AIDS Foundation Executive Director Jim Ferels will resign his position May 31 after just one year on the job. His resignation is contained in a letter to the foundation board. Tonight (Thursday) the foundation board will meet with Ferels to consider the implications of his decision.

The choice to resign was made by Ferels because he felt he was "burnt out." Ferels said his departure is amicable. He has been given credit for bringing the organization from a small group dealing with the beginning of the AIDS crisis to a solid firmly-based social service corporation. He began work at the foundation on May 15.

(Continued on page 4)



Pedaling for Pride '85. Vanguard of 62 cyclists rolls down Fell Street at the Panhandle early Saturday morning on first leg of arduous 100-mile journey to Russian River. One-third of the cyclists were women. (Photo: Rink)

#### 57 Complete Run From City to River

by Brian Jones

ON STATE HWY. 1 NEAR BODEGA BAY — It had come down to this, 83 miles north of the Castro Theater: Can Gene make it? Should we let him try? The 64-year-old retired Hayward school teacher had already pushed himself farther than he ever had before: 83 miles, pumping up Mount Tam, around the hair-pin curves near Stinson Beach, up the long, long hill near Valley Ford. He had started with the pack at Castro Street at 7:33 that morning. Now it was 5:30, ten hours later, and Gene was wobbly. Except for Gene, the cyclists were already at the Russian River, or nearly there.

Could Gene make it? Would we let him try?

We had a conference there on the side of the road, kelly green pastures behind us, the blank and slate-grey Pacific in front.

(Continued on page 18)

### Gay Landlords in Gay Area Won't Rent to Gay Parade

#### Duboce Dentists Say They Are Concerned About Frightening Their Straight Patients Over AIDS

by Will Snyder

Just 12 weeks before the Freedom Day Parade, the parade committee finally has a home—after being denied an office by two Gay landlords. The landlords, parade officials say, balked at renting to the group when they learned the words "Lesbian" and "Gay" would appear in the window. Being denied an office in a Gay-owned building in the heart of the Gay Church-Market neighborhood was the culmination of the parade's longstanding housing woes.

(Continued on next page)



Not For Rent if "Lesbian" and "Gay" are shown; Rick Turner and Autumn Courtney of Parade Committee at Duboce office. (Photo: Rink)

### IN THIS ISSUE

**CITY FIRES MEDIC** accused of harassing, refusing to help Gay man with AIDS. For the first time, city carries out policy to discipline workers with AIDS-phobia. Ray O'Loughlin reports on **Page 4.** **CURTAIN MAY FALL** on Japan Town Theater—site of many a Gay event. The plan? A 10-screen movie house. Allen White reads the script on **Page 11.**

**CLOSE THE BATHS?** Is this deja vu? No—it's a very current proposal from some conservative Republicans. One problem: All but one of the bath-houses are closed. **Page 13.**

**SPIRITS WERE RISING** for Easter, and for once, all the guys were trying to top each other—with their bonnets, of course. We hop along the bunny trail on **Page 14.**

**MISSION: VALLEJO.** Primed with suitable fear and loathing, Jon Sugar does—uh—missionary work up San Pablo Bay way. He visits mall where fag-killers hung out. **Page 20.**

### Choristers May Strike, Block 'Ring' Festival

#### Singers Upset With Pay Scale; Vote on Contract Next Week

by George Heymont

What could be bigger than the *Ring* cycle in San Francisco this June? Answer: a strike of the opera in May. Current indications are that the San Francisco Opera chorus will reject a contract offer set for its general membership meeting next week.

(Continued on page 4)

HALF OFF ON ALL DINNER ENTRÉES



CASA de CRISTAL

