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# BAY AREA REPORTER

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## IN THIS ISSUE

**DRUG-ABUSE** agency for Gays is being pushed by Mayor Feinstein. But the Mayor is having the same results as other proponents: zero. Charlie Linebarger peaks into the city's drug-abuse fund and finds where most of the money is headed—and has a good question about why. **Page 3.**

**SNIDE ASIDE** about Gay hostages stirs controversy at the *Examiner*. Everybody associated with the anti-Gay item has repudiated it, except, of course, the columnist. **Page 5.**

**A CLOSE-UP** on the media examines how coverage of Gay events can split the Gay community. The dynamics of the media and us are examined in the first of a two-part series by Lisa Rafel beginning on **page 13.**

**CYCLE CRASH** near Guerneville is blamed on anti-Gay driver who drove two men off the road. But the cops dispute the story—and say they'll charge the two men who were injured. Will Snyder has the details in **Greater Bay, Page 17.**

## Hudson Story: New Dimension To AIDS Crisis

### Star's Illness Brings Issue to Personal Level

by Allen White

The human reality of AIDS entered America's living rooms for the first time this week. On Tuesday the rest of the nation faced some of the shock, fear and grief which those in the Gay community have known for three years. It came as television and radio programs blared the news that actor Rock Hudson may have AIDS.

Until this week AIDS was a medical issue or a political issue—and an issue which could be ignored by most of the nation. But with the fatal disease now linked to one of America's most admired movie stars—the quintessential leading man—the AIDS epidemic for the first time took on a personal and emotional dimension.

The story itself was shrouded in confusion—some of it, perhaps, created on purpose. Early in the week the official word was that Hudson had inoperable liver cancer. But on Wednesday in Paris, doctors at a press conference denied that Hudson had liver cancer.

The superstar was in Paris seeking help at the Institut Pasteur, the world's foremost AIDS research hospital. It is the Institut Pasteur which first discovered the virus which causes AIDS, in 1983, and it is to Paris that Americans who can afford it travel for the most up-to-date experimental treatments.

#### POWERFUL STATEMENT

Hudson may make a stronger statement in his dying than he ever made in his distinguished career as an actor. His publicity office couched all announcements and publicity releases in the framework of speculation that imply he has AIDS.

In the world of Hollywood, perception can be as strong as the truth. Within hours of an announcement Tuesday by his personal publicity manager, Dale

Olson, that the actor was suffering from inoperable liver cancer, the conclusion had also been made that Hudson had AIDS. It was quickly concluded when the publicity agent mentioned AIDS as a remote possibility in his statement.

Reports early this week contradicted each other. Some said his condition is not diagnosed as AIDS, others said it was a certainty and others said he suffered from none of the conditions which are attributed to his declining health.

As these reports continue to be released, the entertainment industry, and the public it serves, has been forced to acknowledge the existence and the social dynamics of the disease. Though rumors have surfaced in recent weeks regarding other personalities who might be suffering from AIDS, Rock Hudson becomes one of the first true superstars who has publicly been tied to the disease.

Talking with representatives of Rock Hudson at his publicity agency, Rogers & Cowen in Los

## B.A.R. INTERVIEW



Jack McCarty and Victor Amburgy: the terror and the fame has passed, but recollections of the ordeal remain. (Photo: Rink)

## 2 Gay Hostages Recount Ordeal

### Fear and Loathing in Beirut; Fame and Relief at Home

by Allen White

TWA flight 847 departed Athens, Greece promptly at 9 a.m., June 14, headed for Rome. For Jack McCarty and Vic Amburgy it was the latest link in their trip around the world. Their tour began Jan. 3 as they headed west from San Francisco to the Fiji Islands. The flight and the next month would place them and the flight in the pages of history in the chapter called "International Terrorism."

The incident began shortly after takeoff as the plane was making its ascent. Two men began screaming and running up the aisle of the small Boeing 727 jetliner. Jack McCarty remembers thinking it was a yelling match between two people from that area. His thought changed when he saw a gun being raised high in the air by one of the hijackers.

(Continued on page 5)

(Continued on page 4)



## 'Be Yourself' Is the Lesson At NY's Harvey Milk School

### Director Talks About Program and Students At Manhattan's History-Making High School

by Allen White

There really is a Harvey Milk School in New York City. One of those responsible for the school is Joyce Hunter.

Hunter is a program director at the Institute for the Protection of Lesbian and Gay Youth (IPLGY) in New York City. The Harvey Milk School is the educational arm of the private, nonprofit social service agency. The school is fully accredited by the New York City School system. The city's school system sets the curriculum, provides the teachers and at graduation time, issues a high school diploma.

(Continued on page 2)

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By **DR. RICK PETTIT**

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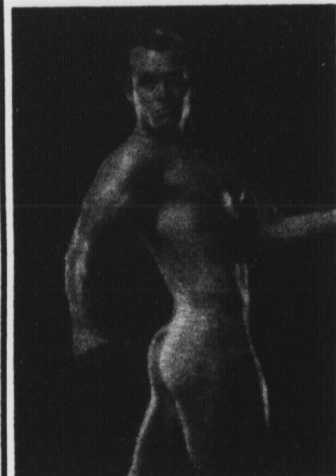
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## A Look at NY's 'Gay School'

(Continued from page one)

The graduating student will receive a legitimate high school diploma from the Harvey Milk High School. Yet, to talk to Hunter, it becomes clear that a goal is to provide an education for a specific population group — although that education could lead a student out of the Harvey Milk School and back to a mainstream high school.

Joyce Hunter explained that the school is a determined, serious effort to provide an alternative means to educate teens who have become so oppressed by their families and their school that they simply drop out.

"The school is not for all kids," Hunter said. "It is for kids who don't have the coping mechanism to put up with all the bullshit they have gotten in regular schools." She said the school is for youngsters who simply don't know what being Gay is all about.

### 'BE YOURSELF'

The institute, which provides the school facilities, is a living witness to the stereotypes the media has created of Gay men and Lesbians. "We literally have kids who want to know if being Gay means you have to grow up to be a hairdresser," Hunter said. "Now I have nothing against hairdressers, yet there are certainly other options. A goal of the institute is to motivate kids to feel good about themselves. We tell them to 'be yourself' and teach them to explore the possibilities in their lives."

"It makes me angry," Hunter said, "to realize that the media, especially the movies, have not been kind to Lesbians and Gay men." In spite of this, they use the movies as an educational tool.

One of the movies they have shown is *Boys in the Band*. Following the showing of the films, they have a meeting. They discuss each character. The kids are asked, "What do you like, what do you dislike about the characters in the film?"

One of the most moving moments in Joyce Hunter's life was to take the students of the Harvey Milk School and other youngsters from the institute to see *The Times of Harvey Milk*. About 25 people went to see the movie as a group. She says they were stunned.

They were going to have a discussion immediately after the film. It was postponed until the next day because some of the kids simply couldn't talk about what they saw. "They were moved to silence and tears," she said.

### A HERO

"The next day the kids were so proud of Harvey Milk. He was their hero." The decision to name the school after Harvey Milk was a joint decision of three of the directors of the institute. As the young people discussed the film, it was a time when the choosing of Milk as the name of the school was unquestionably validated.

What bothered most of the students was the assassination of the San Francisco Supervisor. They dwelled on the fact that Harvey Milk had been killed. One student asked Joyce Hunter, "Are we always going to be killed because we do what we want to do?" Hunter's reply: "Risks have to be taken if we want freedom."

When the school opened, it was bombarded with media. Hunter was seen here on the *MacNeil-Lehrer Report* on PBS. Several of the students ap-



**'A goal of the Institute is to teach kids to feel good about themselves.'**

Joyce Hunter

(Photo: Rink)

peared on news and talk shows.

One of the students, Louis, appeared on the *Phil Donahue Show* and created a small sensation. Following the show he was inundated with literally hundreds of letters. The majority were from girls who wanted to prove they could turn him straight. Hunter notes there was also a substantial number of letters from guys.

Joyce Hunter says it is still too soon to evaluate the success of the school. "The kids are certainly aware of what's going on," she said. "Some of the kids are amused by the media attention and others are scared." The straight press in New York has, in many cases, been less than sensitive. One school child was very scared when a New York television crew literally chased the kid down into a subway in an effort to get an interview.

### SEX VS. ISOLATION

To look at Harvey Milk School and the Institute for the Protection of Lesbian and Gay Youth is to get an awakening of the problems that face Gay youth today.

Not surprisingly, when the school was opened, it was seen by many homophobic teachers as a means to get rid of Gay students. It points up the fact that problems facing Gay youth come not only from their peers but also from their teachers.

The boys who come to the institute had found that sex was usually the only means of finding a friend. Hunter noted this is the opposite of traditional values. At the center, social programs have been established to enable kids to establish non-erotic friendships.

"AIDS is a real issue," said Hunter. "Kids, especially between the ages of 19 through 21, have real panic attacks. The frustration relating to AIDS is overwhelming." One offshoot of the program is that many of the guys are learning how to date and how to get to know one another.

The problem for young Lesbians is the appearance of being isolated. "If two young Lesbians

meet," Hunter said, "they think they are the only two. It's the two of us against the world, they think." Hunter said the institute is trying to change that isolated feeling.

Joyce Hunter is a native of New York and a graduate of Hunter College in New York City. She sits on the Human Rights Commission in New York City and serves on the Governor's Task Force on Lesbian and Gay Issues. She was in New York during the Stonewall riots yet only remembers hearing about them on the radio. Three years later she became involved in the Lesbian movement and became editor of a New York publication, *Lesbian Rising*.

She is in San Francisco for a month, and Tuesday evening was a featured speaker at the Harvey Milk Lesbian-Gay Democratic Club. She has also met with several Gay teachers to discuss setting up a similar school in San Francisco.

A. White

## Forum on Antibody Testing

Should you be tested for the AIDS antibody? Find out at a free public forum for the community on AIDS antibody testing at alternative test sites in San Francisco. The forum will be held 8 p.m. on Tuesday evening, July 30, at Cole Hall in the Medical Sciences Building of UC Medical Center, 513 Parnassus.

The forum is sponsored by the San Francisco AIDS Foundation and funded by the San Francisco Department of Public Health. Speakers will include Dr. Constance Wolfsey, co-director of the AIDS Clinic at San Francisco General Hospital who will discuss the pros and cons of being tested. Attorney Matthew Coles will discuss the legal aspects of the test as well as issues surrounding anonymity and confidentiality and Marc Gold of the AIDS Health Project will discuss counselling for those who have been tested.

## Mayor Urges Gay Drug Agency But Bureaucracy Ignores Her

### Letter Called for 'Redirecting' Drug Abuse Funds; Most Go for Heroin Despite Shrinking Need

by Charles Linebarger

Mayor Dianne Feinstein has joined the effort to create a city drug-abuse program for Gay men. But the Mayor has gotten the same results as other proponents—zero. The city's drug abuse agency has ignored a June 6 letter from Feinstein urging that money be redirected to serve the city's Gay population.

At issue in the city's \$5 million annual budget for drug-abuse services is how to best direct resources. Getting the lion's share of the budget is a heroin program—but critics say that inertia, not need, is keeping money going to fight heroin abuse. The heroin problem, they say, is only a fraction of what it was a decade ago, but the heroin budget keeps growing anyway.

On July 1 the new San Francisco budget for drug abuse services went into effect. The new budget provided no reductions in current service areas and no new services that would meet emerging needs.

Drug abuse services for Gay men and street youth are still unfunded despite a letter from Mayor Feinstein of June 6 specifically requesting that drug division money be redirected to provide additional services. Out of the current budget of over \$5 million a surplus of \$27,000 has been targeted for Gay men's services.

### 'A SHAM'

"I thought the plan was a sham," said Jerry Mandell, a sociologist who works for the San Francisco Youth Environment Study and who has written several freelance reports on the history of drug policy. "You could have written those conclusions and given a trained monkey the job of justifying it and he would have done just as well."

Mandell's basic problem with the current budget is the fact that about 60 percent of the funding, or almost \$3 million, is being aimed at heroin abuse and a large part of that is the methadone treatment program.

"I don't see a junkie scene worth shaking a stick at in San Francisco in years," Mandell said. "I just don't think there are a lot of people out there addicted to heroin anymore. But that's where the money is going. Two and a half million dollars is going to methadone treatment and that would buy a program or two. And I think a lot of people are on this stuff, not because they are addicted, but simply to stay out of prison."

Harvey Feldman, who is Mandell's supervisor at the Youth Environment Study and has 20 years experience in drug research, said he believes that the decision to fund current programs came before needs assessment data was analyzed. According to Feldman there is no justification in the plan for why the money is going where it is going. "It's routinely given uncritically, and scant attention is given to emerging drug problems."

### HEROIN DECLINING

"The assessment data the city is using does not support heroin being the city's main drug problem," Feldman said. "On the contrary, everything points to a decrease in the heroin problem. There were 16 heroin-related deaths in 1984 compared with 80 in 1976. The number of heroin-related deaths is a common formula for determining how many heroin addicts there are in a locale. And in 1984 the new user proportion of these addicts

(entering treatment) was smaller than in any of the last 7 years." According to Feldman, the statistics that are available don't give any support to the city's implied assertion, in its drug abuse budget, that heroin addiction remains the problem it was reported to be in the mid-'70s.

John Waters, the former director of research for San Francisco's Community Substance Abuse Services—which includes both the alcohol and drug sides—left his position with the city in January of this year partly because of the lack of attention paid to research in current drug needs.

According to Waters, the "indicators show that the heroin epidemic peaked in the mid-'70s and the level of heroin addiction

nationally and in the Bay Area is a third of what it was then." And yet, according to Waters, the city's priority commitment to heroin as being the number one drug problem in San Francisco remains unchanged.

### AMPHETAMINES

"These systems (drug abuse programs) were developed ten years ago," Waters said. "It's clear from the scant research that is available that these patterns (of drug abuse) have changed substantially since then." For example, "John Newmeyer presented at the June meeting of the Community Epidemiology Work Group a report that showed that amphetamines tend to be used by Gay hustlers because it suits that lifestyle of the 'party boy'. It's less expensive than cocaine but it



**'I requested that funds be reallocated.'**  
Mayor Feinstein  
(Photo: Rink)

enables them to stay awake, alert and up, to be personable and capable of performing as expected."

Again according to Waters, Newmeyer showed that there is a relatively high intravenous use of amphetamines "which must be associated with the transmission of AIDS."

### CONTRACT CONNECTION

Interestingly, over \$1 million in city methadone treatment contracts goes to Ron Kletter, a provider who also sits on the ad-

visory board of the drug division. Kletter also chairs the planning committee which advises the city on how to spend its funds for drug abuse services.

Nancy Presson, the current director of the drug division, said that city ordinance requires providers to sit on the drug advisory committee. But she had no comment when asked whether she felt it was a conflict of interest for Kletter to chair the committee which advises the county on how to fund and at the same time receive over \$1 million in those funds.

When asked whether she felt there would be funds available later this year for Gay drug services Presson said, "No comment." When asked the likelihood for next year of those services being funded she said, "It's too early for next year. But we are committed."

In the letter which Advisory Board member, Richard Podesta, received from Mayor Feinstein, the Mayor stated, "... During the recent budget hearings with the Health Department I requested that funds be reallocated to provide additional services."

Presson's response to the letter was that it was a private letter to a board member and she has been told nothing official through the health department. However she did have a copy of the letter on file in her office. ■

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# Headlines

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# Hostages' Ordeal

(Continued from page 1)

McCarty remembers thinking, "Oh, God!, Oh, shit!" He realized it was a hijacking.

For Vic Amburgy, the situation was different. He was sitting in the restroom suffering from dysentery. He heard none of the screaming and didn't see the gun. What he heard was the voice of the stewardess saying "everyone be calm." Instantly he perceived what was going on.

As attention around the world turned toward TWA flight 847, what seemed at first to be adventurous and exciting was, in fact, the beginning of weeks of terror.

## VALUABLES STOLEN

The terrorists were unquestionably willing to die for their cause. For them, if they were killed, they would go to join Allah, their God. Contrasted against that religious belief were brutal terrorists and bandits. All wallets and passports were confiscated.

Jewelry was ripped off both men and women. Wedding rings were taken and if it seemed the ring was too tight to come off a finger, the terrorists threatened to cut off the finger to get the ring. All money was taken. Luggage was gone through for anything they wanted. Traveler's check were forced to be signed over by every passenger.

The passengers were forced to put their heads down between their legs. The plane would fly to Beirut, then to Algeria, then back to Beirut. Each time the plane landed people would be let off the plane.

While the plane was on the ground the passengers would be forced to keep their heads between their legs — once, for over six hours. Shades were drawn on the plane. Jack McCartney and Vic Amburgy were prisoners and their prison was the plane.

At one point they were allowed to stand and there were thoughts about overpowering the terrorists. McCartney had a note and he whispered that he wanted it passed to the blond guy in the rear seat. The quiet listener was Uli Derickson, the stewardess. She may have thought it related to overpowering the hijackers. She carefully slipped the note to Vic Amburgy. But the note from Jack to Vic said, "I love you."

The numbers slowly dwindled until there were 40 hostages. They were taken off the plane. One would later be released — leaving the final 39, all men.

Jack McCartney noted that the range of ages was primarily two groups, young adults and people over 60. McCartney and Amburgy felt they were the only two in what might be considered a middle age bracket. The youngest was 21 and the oldest was 63.

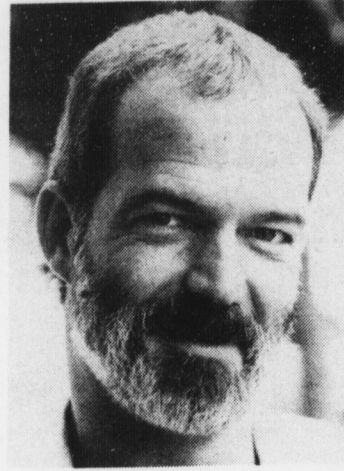
## INNER PEACE

For several days they were held in the basement of a private home in a residential area of Beirut. In their time of captivity the fact that Jack McCartney was a Shanti counselor became significant. Vic Amburgy said he felt his lover had an effect which was calming for the rest of those being held hostage.

Shanti, translated, means "inner peace." That learning process at the Shanti Project and his



Vic Amburgy (Photo: Rink)



Jack McCartney (Photo: Rink)

## A Note from Amburgy and McCartney To The S.F. Gay Community

In our time of trouble you stood by. Took us by the hand which nearly made us cry. Folks like you are a rare find only hope we all learn to be so kind.

We send this to you for all to see.

Can't thank you enough—from Jack and me.

by: Vic Amburgy - (Jack McCartney)

previous experiences with transcendental meditation and self-hypnosis set McCartney apart from the rest of those around him. Vic Amburgy and Jack McCartney both realized that McCartney was sending out "vibes" which had a comforting effect on those in his group.

Both McCartney and Amburgy, were all the hostages, were continually the target of physical and mental torture. "The hostages were armed to the teeth," said McCartney. "They

would taunt us by playing Russian roulette. A gun would be held to our head and they would ask, 'are you ready' as they twirled the bullets in the gun."

He continued, "after a while there was a feeling of 'let's get it over.' You wanted to tell the guy either quit bothering me or pull the trigger. A kind of numbness set in."

## GAY NOT MENTIONED

As they were held captive, a younger group of hostages once talked about San Francisco. The subject of being Gay was raised. The two lovers never alluded to the fact that they were Gay and between the hostages there never seemed to be a value judgement.

McCarty said that "those who were sophisticated enough to know we were Gay never made it an issue." The only time either of the two men can remember a comment being made was from a 23-year-old passenger named Blake.

One hostage came over to Vic and said, "You don't know how lucky you are to be able to be with the one you love."

The guards for the prisoners were walking fortresses. They had guns, pistols, and hand grenades, and bullets lined their chests. Their primary concern was not that the hostages would escape, but that their prisoners might be captured by one of the other factions in Beirut.

Lebanon is a country at war. The hostages were a bargaining pawn in an international power game. If another of the terrorists groups captured the hostages, the bargaining power would be lost, as would the lives of the terrorists.

The terrorists presented a group with many contradictions and complexities. There was the time of torture and there were moments that revealed fear and compassion by the terrorists.

## THE RELEASE

At one time during their ordeal, the hostages were taken from the basement to an upper floor of a building. They were to meet a frightened mother and her children.

She was frightened. She was sure the United States would come after they left and bomb the building they called their home. Jack McCartney said he told the woman he was "99 percent sure the United States would not kill innocent people."

On June 29 — Lesbian and Gay Freedom Day in San Francisco — the hostages were boarded in cars driven by the American Red Cross for a ride from Beirut to Damascus. For Amburgy and McCartney it was the beginning of the end of a nightmare.

Both said the ride was believed to be very dangerous and they continually felt in extreme danger. They were no longer in hiding. Until they got to Damascus they felt they were targets for attack. The attack never came.

In Damascus they boarded a United States Air Force plane for Frankfurt, Germany. As they departed the airplane they were greeted by Vice President George Bush.

As they stood behind the plane they were pictured together for television cameras to beam around the world. As they reviewed those moments Jack McCartney said what he had done was to simply lean his arm on his lover's shoulder for balance.

## ANGER AT FBI

From Frankfurt they were taken to a hospital. It was during this time that both men became livid in their anger. It turned out they were being lied to by the representatives of the United States State Department (read CIA) and the FBI.

The incident surfaced when it was realized that the families of the hostages had been flown to Frankfurt to be reunited. The government officials purposely lied to the hostages and said the plane carrying the families was three hours late. In fact, the families were already in Frankfurt. At the same time the families were being told the hostages could not be seen.

When the information became known, McCartney took one of the FBI men into his room. With anger he said, "We've been fucked around with enough. Don't you understand what we have been through? We want to see our families and we want it done now."

McCarty continued with his outrage at the situation. Within minutes the situation was rectified and the hostages were finally reunited with their families.

From Frankfurt they flew to Andrews Air Force base in Washington, D.C. There they were greeted by President and Mrs. Reagan. On the plane without any media present both of a concern by both the President and Nancy Reagan. At one point, Nancy Reagan spotted Vic Amburgy and they spontaneously hugged.

They would arrive back in the United States as heroes. For both men and the others held hostage it was a different feeling. They survived yet there was no feeling on their part that they were heroes.

They reserved the commendation of hero for only two people on that flight. Uli Derickson, the stewardess, and John Testrake, the pilot. There is no question in the minds of the hostages that Uli Derickson's actions kept everybody alive.

Her quick thinking, whether it be to offer her credit card to buy fuel for the plane, or her actions as she manipulated the terrorists. It all worked except for one man. During one of the landings a passenger in the United States military man was killed.

The other person they mention is the pilot, John Testrake. They still marvel at the strength this man had to fly his plane for

# Hostages

(Continued from previous page)

almost two days. At one point, the Beirut airport refused to turn on the landing lights.

Pilot Testrake said firmly through the public address system, "prepare for a crash landing." In the darkened night he was able to avert the plane from crashing into the ground.

Initially, the two men were going to drive across the United States. They said they weren't ready to fly in an airplane for a while. The statement also went beyond the hijack ordeal. Both had been on airplanes for almost seven months as they toured the world.

## NO CIRCUS

Against this was the constant media attention. On July 7, one week after they were released from their captors in Beirut, they arrived at 2 p.m. at San Francisco Airport. Sunday night they were welcomed home at a dinner by close friends.

At the same time they made it known that they wanted the media circus to end. They knew there were plans in progress to welcome them back to San Francisco. They were not excited about the idea as it was initially presented. During the next 24 hours they would ask that changes be made to simplify the welcome. It was announced that on Monday afternoon they would hold their final press conference.

After they arrived in San Francisco, they were asked if they would make public statements regarding AIDS funding. Jack McCartney, a Shanti counselor, had the media at his call. He declined and was clear in stating his position.

Both Jack McCartney and Vic Amburgy had been outside the United States for seven months. They had both been through a tremendous mental ordeal. Neither felt informed on the current issues relating to the funding or the proper role they could play in helping people with AIDS.

## STUNNED

They chose the position, which they currently hold, that they would welcome the approach of any responsible person who would like them to use their visibility in the fight against AIDS. The position is conditional on the need to be educated and be prepared with an appropriate agenda.

They currently have entree on both the State and Federal levels of government through contacts which they have received from the White House as well as a standing invitation from the Governor of California.

They were stunned to return to San Francisco and learn of the number of their friends who had died of AIDS since they left in January. They are firm in their commitment to be of help and with that help they are equally as determined that their words and actions realize positive results in the fight against AIDS.

Tuesday night, July 9, they were welcomed home to San Francisco by its citizens. The single word they use to describe that night on Castro Street is "wonderful." They commented on all the eye contact they had with so many people, so many who were crying. It is, they believe, a validation of their statement that all people, both Gay and Straight, have to be themselves.

The overwhelming feeling in talking to Vic Amburgy and Jack McCartney is their love for

each other and their pride. They are genuinely proud of being Gay, they are proud of themselves, their country and especially San Francisco.

"There simply is nothing like San Francisco," said Jack McCartney. Vic Amburgy agreed and noted, "Where but in San Francisco can couples get out of a car at 8:30 a.m. in the morning in the financial district, both Straight and Gay, and kiss each other goodbye with surrounding people showing such lack of interest." Jack and Vic are back home.

A. White

# Hudson

(Continued from page one)

Angeles, reveals the sensitivity that surrounds the disease. To acknowledge that Hudson has AIDS is to force the agency to address the fact that being the victim of AIDS also indicates sexual preference.

The agency stated they were not addressing that issue as the initial announcement was made on Tuesday. Every type of lifestyle attached with the disease has now surfaced and become the subject of gossip and speculation surrounding the life of Rock Hudson.

A highly paid professional publicity agency is now faced with presenting an image and facts in a manner that will protect their client. It is the same situation that thousands of people have had to do on a personal level across the United States as they have become afflicted with the disease.

## AN END RUN

One of Hudson's personal friends chose to make an end-run around the agency and made what will undoubtedly be the first of many statements relating to the disease. Acting coach, Estelle Harmon, a friend of Hudson's, said what she felt had to be said.

Though simple on the surface, the remarks have strong unstated overtones. She said she hoped that Rock Hudson's condition would finally bring public attention and awareness to the disease.

Harmon did not say Hudson had AIDS, yet she framed her remarks to imply that it was crucial that public attention be focused on the disease no matter what the final diagnosis to Rock Hudson.

Rock Hudson is one of the most respected actors of his generation. He has achieved superstar status with a career in theatrical and television motion pictures that spans 40 years. He was nominated for an Academy Award for his 1956 performance in the film *Giant*. He is possibly most remembered for his series of light comedy films with Doris Day and his later starring role in the television series, *McMillan & Wife*.

His personal life has always been kept very private. Though there has been periodic speculation that he was Gay, little information has been revealed about how he lived his private life. Rock Hudson is 59.

A. White

# Buena Vista Police Patrols

Mounted police will soon patrol Buena Vista Park, the San Francisco Police Department has announced. Police say that increased patrols are in response to numerous complaints from area residents regarding sexual activity in the park.

# Hostages Deny Anti-Gay Remark

## Column on Hijacking Says Gays Got Special Treatment

by Allen White

Everyone involved—except the columnist who wrote the item—has repudiated a misleading report about the TWA hostages published in the Sunday *San Francisco Examiner*. The item stated that while two San Franciscans held hostage in the Mideast were honored upon their release, six other San Franciscans who were hostages had been ignored.

"In fact, there were eight hostages from San Francisco. The other six missed out because they are not Gay," stated the *Examiner's* Michael Heaton in the "PM" column on page 1 of the Sunday paper's second section.

The column did not state that the two hostages who were honored—Vic Amburgy and Jack McCartney—were the only hostages held all 16 days by terrorists. The other six San Franciscans were released during the first 48 hours of the hijacking—as were most of those aboard the TWA jetliner. The column implied that all eight hostages were among the group which was held in Beirut.

Assembly Member Art Agnos of San Francisco was the original tipster for the item. Agnos arranged a reception in Sacramento for all eight hostages, and the hostages spent a day together visiting with each other and state leaders.

"Never for an instant was there any suggestion from them or anyone else that sexual orientation was an issue that separated them from each other or from the reception they received," Agnos wrote in a statement responding to the *Examiner* item.

## STANDS BY STORY

Reporter Heaton said that he stands by his remarks regarding the hostages on TWA Flight 847. Heaton stated there were six other hostages besides Jack McCartney and Vic Amburgy and they did not receive a welcome home to San Francisco "because they are not Gay."

Heaton attributed his conclusion to remarks made by Agnos. Heaton said the comments were made in a telephone conversation placed by Agnos to another *Examiner* columnist, Bill Mandel. Jeff Precourt, Deputy Managing Editor, backed Heaton and said that there was another person present who heard Mandel's conversation with Agnos. Mandel chose not to write a story based on the information and turned the material over to Heaton for use in the "PM" column.

Agnos aide Larry Bush said the allegation that Agnos made a homophobic statement is untrue. He said he was in Agnos' office when Agnos called Mandel.

Though in his office, Agnos would not make himself available for questioning on the matter. Instead he released a letter

prepared by Larry Bush. Bill Mandel was not in his office and could not be reached for comments regarding the matter.

## HOSTAGES' VIEW

There were eight people from San Francisco on the flight when it departed Athens. Following the hijacking, most of the passengers were released within the first two days—with the exception of 40. One of the 40 was later released, leaving 39 hostages.

Three of the early-release hostages, Dino Cucchi, Lorreta Cucchi and Mauri Schwartz, deny ever stating that they complained of being ignored by local officials in favor of the two Gay hostages as mentioned in Heaton's story.

Michael Heaton said he named Feinstein, Molinari and Silver in his story because though they may be public officials, they only wanted to curry favor and votes from the Gay community.

Several organizers of the event were outraged at the insinuations made by Heaton that the six hostages released at the beginning of the hijacking were not included in the Castro Street event because they are straight. Heaton admitted that the comment was his own personal conclusion. Though he claims other information in the article can be attributed to Agnos, he specifically said that the Assemblyman did not say the "other six missed out because they were not Gay."

A. White

Editor's Note: Allen White, the author of the preceding article, was one of the key organizers of the hostage welcome celebration on Castro Street.

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## VIEWPOINT

## LETTERS

### Charity Cheaters

What is to be done with charity cheaters? The question was posed early this year with news from Southern California about irregularities in a relief fund for starving Ethiopians—from which no food had been sent to Africa. The issue came closer to home last month with the arrest of disco record producer Marty Blecman, the president of Megatone Records.

The District Attorney charged Blecman with diverting the proceeds from the Patrick Cowley Memorial Fund. Blecman had promised that "all proceeds" from a Cowley retrospective album would go to benefit a New York AIDS charity.

The album sold surprisingly well—no doubt spurred by the grief that many discophiles felt over the death, from AIDS, of composer Cowley. In fact, Blecman did not give the memorial fund proceeds to the Gay Men's Health Crisis in New York, as promised. He has admitted that he diverted the proceeds—at least \$14,000—to Megatone Records. Since Blecman is the owner of the company, Blecman essentially diverted the charity proceeds to his own personal gain. The D.A. has formally charged Blecman with grand theft, a felony. Blecman has pleaded innocent.

Blecman admitted the diversion of funds, but defended his motives. In doing so, he has made statements that are obviously misleading.

Blecman said that poor cash flow at the record company prevented him from making good on his promise to the AIDS charity. This statement directly contradicts the promise Blecman made in 1983 when he proposed the fundraiser. At that time Megatone promised to turn over funds to the charity "as they are received." Thus, Megatone's "cash flow" should never have been mixed with the Cowley Memorial Fund.

The evidence also suggests that Blecman knowingly failed to report the amount of money he was raising to the charity—and knew he was breaking the law. Two former Megatone employees said in sworn statements that Blecman indicated he was covering up the diversion of funds. One employee told the D.A. that Blecman said, "If they ever catch me, I'll go to jail."

So what is to be done with Marty Blecman? It is helpful to order priorities. First is to get the record album proceeds to the Gay Men's Health Crisis.

Blecman faces a prison term if he is found guilty. But putting Blecman behind bars may well mean the AIDS charity will never get its money. So we believe a plea bargain would be appropriate in this case. In return for a guilty plea, a suspended sentence and an agreement to make restitution would be pledged. If the agreement were broken, the prison sentence would be invoked. We bet that deal would result in the AIDS charity getting all the money it is due.

But what of deterring others from similar schemes? Deterrence implies an appropriate penalty. A fine might prevent Megatone from making restitution. We have another suggestion.

Megatone Records holds the copyright on Patrick Cowley's music. The copyright is valuable, as evidenced by the enduring popularity of Cowley's music. We believe Blecman should be required to donate the Cowley copyright to the San Francisco AIDS Foundation.

We hope for a speedy and just resolution of this case. Only then will the soul of Patrick Cowley rest in peace.

Brian Jones

Next week: Preventing Charity Abuses

### Governor Demands Fairness

The Bay Area Reporter's July 11 story (page 2) on Governor George Deukmejian's reduction of a legislative augmentation for AIDS services failed to mention the increases the Governor provided in the 1985-86 budget.

Specifically, the 1985-86 budget provides a \$9.9 million hike for AIDS services, a 154 percent increase over the \$3.9 million provided in the 1984-85 fiscal year. The budget calls for \$5 million to be directed to the Department of Health Services to continue information and education activities and \$4.9 million to the University of California for AIDS research.

The article also did not mention the Governor's signing of AB 488 (Roos), which appropriated \$5 million to the Department of Health Services to administer the AIDS antibody blood test and to protect the integrity of the state's blood supply.

Finally, the article did not quote any response from the administration. There are two sides to this story.

If there is any information that we can provide on this subject or others which are of interest to your readers, please do not hesitate to contact me or a member of my staff.

Larry Thomas  
Press Secretary  
Governor's Office

**ED. NOTE:** We regularly quoted the Governor and reported on his rationale for the AIDS budget in our ongoing coverage. On June 6, in an article beginning on the front page, we explained the Governor's budget and ran a chart on page two which compared last year's budget with the Governor's recommendation, and that of the Legislature. The chart included the \$5 million for blood testing in the Governor's budget.

On July 4 we ran a story on the veto and quoted from the Governor's veto message. On July 18 we ran a story on SB-251 which discussed vetoed items and again quoted from the Governor's veto message.

The July 11 story was not directly about the budget, but about a rally in San Francisco. Had the Governor responded to that event, or said anything new on AIDS, we would have quoted him.

Brian Jones

### Mr. Marcus and Misinformation

In the June 20 issue of B.A.R., Mr. Marcus continued his misinformation campaign about our Russian River contest. I ignored his other jabs because they were directed at me. The remarks were silly and I laughed them off. His latest accusations, however, reflected upon the honesty of the contest judges and I must respond.

To set the record straight, Mr. Marcus was the emcee for the contest last year, but was not asked to return this year primarily due to the complaints from contestants about his behavior last year. It has been "sour grapes" from him ever since.

Now, to claim that I "fixed" the contest is nonsense. First, you're implying that the other four judges would allow that to happen. They are all highly respectable members of the Russian River community (i.e., a resort owner, president of the Chamber of Commerce; a married woman, realtor and past president of the Chamber of Commerce; a gym owner which your paper thought highly enough of to feature recently; and a former Mr. Russian River, (as well as myself, president of the RRGB). I happened to score Mr. Heggie higher than any of the other judges and I was the person who asked Jim to enter the contest. As for his "tight Levi's," I liked them just fine. I liked a lot of what I saw that weekend! Where you get your idea that any of us being "prudish" is beyond us! The funniest part of Mr. Marcus' accusations is that if he knew me, or knew

anything about this year's contest, he wouldn't have embarrassed himself with his accusations. If I had the power to fix the contest, or more importantly the desire to fix it, the results would have been different anyway considering the fact that my lover was in the contest (and is certainly handsome enough to be Mr. Russian River) and one of my closest friends was in the contest but didn't win. The top three finishers are men that I only know slightly, while some of the others are friends.

The question is now, why Mr. Marcus, with all the events you participate in, with all your community involvement, why are you so upset with not being involved in our Russian River Contest? Why keep attacking us until we finally have to publicly state why you were not invited back?

Times are changing and at the Russian River we're proud of our efforts to be a part of that positive change.

Terry Bryan, president  
Russian River Gay Business Association

### Conjuring

It has just been brought to my attention, an article in the July 4 edition of the Bay Area Reporter, titled "Oust Agnost" Move Begun.

In that article the following statement was made, "He (San Francisco Attorney George Agnost) headed the Reagan reelection drive in San Francisco where Reagan lost 2 to 1."

I was Chairman of the Reagan-Bush '84 reelection campaign in San Francisco, and I can assure the Stonewall Gay Democratic Club that Mr. Agnost was not involved in any part of the campaign as either an officer or a volunteer. His name was not even on our mailing list, and I have no knowledge of his political registration or affiliation.

It is beyond me where the Stonewall Club conjured up such a statement on Mr. Agnost's activity.

Robert O. Johns, DPM  
Chairman, Reagan-Bush '84  
San Francisco County

**Ed. Note:** The Stonewall Gay Democratic Club has acknowledged their error.

### No Way, A.B.A.

In May, I received an unsolicited request from the American Bar Association that I apply for membership in said organization. I returned the membership application (at the A.B.A.'s expense, in its business reply envelope) with a note stating that I could not even consider joining the American Bar Association until such time as the A.B.A. reversed its long-standing position of refusing to support legislation to bar employment and other forms of discrimination against Gays and Lesbians.

Arlo Hale Smith, attorney  
San Francisco

### Letter Policy

The Bay Area Reporter welcomes your letters to the editor. Letters must be signed; anonymous letters will not be published. Please include your mailing address and telephone number so we may verify your letter — this information will not be published.

In order to print as many views as possible, we ask letter writers to be brief. To promote diversity in the Open Forum, we favor letters from writers who do not appear frequently, over repeated correspondence from a single author.

## LETTERS

### Feminists and Porn

While NOW members, like many other feminists, question elements of pornography (especially non-consensual violence), George Mendenhall's portrayal of NOW as supporting and leading pro-censorship, anti-erotica feminists is inaccurate and unfair. The membership of NOW, like that of other feminist groups, is divided on this issue. Sizeable numbers of us have taken active anti-censorship positions as individuals. For example, Betty Friedan, who you include in your list of anti-censorship feminists, after all, is the founder of NOW, and still is active in the organization.

A quote by Eleanor Smeal is taken out of context and misused to imply that NOW supports McKinnon/Dworkin. Smeal told NOW members on a recent visit to San Francisco that she considers censorship extremely dangerous for women and opposes its use in dealing with the pornography issue. The point she was making in her misinterpreted statement, is that alliances between right-wingers and feminists should be avoided. Just because both groups may agree that pornography is an important issue in the oppression of women does not mean that they agree that censorship is the solution or even that they agree on the definition of pornography.

Another misleading statement in the article would lead the reader to think that MacKinnon's recent talk with a local women lawyers' group somehow indicated that organization's support for restrictive legislation. MacKinnon was actually one of two speakers in a debate on censorship, with a lawyer from the ACLU, who was widely supported.

Paula Lichtenberg  
Vice-President, SF NOW

### Heroes?

I cannot understand all the hoopla given Victor Ambury and Jack McCarty simply because they are Gays who were held hostage by terrorists in Beirut.

Questions come to mind: How did their ordeal benefit the Gay community? Has any pro-Gay rights legislation been passed because of this incident? Do Ambury and McCarty really deserve hero status?

Other than being Gays and in the wrong place, at the wrong time, Ambury and McCarty did not accomplish any heroic and noble achievement that would benefit Gays and mankind. Granted they get my sympathy for enduring such an ordeal of being kidnapped by blood-thirsty terrorists, a fate I would not wish on my worst enemy. However, the hero-recognition in this case is totally misplaced.

My feeling is that Ambury's and McCarty's egos have been overly-inflated as a result of their momentary fame and surely enjoy all the free publicity heaped on them by the electronic and print media.

The Gay community would do well to search for its true heroes in the liberation struggle and leave the cardboard-hero type to the stage, television and movie industry.

Ed Dollak  
San Francisco

### No Band-Aids

The following letter was sent to Johnson & Johnson Products, Ltd.

Dear People:  
Your stinging inhumane decision to prioritize your fucking trademark over the lives of present and future persons with AIDS will certainly go down in the history of the atrocities of our present tragedy. What probably means more to you however, is that it will cost you business. Why would any decent person who knows of your action against the San Diego AIDS Project buy one of your products?

Robert Chesley  
San Francisco

### Gratuitously Racist

Dear Hearts,

While the race of an assailant is important for purposes of positive identification, the constant reference to "Latino and Black" thugs and brats on the 24-Divisadero is gratuitously racist, and when you think about it, redundant.

An important commuting line for Gays the 24-Diviz also serves the school children of Black and Latino neighborhoods. Despite the invisible good behavior of the majority, the cruelty of children is proverbial and the homophobia of teenage boys are all too familiar with. It is only logical (as it is lamentable) that we are assaulted by Black and Latino youth on the 24 just as we are attacked with equal ferocity by white kids in white neighborhoods. But we don't commute in huge numbers through the Sunset or Vallejo on mass transit.

It's an odd thing that one hears about "black gangs" or "holo thugs," but while youth gangs are never identified by race. Those of us who read about "homosexual rape" or "Gay murders" — and never about "straight rape" or "heterosexual murders" — should understand how that number works.

Five years ago I was walking home thru the Mission and a gang of horrible, vicious brats sent me to the hospital. It seemed amazing when I told people where I was attacked, they asked, as if for confirmation, "Were they Latin?" I've also been assaulted and threatened in the Richmond, the Sunset, and lily-white lands around our nation, but nobody ever asked me "were they white?"

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## LETTERS

### Cain and Abel

★ There may well be nothing wrong with the physical senses of George Collins as he stated in his letter to the 24 Divisadero bus line. But in reading his letter, absorbing its language, noting the dichotomy between "black," "Latino" and "Gay," I am moved to question if whether or not his psychological perception of who constitutes the Gays is flawed. Somewhere in the complexity of his mind, he is of the opinion that "black," "Hispanic" and "homosexual" are wholly distinctive of each other.

I, too, know black skin when I see it; it is one of the qualities I recognize each time I look at myself. And, as is white skin, red skin, yellow skin and brown skin, it is the skin of both fags and fag bashers, sitting side-by-side on the 24 Divisadero, each distressed by the other's presence.

I, too, am distressed to see incidents between the two being reported on and commented on in a manner that once again casts all blacks and Hispanics in the role of Cain, dark-skinned fag bashers who renounce their brothers. In truth many blacks and Hispanics are Abel, dark-skinned healthy homosexual men who are made to suffer by those who know black skin when they see it, know Spanish when they hear it and thus see fit to indict all who are black or Hispanic for the transgressions of some black or Hispanic people.

I am a black man yet I am not a member of the black community, I am estranged from it because of my sexuality that I will not pretend does not exist, does not have significance in my life. I am a homosexual yet I am not a member of the Gay community because I have black skin, indelible black skin that renders me invisible in this "exclusive" neighborhood, this "restricted" subdivision, the "country club" community, this Gay citadel whose infrastructure does not tolerate the irrefutable fact that one can be Hispanic, black and homosexual in the same person, and may or may not have the capacity to speak Spanish, and may or may not himself be the victim of a fag bashing incident.

The 24 Divisadero bus line rolls along with many dark-skinned homosexual men on it, terrifyingly suspended in the no-man's-land between the dark-skinned perpetrators of fag bashings and those light-skinned victims of these incidents. Neither group acknowledges these humiliated men, who wait for their stops, wait to get off this bus, wait to view safely from a distance with quiet anger and deceptive calm the dark-skinned fag bashers and those who are their light-skinned victims, unwitting allies who have extinguished the sexuality and thus the life of many a dark-skinned homosexual man. No apologies are forthcoming.

Bernard Sinkler  
San Francisco

### I Love a Parade

★ This is in response to Carl Stans' letter "Fun & Pride" (B.A.R., 7/11).

Does Mr. Stans know what it takes to put on such an event as we all experience each June, Gay Pride Day Parade and Celebration? I have volunteered my time this year to the Parade Committee's office on Noe St. and not once in the many hours being there did I observe any closed mind thinking. The door is truly open as well as the minds of the co-chairs (Barbara and Konstantin) when ideas, suggestions have true validity. If Mr. Stans were around more often he would see this. Maybe one of his suggestions just didn't fit the direction of the Parade Committee's ideas and ideals for this year's celebration.

It takes a special person(s) to coordinate such a yearly event, a great one at that!

I take my hat off to Barbara and Kon for the great job they did. The Parade and Celebration came off with no injuries or incidents.

I hope next year's chairs have the success and blessings from the Gay community as a whole. I hope we can get more guys and gals to give a hand to make next year's Parade and Celebration an even bigger and better celebration and even more successful.

Eric Lewald  
San Francisco

### Avoid Hospitals

★ I am a former Kaiser employee and registry-nursing staff member. Up until my own diagnosis of AIDS three weeks ago, I was very involved in the care of AIDS patients (PWAs) at Kaiser, San Francisco (KSF).

Believe me, there are many concerned empathetic nurses at KSF who stretch or even break "nursing regulations" to provide comfort to PWAs. There also is no shortage of people who shouldn't have been nurses in the first place — we try to steer them away from PWAs.

There are some staff MD's who really care about their AIDS patients and who always respond immediately to nurses calls. Then there are also MD's who are doctors for reasons I can't fathom — either money or maybe mommie and daddy wanted junior to "be a doctor."

As far as a nurse telling you "that's not my patient" — do you know what a nurse's patient load is at Kaiser? We have all we can do to care for our own! (Although I do answer other call lights when I can).

In May I wrote a letter to the director of nursing Vonderheid, with my solution — let nurses who want to care for AIDS patients do so. The rest of them can give poor care to the biggest group of unfortunates — the elderly.

Sure, nurses are "short" with people sometimes. You're in a job where you are responsible for life and death, and comfort. You're given eight patients at a time to care for. There're tons of paperwork to do, and you're making \$7.80 to \$14.00 per hour. You'd be short too!

Unfortunately this kind of shit is going to keep on happening until society realizes how valuable and special nurses are and pays them accordingly. Then we can weed out those noncaring people who are nurses.

In response to my letter to Ms. Vonderheid, over a month ago, she said she was going to pass my suggestion on. I have no other reply.

The bottom line is this. Hospitals are *not* good places to be, especially for sick people. MD's do not know what they're doing with AIDS simply because it's new.

Get in touch with your own healing powers. Meditate. Visualize. Go to the Zen Center. Avoid hospitals. If you do go to SFGH Ward 86, ask them "How many patients here have returned to health?"

I'll see you at the Zen Center!

R. Jay Baldwin  
San Francisco

### Feed the Hungry

★ Ever since the Episcopal Sanctuary discontinued its soup line for single men, the Gay Rescue Mission has been swamped with more hungry clients than we can handle. Other than ourselves, the anti-Gay 6th Street rescue missions are the only ones that serve food to single men on weekends.

Our carry-out grocery program provides emergency food boxes for persons who are at high risk of AIDS, and have no other way to get food.

We are a member of the San Francisco Food Bank, so we have plenty of food, but we are badly in need of volunteers to work on both the on-site and carry-out food programs. Malnutrition is an immunosuppressant, so we feel that feeding the hungry of the Gay community is important work.

The Gay Rescue Mission is incorporating as a separate entity, and will no longer be operated by Saint Priapus Church. There are still two vacancies on the new board of directors for people who are committed to feeding, sheltering and clothing the needy of the Gay community. For further information please call me at 431-2186.

Rev. Donald Jackson  
Director, Gay Rescue Mission

### Successful Festival

★ Thank you for your overview of the San Francisco International Lesbian and Gay Film and Video Festivals and for your piece on Michael Lumpkin, the film festival director.

The festivals were overwhelming successes this year, and Frameline would like to publicly acknowledge some of the people who helped us.

We are very grateful to the reviewers who informed the community of the Movies and videos being shown. We would also like to express our appreciation to the gentlemen at the Castro Village Wine Co. They graciously agreed to handle the advance ticket sales as a free service to the public and were then inundated with an unforeseen avalanche of phone calls and ticket requests. All of the businesses listed in the festival program who donated goods and money certainly deserve our patronage as well as the establishments that willingly displayed our sometimes controversial posters.

For ten hectic days the efficient staffs at the Roxie and Castro theaters and at the 16th Note helped us pull everything together.

With everyone's continued support we expect to present an even better festival next summer for our tenth, landmark year.

Laura J. Sanden  
President, Frameline Board of Directors

### Good Example

★ Due to the escalating climate in the South of Market caused by the influx of heterosexual establishments that are, unfortunately unable/willing to control a small percentage of their patrons, I think the community should be informed of the following:

On June 14 I went to Rings. Because of a slight delay I was asked to wait at the Double-D Saloon. I was informed by Dennis Ring that these two establishments have an agreement that when there is a wait for a table at Rings, they send their customers to the Double-D and the bartender informs them when their table is ready.

As well, if there are any anti-Gay sentiments projected by straight customers, Rings is informed and the person(s) are notified by Rings of their right to refuse service and why.

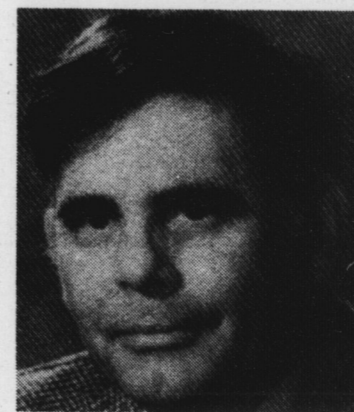
What is unique about this is that Rings, which is straight owned, and the Double-D, which is Gay owned, cooperate in a manner that not only is good business, it is an act which is beneficial to both communities. Others should take note of this example.

Michael Valerio  
San Francisco

## POLITICS AND POKER



### John Riordan Plays Martha Mitchell



John Riordan

Last Week's Bay Area Reporter carried a story by writer Charles Linebarger about the brouhaha surrounding the Community College Board and the hiring of a College District administrator who resigned before ever taking up his position. The reason was alleged "harassment" of a member of the College Board of Governors (John Riordan) who happened to be on the short end of a 4-to-3 vote to hire the Gay educator, Michael Tolbert, of Texas.

In the story, reporter Linebarger wrote that much of the disagreement centered around a conflict between Riordan and fellow College Board member Tim Wolfred, who had urged the hiring of Mr. Tolbert. This writer has been the recipient of literally stacks of correspondence — most of it bordering on the bizarre — from Mr. Riordan: correspondence to Tolbert, Wolfred, College Board President Julie Tang, Dr. Willis Kirk (of the Community College District), S.F. Progress reporter Dan Borsuk, and myself.

To give you some idea as to where John Riordan is coming from, one letter addressed to me complains bitterly that Gay board member Wolfred engages in "name calling." In the same letter, Riordan then calls Wolfred a "sexual racist" (whatever that is), and goes on to say that "Wolfred is our Torquemada," a reference to the Spanish Inquisition. And in a letter to Wolfred, with a copy to this paper, Riordan ranted that Wolfred as "the vision of Torquemada, the zealotry of Gregory the Great and the mind of Origen."

Continuing his attack on Wolfred, Mr. Riordan calls him a "sexual xenophobe," and ends his letter by piously stating that "to be the unacknowledged legislators of the destiny of others, as Auden shrewdly said, is the ambition not of poets, but of the secret police and power brokers."



Tim Wolfred, Gay member of the Community College Board, is compared to a Spanish Inquisitor in letters from Riordan. (Photo: Rink)

never met Councilman Heilman, but the guy makes sense over the phone at least and his term as mayor of America's newest Gay city should be anything but dull . . . Elsewhere in Tinseltown, openly Gay Municipal Court Judge Rand Schrader was tapped to swear in Los Angeles' newly elected city officials this month, including new Councilmember Mike Woo, who defeated incumbent Councilmember Peggy Stevenson, with plenty of help from that city's Gay and Lesbian community. Woo promptly appointed his campaign treasurer, Larry Kaplan, as his first openly Gay City Hall aide.

And you read it here first: The U.S. House of Representatives says it will no longer pay for braille editions of Playboy magazine stocked at the Library of Congress. Ignoring warnings about censorship, the House decided to strip the library of the \$103,000 allocations it spends on producing braille editions of the publication for its Capital Hill fans (and doesn't that make your day?) . . . The staff of the S.F. District Attorney's office recently donated \$1,000 to the Shanti Project in memory of the late Murray Miller, an openly Gay clerk who worked in the D.A.'s Hall of Justice office . . . Mayor Feinstein, City Treasurer Bill Callahan, Supervisor Bill Maher and a host of others leave today for Ireland . . . friends of Pat Norman are hosting a fundraiser tonight (Thursday, the 25th) to pay off her old supervisory campaign debt, at the



Pat Norman hosts a benefit Thursday. (Photo: Rink)

home of Dr. Tom Waddell, 141 Albion Street, 5 to 8 p.m. (hors d'oeuvres, buffet, no-host bar; \$20 and up donations requested).

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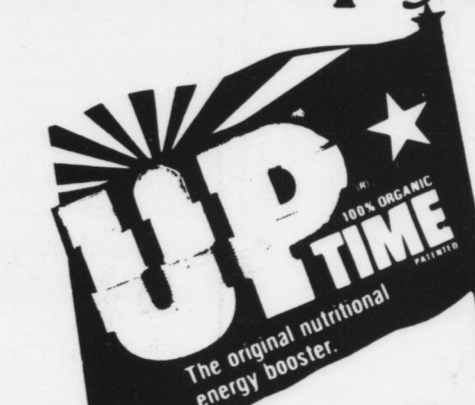
Gay and Lesbian political activists in Massachusetts have declared open war on Governor Michael Dukakis, who they accuse of having "stabbed them in the back" — and the two-faced governor could be in for some big political trouble when he runs again next year . . . an AIDS Walkathon in Los

Angeles this Sunday is expected to raise \$100,000. Participants include Mayor Tom Bradley, actress Ann Margret, Bea Arthur, Eileen Brennan, poet Rod McKuen, and famed makeup artist George Masters . . . Calling Alan Cranston a "tired, defeated philosopher," economist Arthur Laffer formally entered the GOP race for the U.S. Senate last week; meanwhile Baseball Commissioner Peter Ueberroth and actor Charlton Heston both "definitely" took themselves out of the GOP race last week.

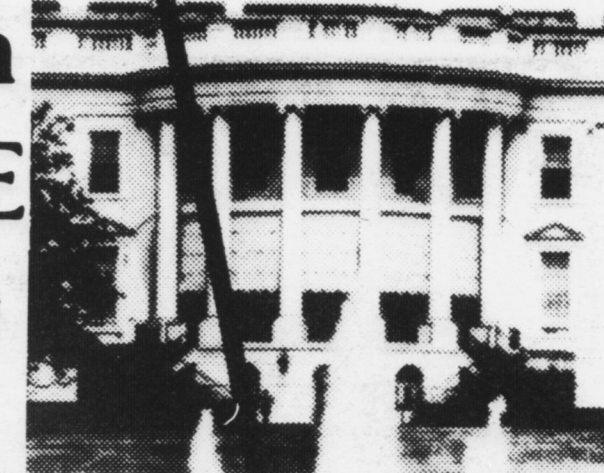
I have long been a fan of comic Tom Amiano, but even some of his fans got annoyed and started to boo him at Saturday's Comedy Celebration Day in Golden Gate Park when the Gay comic took more than his allotted time and ignored repeated requests to get off the stage (get the hook—if you insist on being accepted as a pro, Tom, you had better start acting like one) . . . and there was Bruce Voeller, president of the Gay Activists Alliance (GAA) and founder of the National Gay Task Force, giving an interview to the San Diego Gayzette last week in which he blasts New York Cardinal John J. O'Connor, saying that O'Connor "not only won't support Gay civil rights legislation—which any decent human being and any true Christian would do—but he doesn't even speak out against violence against Gays. So I think he's a rotten human being." I've finally found something I can agree

(Continued on next page)

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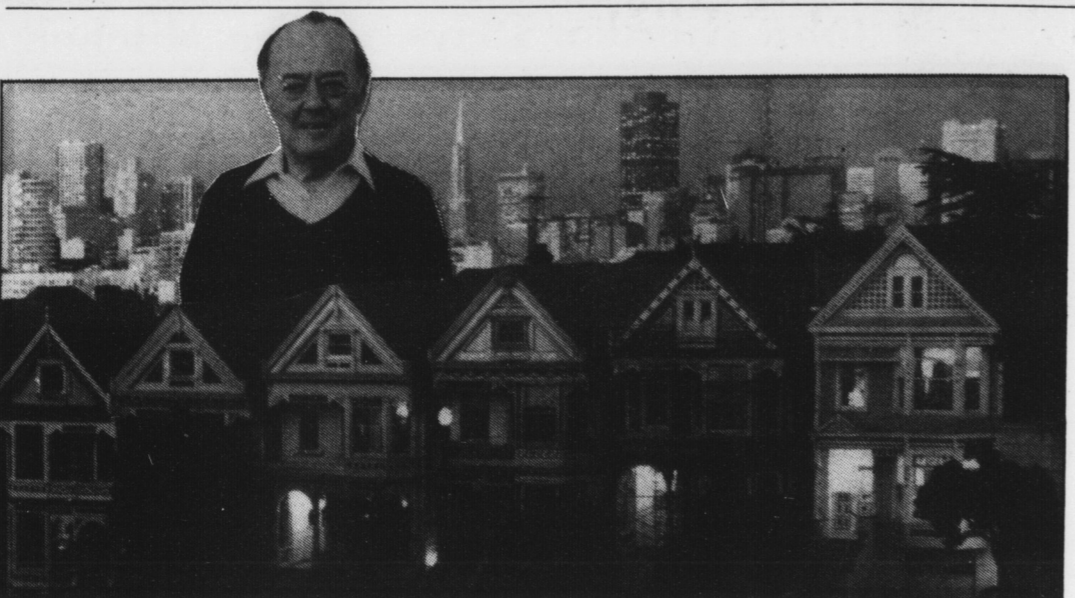
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**POLITICS AND POKER**



Milton Marks is popping up in the strangest places during the Downtown Plan debate. Even his friends are taking exemptions — er, exception. (Photo of Marks: Rink)

**Politics**

(continued from page 9)  
 with Bruce Voeller on . . . And in Chicago, former Mayor Jane Byrne, promising not to run a "campaign of racism," announced she will run in that city's 1988 mayoral election. Mayor Byrne had a lot of support in the Windy City's Gay community, which will be split on that campaign.

In Los Angeles County, 84 new AIDS cases were reported for the month of June, compared to an average monthly number of 45. Health department officials there are warning that the incubation period of two to five years is now beginning to show up and that new cases will increase the rate of new cases in that county . . . and as if you had not heard enough on famous political kids: Last week, we reported that Eleanor Mondale had taken a reporting job with KABC-TV in Los Angeles; now we learn that Ron Reagan, Jr., once a fledgling ballet star, now has signed a "lucrative" offer with ABC-television and could also be doing some work at KABC-TV. Another presidential kid, Chip Carter, is reportedly preparing to run for Congress in Georgia against Right-wing

to sources say the Duke is considering conservative San Jose Assemblyman Alister McAlister for the appointment, and has, according to sources, already discussed the possible appointment with the Governor and his chief of staff, Steven Merksamer. McAlister, an active opponent of Gay and Lesbian causes, is an attorney but has never served as a judge. First elected to the Assembly in 1970, the conservative Democrat is a member of the Church of Jesus Christ of Latter-day Saints, and is the chair of the Assembly Finance and Insurance Committees . . . long time political supporters of Jack Molinari had to be pleased with Herb Caen's reference to the Board president in his Monday column as San Francisco's "probable next mayor" . . . and some City Hall regulars insist that Quentin Kopp is seriously considering a run at State Senator John Foran's job . . . look for Assemblyman Don Sebastiani, the Sonoma County Republican, to announce that he is abandoning his reappointment initiative plan. Sebastiani will announce also later this year that he will seek the GOP nomination for Lt. Governor in next year's election.

W. Friday

**DEATHS**

**Richard Castillo**

Richard (Manuel) Castillo, 37, passed away at Kaiser Hospital in Richmond, California early the morning of Saturday, June 29.  
 Richard will be greatly missed by his daughter, Carry, his family and many friends. He will be remembered for his generosity and his unflinching courage in dealing with his illness.

**Paul Diamond**

On July 15, Paul Diamond passed on peacefully in his sleep. Paul was diagnosed with AIDS and Kaposi's sarcoma in November, 1984, and struggled with the progression of K.S. as well as a difficult recent attack of pneumocystis pneumonia. As an outspoken person with AIDS, Paul was featured in an *Advocate* cover story, an interview in the *Oakland Tribune*, and an interview on local television. Paul worked for several years as a licensed vocational nurse, and gained a reputation as a caring professional at Kaiser and Veterans Hospitals. His friends will remember him as an outgoing man who loved to express his joy through dancing.

**Richard Johnson**

Richard Andrew Johnson died July 14 in San Francisco. He would have been 43 years old this October.  
 Born in San Francisco and raised in Southern California, Rick graduated from the University of Washington. After serving with distinction in the Army and traveling extensively in Europe, Rick moved to New York City, where he was employed at the Metropolitan Museum of Art.

Rick returned to San Francisco a year ago and was diagnosed with AIDS in October of last year. His last

days were difficult, yet he bore them with patience and forbearance.

Rick is survived by his aunt, Mrs. Delight Barker of Fortuna, California, and the many members of his extended family of friends in San Francisco, New York City, and Amsterdam.

On July 16, after a memorial service at the Neptune Society's Columbarium, Rick's aunt and friends held a celebration of his life. Donations in Rick's memory may be directed to the Shanti Project.

**Brian C. Dagleish and Wycoff**

Brian C. Dagleish, 32, died April 29, surrounded by family and friends at St. Luke's Hospital. Brian was the son of Marjorie and Kenneth Dagleish of Cummings, Georgia. He was born in Canada on Feb. 10, 1953. He loved his art.

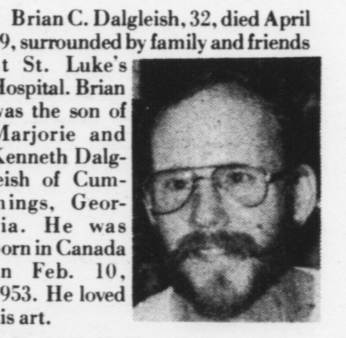
**David R. H. Wycoff**

David R. H. Wycoff, 36, died May 29, in V.A. Hospital. David was the son of Frances E. Wycoff and brother of Donna L. Marshall of Hialeah, Florida.

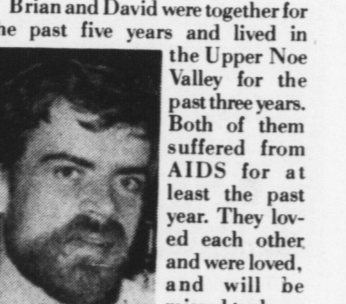
Brian and David were together for the past five years and lived in the Upper Noe Valley for the past three years. Both of them suffered from AIDS for at least the past year. They loved each other and were loved, and will be missed truly.

death, can be obtained from Love In Action, P.O. Box 2655, San Rafael, CA 94912. A memorial service will be celebrated at Calvary Chapel, 829 25th Ave., on July 28 at 12:45 p.m.

**Brian C. Dagleish and Wycoff**



Brian and David were together for the past five years and lived in the Upper Noe Valley for the past three years. Both of them suffered from AIDS for at least the past year. They loved each other and were loved, and will be missed truly.



Brian and David were both cremated and their ashes scattered in Paradise Cove by Angel Island.

**Non-Binding Ballot On AIDS Is Pushed**

**City Voters Would Tell Feds To Act on Epidemic**

by Charles Lineberger

Stony Gebert, Pebbles Trippet, Brownie Mary Rathbun and others are gathering signatures on petitions to put an AIDS initiative on the San Francisco ballot. But not everyone in the Gay community is happy with that prospect.

If you've ever seen Gebert collecting signatures for one of the petitions he is carrying you will remember him as wearing brightly colored clothes that some might call outlandish. But Gebert is serious. He has been putting initiatives on the ballot since the 1960s and he will probably succeed in putting more on.

To put a measure on the city ballot requires 7,300 voter signatures, according to Gebert, who should know. The deadline to present that number of signatures on the AIDS initiative for the November ballot will be July 24, but Gebert doesn't think he and his fellow petition carriers will be able to meet the deadline. The next city election will be in June 1986 and then, he believes, he will have no trouble putting the issue to the voters.

**LARGE RESPONSE**

Gebert is probably right about being able to come up with the required number of signatures for next June's ballot and according to Pebbles Trippet she and three other women collected 600 names in one day last weekend in the Castro.

"That's the largest number of signatures we've ever received in one day on any initiative," said Trippet. "It was the most friendly and responsive petitioning situation I've ever been in. People seemed to be responding to the fact that someone was taking the bull by the horns with the AIDS crisis—that something must be done now or it will be out of control."

The initiative that these people would put on the ballot would call on the city to support an "international council for AIDS research" and would ask that council, when and if it were

**SOME OPPOSITION**

Not everyone is happy at the prospect of putting the question of AIDS research funding before the voters. "I don't think it's a good idea to put up for a referendum whether we should provide services for indigent people with AIDS," said Jeff Jones, the co-chair of the Mobilization Against AIDS. "San Francisco is doing this already."

The problem in failing to finance AIDS research is a federal one, according to Jones, and Gebert's initiative would be an indirect way of dealing with that problem. "This referendum is just trying to get the city to tell the federal government to act. I think we should be dealing with our federal representatives directly."

According to Jones and Paul Boneberg, the other co-chair of the Mobilization Against AIDS, when Gebert presented his idea before the Mobilization's legislative committee it was unanimously disapproved of.



Gathering signatures for a non-binding AIDS spending initiative. (Photo: Rink)

**Man Files Claim for Improper Jailing**

**Though 'Happy' With Disposition He Protests Jail Conditions**

by Will Snyder

A local Gay man and his attorney say they are pleased with an investigation and disciplinary action taken by San Francisco Sheriff Michael Hennessey and his staff. However, Alex Rasch and his attorney, Sally Bracho, plan to file a claim against Hennessey's department for what Bracho terms "various points of mistreatment."

We make allegations of verbal abuse, wrongful confinement and ask that the city conduct a thorough investigation of other things which went on in the jail," said Bracho.

Rasch claims there was a general lack of cleanliness in the jail at the Hall of Justice on Bryant Street. He said the jail was overcrowded, crawling with cockroaches and housed a man known to have hepatitis.

"You would wake up from sleeping on the floor and find a cockroach crawling across your face," complained Rasch, a man with an AIDS-related condition.

Rasch said there was a man in the jail at that time who had hepatitis. He says it seemed to be common knowledge that the man was sick.

Ray Towbis, a spokesperson for the Sheriff's Department, denied the department knew anything about a man with hepatitis.

"We have a full-time doctor and medics up there," said Towbis. "These people understand the problem of a possible epidemic situation and wouldn't let that happen."

Towbis also said the department has a fumigator taking care of the cell on a regular basis. Bracho said both she and Rasch were "pleased" with the Sheriff's Department's investigation of a suspended deputy. The deputy was suspended and docked three weeks' pay of \$1,729 for failing to release Rasch. Charges of being drunk in public and resisting arrest had been dropped against Rasch, but he was detained for 12 hours before being allowed to leave the jail.

"Alex was very happy with what investigator Peter Licht-

man did on his case and so am I," said Bracho.

Rasch was arrested with a friend on June 3 at a BART station at San Francisco's Civic Center. Rasch said his friend dropped a bottle of liquor. When the bottle broke, the friend stooped down to pick it up.

"While he was picking up the broken pieces," Rasch related, "a man came up to him and told him to pick it up."

"I was wondering who this person was," continued Rasch, "when he flashed a badge. Obviously, he was a plainclothes policeman."

Rasch said he and his friend were taken to a BART police room. He claimed a BART policeman made a "Falwellian" statement about him.

"He said that he thought 'fagots should be dead, that Falwell was right,'" Rasch said.

Rasch said that statement inflamed him. When he vigorously protested the alleged statement he was arrested.

A BART spokesperson denied Rasch's allegations.

"You're obviously getting a much different story," said Sey Mumber, a public affairs official with BART. "We had two officers at the Civic Center investigating another matter. When they heard a bottle drop and break, they turned to investigate this."

Mumber said that one of the BART officers told Rasch's friend to pick up the bottle.

"Instead, he threw it at a receptacle," Mumber said. "It was then that Mr. Rasch grabbed Officer Dan Hartwig's arm. He was arrested for interfering with an officer performing duties and being drunk in public."

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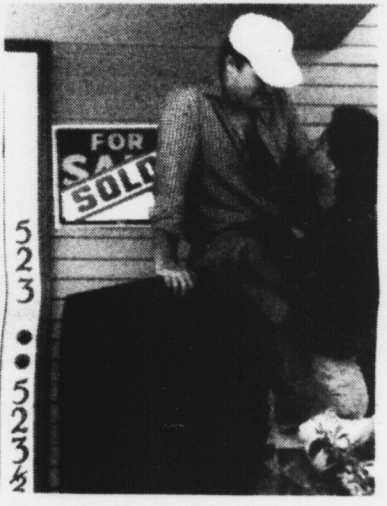
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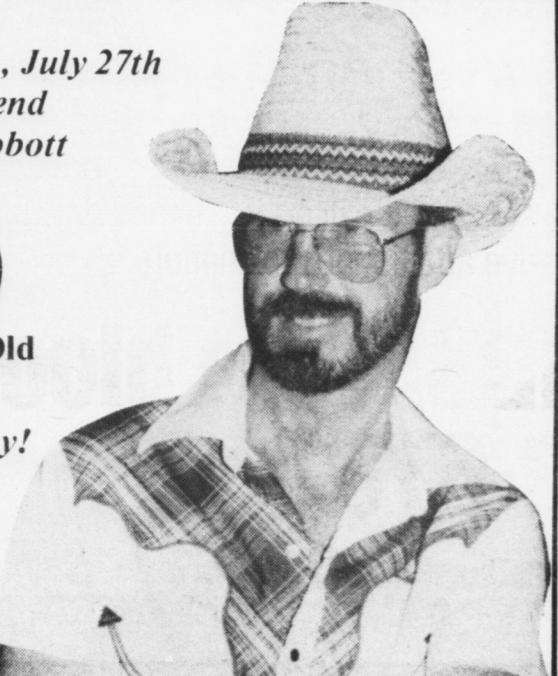
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**DATELINE: THE WORLD**

**Georgia to Appeal Privacy Ruling**



DION B. SANDERS

A landmark ruling by a federal appeals court that Gays have a constitutional right to privacy will be appealed to the U.S. Supreme Court, it was disclosed last week.

Georgia state attorney general Michael Bowers told the *Washington Blade* that he will petition the high court to review the May 21 ruling by the 11th Circuit Court of Appeals. That ruling struck down the state's sodomy law and ordered the state to show "a compelling interest" in restricting sexual activity between consenting adults in the privacy of their homes in order to "support the constitutionality of that statute."

The high court is in recess until October.

Bowers said that in making his petition, he will argue that the 11th Circuit Court made a "serious error of law" by not adhering to a 1974 decision by the Supreme Court refusing to hear an appeal of a lower court ruling that upheld the constitutionality of Virginia's sodomy law.

The high court declined to rule in *Doe vs. Commonwealth of Virginia* because the plaintiffs had lacked legal standing since they were never prosecuted under the statute.

In the Georgia case, *Hardwick vs. Bowers*, the appeals court said that because Michael Hardwick, an Atlanta Gay man who was arrested on sodomy charges in the bedroom of his own home in 1982, and was prosecuted, the *Doe* standard did not apply in this case.

The appeals court sent the Hardwick case back to the U.S. District Court in Atlanta for trial.

Bowers requested the appeals court to delay sending the case back for trial pending the outcome of his appeal to the Supreme Court.

Bowers contends that the appeals court "created a new right under the Constitution which has never been recognized by the Supreme Court."

Kathy Wilde, attorney for Hardwick, countered that the right to privacy had long ago been established by the high court. "The only question is its scope."

"It protects married couples. It protects (unmarried) straights. Does it protect Gays?" Wilde asked. "There's not been a Supreme Court decision yet to say yes or no."

Wilde noted that the high court had an opportunity to make such a decision in the case of Robert Uplinger in New York, in which that state's highest court struck down the sodomy statute as unconstitutional.

But because the New York State Court of Appeals based its ruling on the state constitution, rather than on the federal, the high court declined to rule on the case, citing lack of jurisdiction.

Wilde told the *Blade* that the Hardwick case "is the first case where it's absolutely clear what the (constitutional) issues are."

**Minnesota Bar Charged with Racism**

A disc jockey who was fired from a Minneapolis Gay bar last month has accused the bar of race discrimination against non-white customers, particularly Blacks.

Gibb McGibbon told *Equal Time* of Minneapolis that she

was dismissed June 20 from the Cloud 9 Express because the music she played "attracted too many Blacks."

McGibbon said her firing came during a meeting with Jim Tiggas, owner of Cloud 9 and Peter Demos, owner of the building where Cloud 9 is housed and chief financial backer of the bar.

McGibbon said that during the meeting Demos told her that "All we want" is "that 'White boy' music. 'We don't want no niggers in this place. You're finished.'"

McGibbon filed a complaint with the Minneapolis Department of Civil Rights, requesting an investigation of what she said was "a pattern of discrimination" in how customers and employees were treated.

McGibbon is white.

Tiggas dismissed McGibbon's charges as those of a disgruntled ex-employee. He said that McGibbon repeatedly refused to adhere to his requests that she shorten her music sets and turn down the volume.

"I can't have insubordination with one employee," Tiggas told *Equal Time*. "The staff has to follow common goals in representing this business."

McGibbon said that although Tiggas is the legal owner of Cloud 9, it was Demos who practiced the alleged discrimination.

She admitted that she played music that was barred from playing, but insisted that nearly all records she played were owned by the bar or by other disc jockeys who worked there.

Demos refused to comment on the case, but Tiggas called McGibbon's charges of race discrimination "sheer bunk."

"We have a lot of Black people in here every night and they're having a good time," Tiggas said, adding that "I want a clean clientele and it doesn't make a dime's worth of difference what color they are."

Tiggas said he hired McGibbon in the first place to be an unofficial liaison to the Lesbian community when he opened the bar last May.

"She (McGibbon) was my right-hand woman" he said.

**Gay Cubans to be Denied Citizenship**

Cubans who entered the United States during the 1980 Mariel boatlift may be denied American citizenship if they said at the time that they were Gay, the Immigration and Naturalization Service has declared.

In a June 19 letter to the National Gay Task Force and the Gay Rights National Lobby, R. Michael Miller, INS assistant commissioner for adjudications, wrote that statements made by Cubans that a refugee is Gay "must be further examined and, if determined to be true, may form the basis for a finding of ineligibility (for U.S. citizenship)."

In making the letter public, Craig Howell, GRN's immigration director and Jeff Levi, acting executive director of NGTF, told the *Washington Blade* that Miller's letter contradicts earlier declarations made by Miller and other INS officials.

Leonard Graff, legal director of the San Francisco-based National Gay Rights Advocates, said that he received anonymous telephone calls from friends of two Gay Cubans who were refused adjustment status by the INS

because of their homosexuality. Adjustment status is the first step toward eventual processing for citizenship.

Graff added that he received a third anonymous phone call from an INS agent in Miami who stated that he knew of other Gay Cubans who were denied adjustment status.

On the other hand, the Cuban government has refused to repatriate any refugees who are openly Gay, putting the INS in a quandry: it cannot deport anyone to a country that will not accept them.

**Navy Man with AIDS Ousted**

A U.S. Navy hospital corpsman who was diagnosed with AIDS in May has been discharged on charges of homosexuality.

The discharge of Corpsman Third Class Bryon Kinney has drawn the attention of Congressman Jim Bates, who demanded an explanation from the Navy on why Kinney was discharged for homosexuality, rather than for medical reasons.

Kinney was ordered discharged after an administrative board hearing two weeks ago, following a directive from the Navy Military Personnel Command in Washington.

Capt. Clarence Vaught barred the media from the hearing, feeling that the media's presence "would put undue influence" on the board.

After the decision, Kinney's attorneys said they were not permitted to present their case.

Rep. Bates (D-San Diego) in a letter to Rear Admiral Dudley Carlson, wrote that "persons serving in the Armed Forces are entitled to receive medical care while in the service of their country."

"By discharging Corpsman Kinney, the Navy would be denying him this help at a time when he needs it most," Bates wrote.

At issue is a Navy policy that discharges all personnel diagnosed with AIDS on grounds of homosexuality, rather than on grounds of illness. By doing so, the personnel being discharged are denied full medical benefits.

Bates demanded an explanation of "an apparent inconsistency in the Navy's treatment of AIDS victims."

Bates cited a news article in *San Diego Update* that quoted one Navy spokesman as saying that "all AIDS cases are treated on the basis of homosexuality," while another spokesman said that "no such connection is made."

Bates noted that Kinney denies being Gay.

Tom Homann, an attorney representing Kinney, told *Update* that he will file a civil suit in federal court to block the discharge.

Homann had earlier accused the Navy of "blatant homophobia" in dismissing Kinney, and felt that in the face of being denied the opportunity to present Kinney's case before the administrative board and the fact that Army and Air Force personnel with AIDS are granted medical discharges, "we have a very strong case of discrimination here."

Especially, Homann added, since Kinney is not Gay. ■

D. Sanders

**GUEST COLUMN**

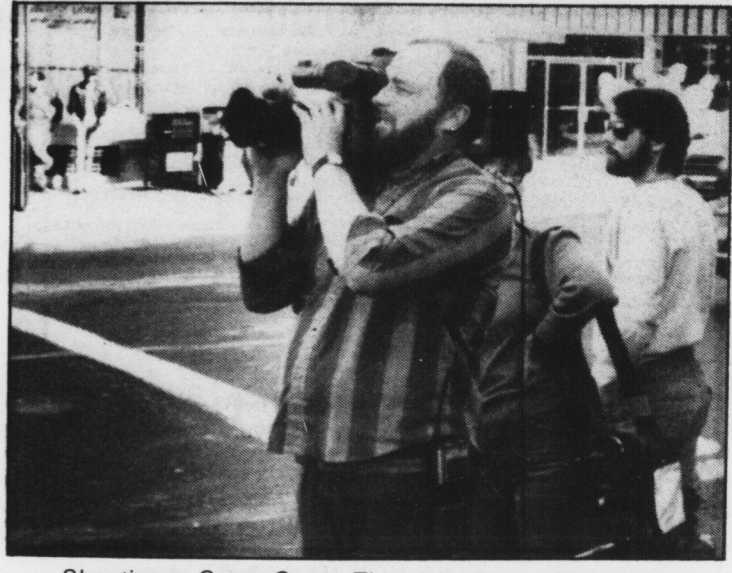
**Media Priorities Slant Message, Promote Conflicts Among Gays**

**Through a Minicam Lens Darkly: An Analysis of Mass Media and Gays at 1984 Democratic Convention**

by Lisa Raffel

The author was a student at UC-Berkeley and conducted this retrospective analysis of last year's Gay involvement in the Democratic National Convention. Specifically, the analysis examines how the national news media interacted with the Gay community—how the community affected the media, and how the media affected the community. This is the first of two parts.

"We marched to the Democratic Convention and into the living rooms of America's TV watchers."  
—Bay Area Reporter, July 19, 1984



Shooting on Castro Street: The minicam is a weapon which divides the Gay community. (Photo: Rink)

The Gay and Lesbian community had to reckon with a tremendous amount of media coverage when the Democratic Convention came to San Francisco in July 1984. Conflicts over political strategy and appropriate appearance already existed within the community. The potential of massive national media coverage intensified these conflicts, which consequently surfaced in the local Gay and Lesbian press. The situation provided me with an opportunity to investigate the relationship between these internal tensions and the structure of mass communications.

I interviewed two important figures in the Gay and Lesbian community: Tom Waddell and Sister Boom Boom. I chose them as leaders who both have experience with the mass media, and yet represent two very different perspectives. I taped the interviews at their respective homes. I also interviewed Brian Jones over the telephone.

Political communities are always plagued by internal philosophical conflicts. Within the Gay and Lesbian community, there are an infinite number of perspectives on the priorities, strategies, and tactics for progressive social change.

To understand the relationship between mass media and the Gay community, it is especially important to consider the conflict over the meaning of liberation and the respective strategy to gain liberation. Brian Jones, news editor of the *Bay Area Reporter*, told me that the basis of this conflict is concern with how Gays appear to the straight world.

Jones said that some Gays feel that the key to liberation is to win approval from the straight world. These people attempt to get the media to send the message that Gays look and act like everybody else; these Gay people perceive drag queens and other nontraditionally dressing people as a threat to such an image.

Jones said that others believe that liberation will come when we fully express ourselves, regardless of how we appear; this group views the straight-identified people as a threat to full liberation.

Tom Waddell is currently a columnist for *Coming Out!*, is very active with the ACLU, and is founder and organizer of the Gay Games. Waddell is proud of the Gay community's plurality; he says he is not threatened by drag queens. Still, he chooses to send the message that Gays are not that different from straights.

"My life isn't that different from a straight person's. I'd say the majority of Gays are indistinguishable from non-Gays. I want people to listen to what I'm saying and not make my sexuality a criteria for getting to know me. My individual approach is to present an image that people can identify with and understand," Waddell said.

I asked Waddell how he would speak and dress for an interview: "I always present the same image. I don't dress flashy—shirt, tie, corduroy jacket and pants; I don't let my hair get too long. I guess the tone is somewhat professional. I want to create an image that is soft-spoken and sensible," he said.

Waddell was very involved with media relations for the Gay Games. He explained that the message he promoted was that the Games were for all different types of people, straight as well as Gay. One of the goals of the Games was to gain fair coverage in the sports columns and reports of the mass media.

In regards to the Gay demonstrations around the time of the Democratic Convention, Waddell said that he "didn't want to demand general things at the street level." He refused to be a sponsor for the National March for Lesbian and Gay Rights because he was afraid that the media would only focus on the drag queens and violence, if it occurred.

Sister Boom Boom has been seen on *Good Morning America*, the *Today* show, dozens of newscasts, and the pages of *Time* magazine. I know a small, politically conservative family living in upstate New York who knows who Sister Boom Boom is. Sister Boom Boom is well known for his activities as an actor in guerilla/street theater. He appears at rallies and other events, and raises money for numerous organizations.

Sister Boom Boom explained his political perspective to me. "Dressing as I do is part of an ancient tradition of people who transcended sexual barriers to remind others that we are not bound by our gender or sexuality, that each person is an androgynous mix. My own feeling is much like that of the Black Nationalists during the 60's who said 'we're not just like whites.' As Gays we have our own cultural experience and our perspective can be used to enrich all of humanity."

"Certainly I don't reject straight-appearing Gays; the idea that we can gain acceptance by appearing straight has its own logic. But I personally don't believe that we gain acceptance by conforming. The freedom to be like everybody else is no freedom at all." Boom Boom said.

I asked Sister Boom Boom why he dresses as he does and why he participates in theater as a method of social change. "I feel the way to entertain social change is to truly entertain. People have heard all the dogma. They don't want to hear how horrible things are. People need to have a good immediate sense of how liberation can feel."

"Certainly, for any major exposure I wear the habit because it grabs attention. When people just turning the TV dial see me, they stop and hopefully they will listen and hear the seriousness of

minimal and often distorted representation of the Gay community. It is this factor which intensifies the tensions within the community.

In the introduction to *The Whole World Is Watching*, East Bay author Todd Gitlin writes, "I am most emphatically not propounding a new single-factor

In addition, the structure of mass communication leads to

(Continued on next page)

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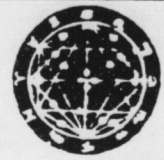
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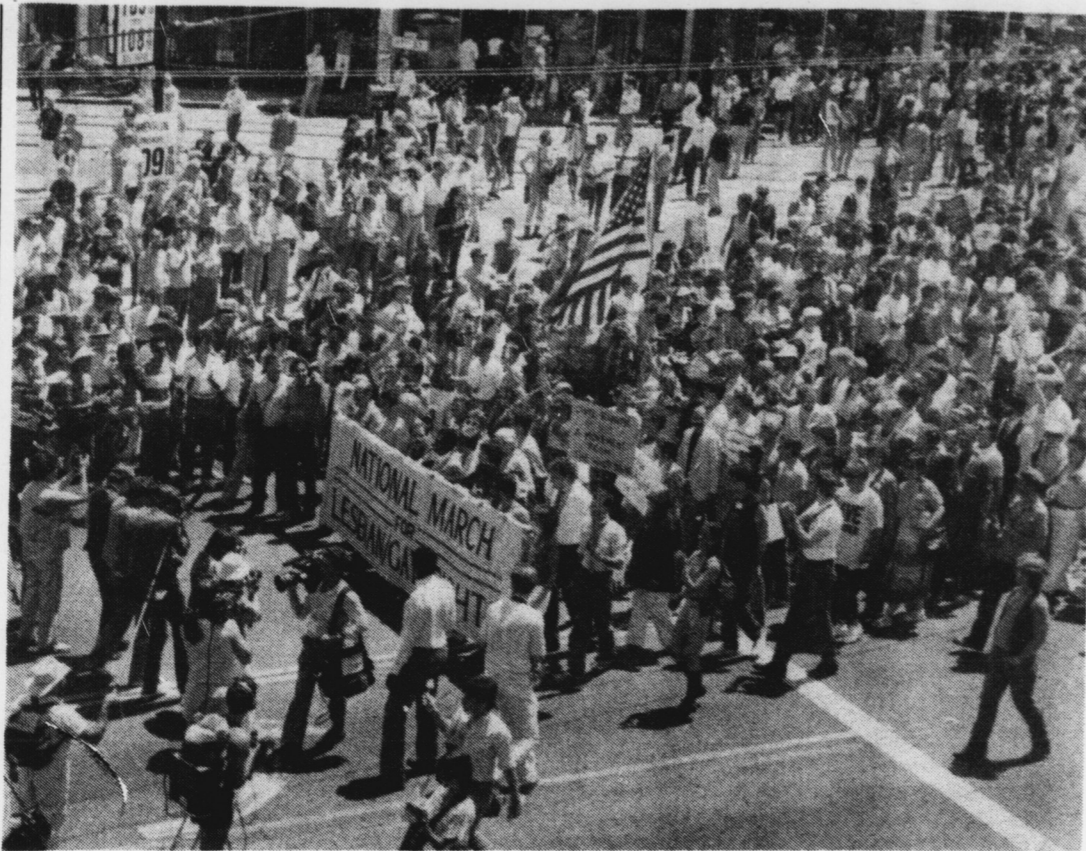
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A cast of thousands of Gays took part in big media event: march on the Demo Convention July 15, 1984. (Photo: Rink)

## Media Slants Gays' Message

(Continued from previous page)

political analysis; but I am scrutinizing one feature of a whole history in order to cast light on the whole." Like Gitlin, I am not suggesting that the mass media are solely responsible for conflicts that exist within the Gay community over appearance. But I do see mass media, by their very nature and importance, as aggravating—and illustrating—these conflicts.

In American society today, people depend on mass media as a tool of socialization. "From within their private crevices, people find themselves relying on the media for concepts, for images of their heroes, for guiding information, for emotional charges, for recognition of public values, for symbols in general, even for language," Gitlin states. The media suggest that the images and concepts they broadcast or print represent real life.

Within our system of liberal capitalism, it is essential that the mass media take account of oppositional forces. This will happen in different ways, depending on the message of the opposition. Gitlin writes, "Mass media define the public significance of movement events or, by blanking them out, actively deprive them of larger significance."

Any movement in contemporary America must acknowledge and reckon with mass media. The media provide a way to recruit supporters, place issues on political agendas, suggest new social possibilities, and air specific grievances.

And yet, it is the media which ultimately defines the story, based on their organizational and economic needs. Operating within the corporate market economy, each organization works to attract the largest or most "upscale" audience.

Network news is created to be both dramatic and comforting, entertaining and convenient, so as to attract and hold an audience. The press is also concerned with making the news both exciting and easy to consume.

Sister Boom Boom suggested that Gays and Lesbians are left out of the media because they don't represent a serious market from the media's point of view. Tom Waddell told me about the attempts he made to get the Gay Games covered in the sports columns of Bay Area papers; at first all the papers refused. A number of people who are large advertisers in the *San Francisco Chronicle* threatened to

withdraw if the Games weren't covered, and so they finally got coverage.

Other organizational factors contribute to the selection and promotion process of news institutions. The executives and journalists are all recruited from a similar socio-economic background and value system. Therefore there are assumptions that go unquestioned—heterosexuality as "right" being one of them.

Time limits force news organizations to rely on official sources and routine events. During times of political crisis, there have even been blackouts ordered by government officials. Tom Waddell said, "Russia has a controlled press and we have a controlled press; the people that guard the press here are politicians and moralists."

The importance of these economic and organizational factors is how they affect the images of Gays and Lesbians in the mass media. The shortage of time and desire for easy transmission and manipulation of information leads to stereotyping.

Gitlin writes, "The media oversimplify in order to make it easily digestible. Sister Boom Boom explained how the media stereotypes the Gay community.

"In its effort to simplify the picture for a mass audience the media will homogenize the real diversity that exists... Also the wealthiest and largest Gay paper in the country, *The Advocate*, serves and represents only white, affluent Gay men—this is the paper that the straight press uses as a barometer," Boom Boom said.

Tom Waddell feels that the stereotyping also results because the media only grants coverage to activists or people who live in Gay areas, such as the Castro, and both of these groups are limited in their diversity.

Another characteristic of news organizations is that they choose to focus on the most dramatic images. Gitlin writes about the coverage of the antiwar movement: "The most outrageous, most discordant, most 'colorful' symbols were the surest to be broadcast." I asked Waddell about the focus of the media in coverage of the Gay community.

"The Gay Games had a very deep and profound philosophy but they were only interested in the people that showed up in outlandish costumes. Whenever the media covers a Gay event they focus on the most outrageous elements and disregard the real

issues. That's why I was worried about the National March—I thought all 14,000 media people would exploit the one brick or raised fist and violence would be the only thing presented," Waddell said.

I asked Waddell about Sister Boom Boom in particular. He said, "The media goes for Sister Boom Boom because he's colorful, controversial—consistent with what the media defines as 'Gay people'—weird. I understand his message—but it's glossed over by the media."

Sister Boom Boom commented, "The media uses flash and wit to capture an audience and thus chooses to focus on me. But the media suggest that I am the Gay community, I am one person within the community and I represent my own political views and those of a radical Gay male drag activist."

This last comment illuminates another characteristic of mass media: its focus on celebrities at the exclusion of others. Gitlin explains that, "News is what is made by individuals who are certifiably newsworthy. Once an individual has been certified as newsworthy, he or she has been empowered, within limits, to make news. Furthermore, the media selectively promotes some leaders and doesn't promote others, usually based on flamboyance."

I asked Sister Boom Boom how he feels about being a celebrity of the Gay community. He said, "The mass media creates stars—it has created me as a star and I'm not very comfortable with that and the way that I'm misrepresented. Although my contacts tell me that my message does get through. The problem of creating stars is that it tends to elevate people above their genuine importance and ignore other important people in the process."

Tom Waddell agreed that certain people that are leaders in the eyes of the media may not be true representatives of the community. He said, "People that are willing to speak and be active become leaders and then the media promotes certain ones—the process has nothing to do with the common will."

Next week: How the media aggravate conflicts within the Gay community.



## ON THE OFF BEAT

### Let's Go On Vacation

MIKE HIPPLER

"Honey, you look tired." I've been told this before, most cruelly several months ago when I dressed as Senorita Conchita Esmeralda de Los Angeles for the opening of *Lust in the Dust* at the Castro Theater (and for the gala tango party that preceded it). Usually I pay no attention to such vicious remarks, but this time, since it was a friend at work who was telling me For My Own Good, I took heed.

"Maybe I need a vacation," I suggested.

"Anything. Just get that tired ass of yours out of town." A vacation! What a novel idea! But where would I go? Europe is too far and New York is too crowded. Hawaii is for lovers and Mexico is for those with cast-iron stomachs. And L.A.—L.A. is more tired than I am.

For lack of a better idea, therefore, I decided I'd hop in my car and head north. Three of my best friends from years past now live in Oregon and said, truthfully or not, that they'd be glad to see me. I'd always wanted to see Oregon. Some of my favorite fantasies involve lumberjacks.

On a beautiful sunny morning in May, I took off. First stop: Mt. Shasta, CA, where I planned to camp for the night. After hiking for a few hours on the mountain, however, I discovered I had no matches with which to start a fire.

Therefore, I drove into town—such as it is—and ran across a Little League baseball game. Always one for adventure, I joined the eight other people there and watched the home team romp 18-14 in only four innings. Why is it that I always feel like such a pervert when I watch little boys at play?

"This town isn't anything like San Francisco," said the lady who sold me a hot dog. But we like it. It's a great place to raise a family.

"Indeed," I retorted. "I wouldn't know."

Next stop: Crater Lake, Oregon. If it is of any interest, there is very little that is Gay about Crater Lake, except maybe the cashier in the gift shop. Of course, I had little interest in spending a specifically Gay vacation—if I had, I would never have gone to Oregon—but, being the practiced observer of human nature that I am, I can't help but notice these things.

Third stop: the Umpqua River. Although it was freezing at Crater Lake, down below it was eighty degrees. Heat always makes me restless, and the woods looked inviting, so at Horseshoe Bend I stopped to heed the call of Nature—one of them, at any rate.

However, three minutes after I had taken care of the pressing need at hand, my solitude was interrupted by a man who said he was working at a rest stop nearby. Nearly caught in the act! Had the man been attractive, it would have been one thing, but as it was, visions of Deliverance danced in my head. ("Squeal like a pig!"). Yet I escaped unmolested once again.

Next: Philomath, Oregon. When I told my friend in San Francisco that I was going to visit an old college buddy on a sheep farm in Philomath, he said, "Sheep, huh? So that's

why you're going to Oregon. What diseases are you planning to give them, dear?"

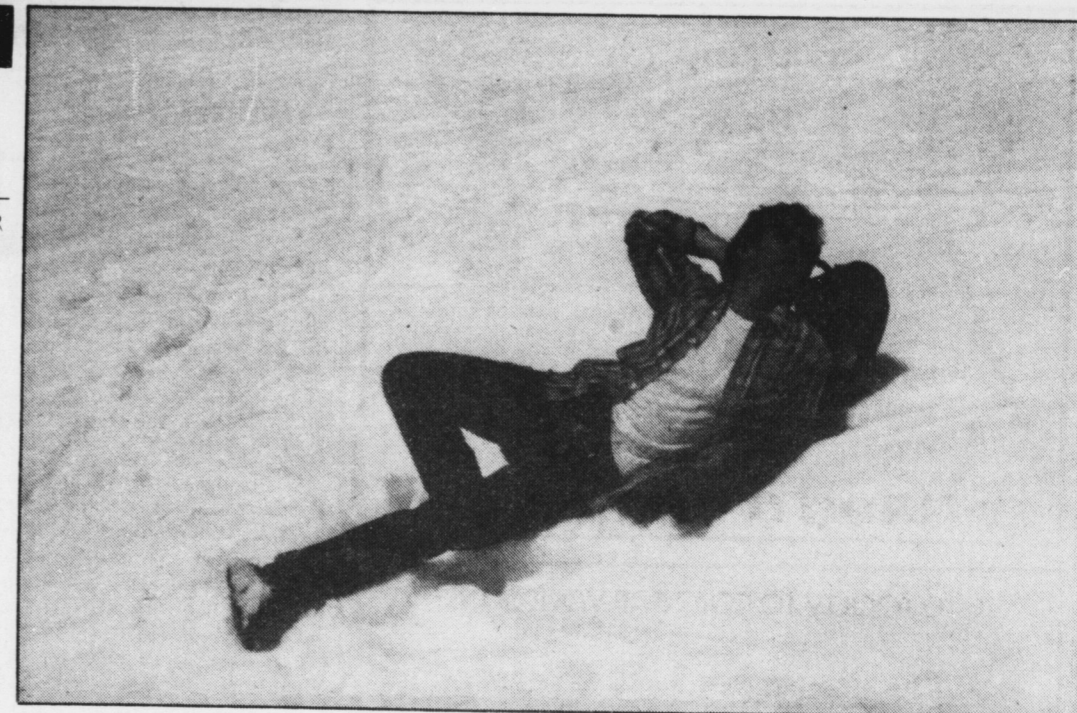
"Nothing that they haven't already given us first," I answered. As fate would have it, I did not take advantage of the numerous opportunities to have intimate relations with the sheep. Instead, I regaled my friend Rob and his dinner guests with witty tales of relations equally as absurd—those between Sister Boom Boom and his intended fiancée, Sister Mysteria. One of the guests, a student working on his Masters degree in Animal Behavior, seemed particularly interested.

"I don't understand," he said. "Who is this Sister Boom Boom?"

"Never mind," I replied. "If you don't understand, then nobody will."

By this time I was experiencing mild withdrawal symptoms from my gym, which San Francisco epistolarian Tom Youngblood calls the Norma Desmond Comeback Institute (a.k.a. The Muscle System).

My friend Rob therefore suggested that I visit the student gym at Oregon State University in nearby Corvallis, which is somewhat akin to inviting a fox to visit a chicken house. Natural-



Ain't no mountain high enough as Mike Hippler reigns supreme on Mt. Rainier. But he should have taken is back-up.

ly, I hesitated before accepting such an invitation. Nevertheless, throwing caution to the wind, I forced myself to go.

At the gym, I found myself surrounded by 21-year-old college jocks. My favorite was a beautiful brunette with lavender shorts and a Theta Chi jersey. (It took me forever to figure out what the cute little circle with the line through it meant.) As I do at home, every time he glanced my way I flashed him a big smile. I also considered blowing him a kiss but decided that although this might be acceptable at the Muscle System, this

was not, perhaps, appropriate behavior at Oregon State.

After a day at the coast with Rob and his wife, Sarah, I drove to Portland, where I visited another old college buddy, Barb. Barb is (and has always been) butcher than I am, but she is not—I repeat—not a dyke. When I was a novice jaggot years ago, I used to run to Barb to tell all. Unfortunately, time and distance have intervened, and I do not tell her all anymore, for I think it would make her uncomfortable. Besides, "all" is so much more gruesome—certainly more

graphic—than it used to be.

Although I saw a good deal of Barb in Portland, I stayed with another friend there, a man named Brown. Years ago, Brown used to wait tables with me in New York and is a favorite sister. Once, he might have been more.

Although I had a lover in New York (my one and only), when that lover left town one weekend, Brown and I partied and ended up in bed together. I liked Brown so much that had the slot not already been filled, I would have asked him to be my one and only. Later, when I was free, I did

(Continued on next page)

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# THIS WEEK

## FRIDAY 26

- Rick and Ruby:** comedy, Baybrick Inn, 1190 Folsom St., S.F., 6 PM.
- I Wish I Had Never Met You And I Was Meeting You Now:** stage performance, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$5. Patrick Mulcahey's new play continues at the Rose.
- Card Fest:** games, the Fraternal Order of Gays (FOG), 304 Gold Mine Dr., S.F., 8 PM. Hearts, Canasta, Uno, fun and snacks.
- Crossing Borders:** stage performance, San Francisco Mime Troupe, Civic Center Plaza, Polk & McAllister Sts., S.F. 12 noon, free. Conflict becomes comedy in trying to balance personal and political life.
- Open Theatre:** Alamo Square Saloon, 600 Fillmore St., S.F., 9 PM. Leslie's Live Open Theatre presents *Raisin in the Sun*.
- Holly Near:** music, Great American Music Hall, 859 O'Farrell St., S.F., 7:30 & 10:30 PM, \$10. Appearing with John Buchino.
- American Dancemachine:** dance, Marines Memorial Theater, 609 Sutter St., S.F., 8 PM, \$24. The West Coast premiere of Lee Theodore's tribute to Broadway theater dancing. Tickets at Downtown Center Box Office, 325 Mason or by phone, 771-6900.
- Circle of the Serpent:** stage performance, The Ambush, 1351 Harrison, S.F., 8 PM, \$6. A motorcycle gang called 'The Serpents' plans a surprise party for Mother, gang leader. But Mother has her own surprise. Reservations at 864-4201.
- The Two Character Play:** stage performance, Van Ness Theatre, 25 Van Ness Ave., S.F., 8 PM, \$9. Tennessee Williams' play interweaves fantasy and reality. Reservations at 495-6566.
- Cabaret:** stage performance (see Saturday for details).
- Execution of Justice:** stage performance, Montgomery Theatre, San Jose, 8 PM, \$9-\$18. Emily Mann's docudrama of the Dan White trial, directed by Oskar Eustis and Anthony Taccone continues in the South Bay. Tickets at (408) 294-7572.
- Sneak Preview:** stage performance, Victoria Theatre, 2961 16th St., S.F., 8 PM, \$13. The San Francisco Tap Troupe and The Vocal Minority in a tribute to the song and dance movies of the '30s.
- The Loudest Scream You'll Never Hear:** stage performance, Nova Theatre, 347 Dolores St., S.F., 8 PM, \$8. Full Circle Theatre Collective presents a fictitious account of the Atlanta child murders.
- Acupuncture Free Clinic:** for persons with AIDS and their Gay families. By appointment. Call Mark Denzin, C.A., or Peter Betcher at 567-2315 for information.
- Immediate Family:** stage performance, Zephyr Theater, 595 Mission St., at 2nd., S.F., 8:30 PM, \$6. Written and performed by Terry Baum.
- Ten Percent Revue:** stage performance, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$8. West Coast premiere of the critically acclaimed music of Tom Wilson Weinberg, starring Elliot Plishaw. Reservations at 863-3863.
- Woman's Drop-in Space:** conversation and caring, 1615 Polk St., upstairs, S.F., 7-9 PM, every Friday.

## SATURDAY 27

- Different Spokes:** Dynasty revisited, meet at 8:30 AM in Golden Gate Park (McLaren Lodge) or at 12 noon at Crystal Springs parking lot. Bring lunch and cameras for possible tour of Filoli mansion.
- Femprou:** comedy, Baybrick Inn, 1190 Folsom St., S.F., 6 PM.
- Night Sweat:** stage performance, Theatre Rhinoceros, 16th & Mission Sts., S.F., 8:30 PM, \$8-\$12. Robert Chesley's controversial and startling investigation of the value of life and love amidst fear of death. Reservations at 861-5079.
- Girth and Mirth Club:** meeting, Call 680-7612 for details.
- American Dancemachine:** dance, 2 & 8 PM, (see Friday for details).
- Crossing Borders:** stage performance, San Francisco Mime Troupe, Golden Gate Park (behind DeYoung Museum), 2 PM, free. Conflict and comedy in balancing personal and political life.
- I Wish I Had Never Met You And I Was Meeting You Now:** stage performance (see Friday for details).
- Mother tongue in Body Image:** stage performance, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$5-\$8. The women's theatre company explores body images with humor and insight.
- Gay Comedy Night:** funnies, Valencia Rose, 766 Valencia St., S.F., 10 PM, \$5. Tonight with Karen Ripley, Linda Moakes and Marga Gomez.
- Kronos Quartet:** music, New Performance Gallery, 3153 17th St., S.F., 8 PM, \$25. The renowned chamber music group performs a special benefit for the New Performance Gallery. Box Office at 863-9834.
- Execution of Justice:** stage performance, 5 & 9 PM (see Friday for details).



Join Pat Bond and Terry Baum for the **San Francisco Baumicle** Thursday at the Rose  
(Photo: A. Prandini)

- The Two Character Play:** stage performance (see Friday for details).
- Circle of the Serpent:** stage performance (see Friday for details).
- Sneak Preview:** stage performance (see Friday listing for details).
- Faultline:** comedy, Lippis, 201 9th St., S.F., 8:30 PM, \$5.
- Cabaret:** stage performance, Jenner Playhouse, Hwy. 1, 20 minutes west of Guerneville via 116, 8 PM, \$6. Performed by the River Repertory Theater.
- The Loudest Scream You'll Never Hear:** stage performance (see Friday listing for details).
- Immediate Family:** stage performance (see Friday for details).
- Ten Percent Revue:** stage performance, 8 PM, \$8; 10 PM, \$7 (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.
- 7 PM in San Francisco:** Call 641-0791 for more information.
- Different Spokes:** Decide and Ride Golden Gate Park, meet at 10 AM at McLaren Lodge.
- Gay Volleyball:** pick-up games, Potrero Hill Jr. High School, 19th and Deharo, S.F., 11 AM to 2 PM.
- The Loudest Scream You'll Never Hear:** stage performance, 3 PM, (see Friday listing for details).
- Immediate Family:** stage performance (see Friday for details).
- 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.
- 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.

## MONDAY 29

- Audrey Finer and Joshua Rich:** music, Baybrick Inn, 1190 Folsom St., S.F., 7 PM.
- Diamanda Galas:** dancing, I Beam, 1748 Haight St., S.F., doors open 9 PM, show at 10:30 PM.
- A Woman's Work:** stage performance, Nova Theatre, 347 Dolores St., S.F., 8 PM, \$10 to benefit the San Francisco AIDS Foundation. A family deals with disease and its stigma.
- AIDS Writing Project:** writing workshop for people with AIDS, 3 to 5 PM. Call 861-2385 for more information.
- Dexter Devote:** music, Lippis, 9th and Howard, S.F., 9 PM. With Glamor Rock.
- Playwriting for Women:** taught by Terry Baum, call 641-7729 for more information.
- Gay Comedy Open Mike:** comedy, Valencia Rose, 766 Valencia St., S.F., 8:30 PM, \$3. Performer sign-up, 7:30 PM.

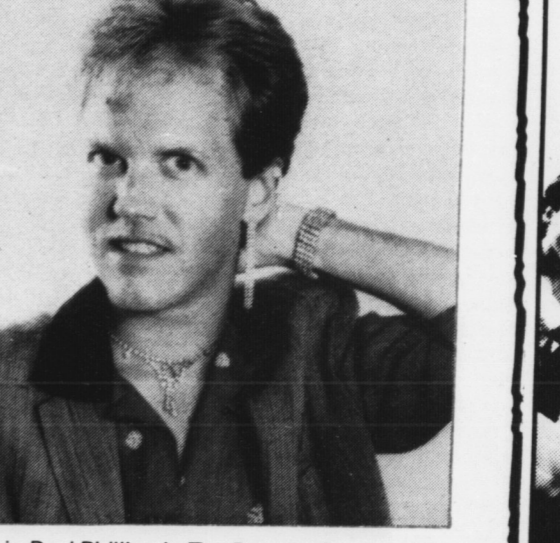
## TUESDAY 30

- Tuffy Eldridge and Friends:** music, Baybrick Inn, 1190 Folsom St., S.F., 7 PM.
- Terry Hutchison:** cabaret, Sutter's Mill, 77 Battery St., S.F., 6-8 PM.
- American Dancemachine:** dance (see Friday for details).
- Offenbachanalia:** music, Theatre on the Square, 450 Post St., S.F., 8 PM, \$12-\$18. Pocket Opera performs Offenbach's operettas in repertory.
- A Woman's Work:** stage performance (see Monday for details).
- Blush BurLEZk:** erotic danceshow for women, Baybrick Inn, 1190 Folsom St., S.F., 9 PM, \$5.
- Dexter Devote:** music (see Monday listing for details).
- Meditation and Healing Circle:** let go of the past and experience the peaceful core of who you are, 7:30 PM, free. Call 864-5483 for information.
- Gay Freedom Day Marching Band:** practice, every Tuesday, Gresham Hall, Grace Cathedral, S.F., 7:15 PM. Interested? Call the Bandfone, 621-5619.
- Playwriting Workshop:** 7:30 PM. Conducted by George Birmisa. Call 431-6254 for more information.

- some funds for the upcoming Gay Games II.
- Night Sweat:** stage performance (see Friday for details).
- Gwen Avery:** music, Baybrick Inn, 1190 Folsom St., S.F., 7 PM.
- Some Like It Cole:** music, Mason Street, 340 Mason St., S.F., 8 PM, \$12. A revue of Cole Porter's greatest hits. Tickets at BASS.
- Offenbachanalia:** music, (see Tuesday for details).
- American Dancemachine:** dance (see Friday for details).
- Terry Hutchison:** cabaret (see Tuesday for details).
- A Woman's Work:** stage performance (see Monday for details).
- The Two Character Play:** stage performance (see Friday for details).
- Female to Male Transsexuals:** support group, Billy De Frank Community Center, 86 Keyes St., San Jose, 7 PM.
- Different Spokes:** decide and ride, meet at McLaren Lodge in Golden Gate Park, S.F., at 6:30 PM.
- Singers Showcase:** music, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$3. A new series to premier singing talent; performer sign-up at 7:30 PM.
- San Francisco Lesbian/Gay Chorus:** rehearsal, All Saints Church, 1350 Waller St., near Masonic, S.F., 7:30-10 PM. Call 334-6542 for information.
- Improvisation for Women:** taught by Terry Baum, Bethany Church, 1268 Sanchez, S.F., 7 to 10 PM.

## THURSDAY 1

- Night Sweat:** stage performance (see Friday for details).
- Beginners Square Dance:** class, YWCA, 620 Sutter St., S.F., 7:15 PM, call 864-6134 for more information.
- The San Francisco Baumicle:** stage performance, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$5. Terry Baum is joined by Pat Bond in an improvisational revue based on the daily news reported in the *Chronicle*.
- Ten Percent Revue:** music, Artemis Cafe, 1199 Valencia St., S.F., 8 PM, \$8. Tom Wilson Weinberg's smash hit musical comedy.
- Terry Hutchison:** cabaret (see Tuesday for details).
- American Dancemachine:** dance (see Friday for details).
- Offenbachanalia:** music (see Tuesday for details).
- Some Like It Cole:** music (see Wednesday for details).
- Circle of the Serpent:** stage performance (see Friday for details).
- The Two Character Play:** stage performance (see Friday for details).
- Cabaret:** stage performance (see Saturday listing for details).
- Bonnie Hayes:** music, Baybrick Inn, 1190 Folsom St., S.F., 7 PM.
- Writing Workshop:** for men 60 and older, Live Oak School, 18th & Diamond Sts., S.F., 7 PM. Sponsored by Gay and Lesbian Outreach to Elders. Call 431-6254 for details.
- Yoga and Meditation Class:** for people with AIDS and their lovers, 7 to 9 PM. Call 921-4471 for more information.



Join Paul Phillips in **Ten Percent Revue** as it moves from the Rose to the Artemis Cafe this week.

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.

## WEDNESDAY 31

- Auction for Gay Games II:** benefit, Maud's, 937 Cole St., S.F., 7 PM. Collectibles and crazy deals to raise

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Ratliff, Peninsula Times-Trib

*Offenbachanalia*

"OFFENBACH'S MUSIC BUBBLES... PIPPIN'S WIT ADDS TO THE FIZZ"  
Pontious, SF Examiner

**OPENING WEEK**

TUESDAY  
**La Vie Parisienne**

WEDNESDAY  
**Orpheus in the Underworld**

THURSDAY  
**The Bandits**

FRIDAY  
**Bridge of Sighs**

SATURDAY  
**La Vie Parisienne**

NEXT SUNDAY  
**Orpheus in the Underworld**

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# BAY AREA REPORTER ARTS & ENTERTAINMENT

STAGE

## Night Sweat

Robert Chesley's Nightmare Comes to Theatre Rhinoceros

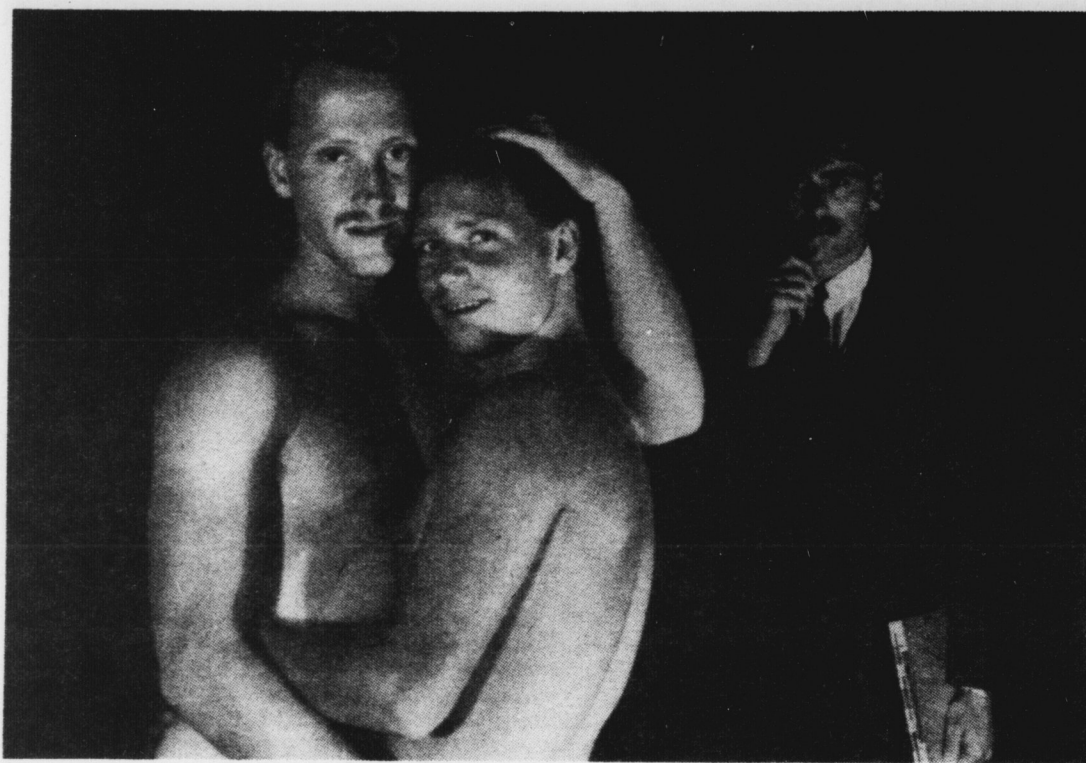
by Ron Bluestein

I was fortunate enough to see Robert Chesley read from his play, *Stray Dog Story*, last year at the Walt Whitman Bookstore. Through the mythic magic of metamorphosis, the dog—stray, in case your hard human ticker needs a further tug—is transformed not simply into a human being, but into the perfect lover of his owner who, shortly after orgasm, dies, leaving "Buddy" not only stray and not quite comfortably human, but orphaned/widowed. Buddy becomes a combination Candide/Little Prince roaming the Gay canyons of Manhattan casting the wonderfully ignorant eyes of innocence on the New York Gay world, I mean World. *Stray Dog Story* is a radical fairy tale for radical fairies. By the time I heard of it, the accolades surrounding the play were nearly legendary, and from what I heard at the reading, deserved.

*Night Sweat*, Chesley's new play opening at Theatre Rhinoceros July 27, leaves fairy tales and innocence for nightmares and experience. Richard, the protagonist, has called the clinic that day, but apparently couldn't get an appointment: his doctor has quit his practice due to a "strange, fungal infection." Richard is "scared." He will have to live through another night of his own mysterious "little symptoms." The play is Richard's night-sweat hallucination of Coup de Grace, a not entirely cheerless disco for the dying Gay, certainly a lot kinkier than its inspiration, Robert Louis Stevenson's "Suicide Club." Coup de Grace members pay \$10,000 for the death of their choice. Richard opts for terminal sex. Though others choose everything from cowboy shoot-outs to Batman/Robin harrowing escapes to Lucia di Lammermoor lip-synch leavetakings, most are variations on the terminal sex theme. One exception

is Tom, with whom Richard spends one last fluid-filled frolic. "Politics is my passion," Tom says, and he wants his death to cause significant political attention: he will be murdered on the street by fag-bashers who will knife the initials AIDS on his corpse.

Though this skeletal synopsis barely gets us to the middle of Act I, you can probably tell already that *Night Sweat* has the word "controversial" written all over it. Add a few S&M dream sequences; the confession of a bathhouse owner that it was he who took the pay-off that introduced the deadly virus; a sexual strangulation during which the participants masturbate (since I saw a rehearsal, I don't know if this is real or simulated); the slimy capitalist Coup de Grace director cashing in on calamity; and Sister Tom, a perpetually indulgent *deus ex machina* if ever there was one... well, what all this adds up to is that playwright Chesley is



Philip Justin Smith, Will Harde, and Gerald Duff in *Night Sweat* (Photo: Mark I. Chester)

not stirring controversy, he is stirring shit.

*Night Sweat* has already been produced in New York and Los Angeles, and since everyone knows that theater-goers like theater reviews even better than they like theater, I thought you might be interested in the storm of contradictory criticism it has occasioned. "At its best," writes Dan Sullivan of the *Los Angeles Times*, "Chesley's script suggests Swift's 'A Modest Proposal,'" but at its worst, "he writes in the next breath, "those

Heights; or you could differentiate them as the ones who hated the photos of dicks in the *Bay Area Reporter* versus the ones who loved the photos of dicks in the *B.A.R.* In the words of *Nomenews*, the journal of the Radical Faeries (P.O. Box 11655, S.F., CA 94101), the Urban Male Homosexual sees on Castro Street "an increasingly respectable and mainstream Gay culture," while the Faerie sees "a glimpse of what (respectability and mainstreamism) have failed to inspire."

*Night Sweat* is: a fevered dream occasioned by the protagonist's fear and trembling at the thought of death, in his case, a very specific fear and a very particularized death.

A dream onstage is a literary device, a way to obviate the need for realism and clear aside the restrictions of causality and sequentiality. The temporal stage of the dream is not time future, past, present, it is Time. This timeless time of dreaming is shared by many genres of fiction, particularly the fairy tale.

This is the tradition Chesley has chosen to write in. *Night Sweat* is a dream—the German *traume* seems a better word—and *Stray Dog Story* is a fairy tale. Chesley is a didactic writer—"I'm a preacher," he has said—and the fairy tale, with its "and the moral of the story is" ending is the perfect medium for his talents, transforming what could have been sermons into more palatable and arresting entertainments. *Night Sweat* is that fairy tale for older children, the "scary story," which also have their lessons.

What, then, is the moral of *Night Sweat*? Could it possibly be as simple as Sister Tom's saccharine suggestions to "make love in every possible, safe and sensible way?" That you can't fuck 15 or 30 people in a night or a week or a month without physical and psychic (I'll avoid the word "karmic") consequences? Do we need a play to tell us that? One would think not, but then the chronic venereal disease, hepatitis, and amoebic parasites endemic to the Gay community in the '70s, which should have told us something, seemed to reveal nothing to most of us.

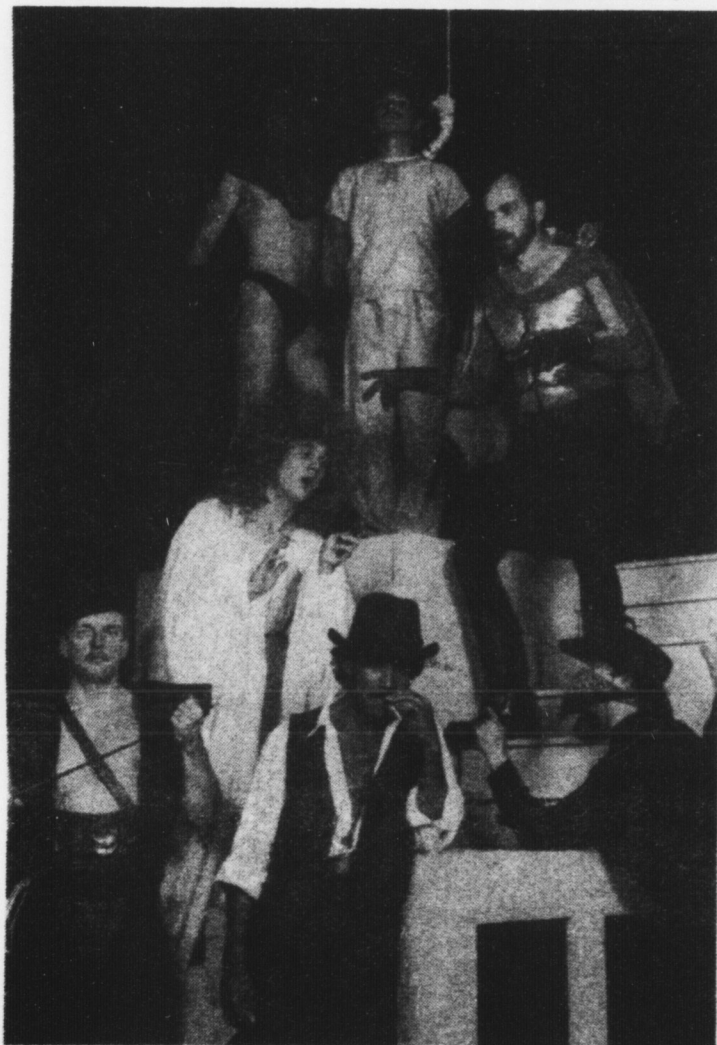
In this city, in Manhattan, in L.A., a sizeable part of the male population feel their scrotums tighten and goose bumps hrippilate at the sight of small red bumps. Or a bruise. Or a sore throat. Or fatigue. Or anything that can be labeled "symptom." A fatal, sexually transmitted illness has produced the unprecedented event of men in vigorous mid-life staring

(Continued on page 26)

'Chesley calls a pig a pig, whether the greed be for lust or luxury.'

three campy nuns at the end of the play weren't the only aspect of the show that reminded you of a church pageant. Gay theater has simply got to be tougher on itself if it wants to turn minds around." One L.A. paper dismissed *Night Sweat* as "about as ground-breaking as a rerun of *Stallion* disagrees: "... *Night Sweat* is often a harrowing theatrical experience that every Gay male in America should rush to see... A kaleidoscope of vignettes pinpointing the joy and the horror of being homosexual in a time of terror... Inevitably, one critic found that the play "trivializes the existence and problem of AIDS," while the critic for the New York magazine *Stages* thought that "the work hit Gays hard and alienated enough of them to close the play after about forty performances."

Though I might be accused of being simplistic, it seems to me this cacophony of criticism over *Night Sweat* reduces to a classic confrontation between Urban Male Homosexuals, who were insulted, and Radical Faeries, who were delighted. You could also call these groups the Uppers (as in Upper Fillmore and Upper Haight) and the Lower (as in the Lower Mission or Lower Hayes Valley



Death takes on multiple disguises in Robert Chesley's *Night Sweat* (Photo: Mark I. Chester)

STAGE

## The Humanity Within

by Bernard Spunberg

oving friendship binds the characters of *Circle of the Serpent*, a drama currently in performance upstairs at the Ambush. Written by Jim N. Jordan and produced and directed by Joe Capetta, the play takes place in a leather bar called the Serpent. Though the play acquires additional resonance from performance in a leather bar, the Serpent is smaller, less popular, and a lot sleazier than the Ambush. The bathroom hasn't been cleaned since the bar opened nearly 15 years ago, the owner shoots crystal, and the sole regular customer drinks himself into oblivion daily.

The play depicts a young street boy's brief stint as bartender preceding and following a birthday party given by a drag queen for the owner of the club. The queen, his stoned lover, the head bartender—the club owner's insatiable appetite for sex and hard drugs as a means to dull the pain of the loss of youth and a creeping sense of personal worthlessness. Charlie Hufford's vivid portrayal of the bar owner is yet another addition to this fine actor's gallery of carefully detailed, heartfelt characterizations.

When the boy is hired, he's confident in his ability to survive any personality conflict. Little does he realize the club owner's

insatiable appetite for sex and hard drugs as a means to dull the pain of the loss of youth and a creeping sense of personal worthlessness. Charlie Hufford's vivid portrayal of the bar owner is yet another addition to this fine actor's gallery of carefully detailed, heartfelt characterizations.

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The cast of *Circle of the Serpent* (l. to r.) Rick Patton, Dennis Parks, Charlie Hufford, Sammi Gray, Stan Roy, Robert Sahatjian, and David Lavasseur (Photo: J. Wullbrandt)

Bitter as Hufford is, his party is doomed to spectacular failure. But that doesn't stop the queen from planning the party. Sammi Gray delicately underlines the humanity in the queen's campy screeching, nowhere so powerfully as when he attempts to shield his mentally wounded lover from

further damage. But though the queen doesn't want his lover to get any worse, he doesn't want him to get any better, either. The queen depends on his lover's dependency. The role of the lover is a small one. Stan Roy's characterization achieves pathos by staring into space, speaking slowly, and unfurling just the right amount of personality at the climactic moment.

Robert Sahatjian brings appropriate swagger and defensiveness to the role of the street boy. His attraction to a preppe clone apparently lost on his way to the Stud is implausible. Their relationship is one of the play's small problems, and the stiff portrayal of the preppe clone is one of this particular production's small problems. Providing perspective on the main action, Dennis Parks gives the drunk's comments realistic bitterness. David

Lavasseur's characterization of the bartender gets off to a slow start. At the end, however, Lavasseur makes his tender comforting of his lover the pivotal moment of the whole play.

Producer-director Joe Capetta moves his actors skilfully within a tiny space. Capetta's work cuts through the ugliness at the play's surface to reveal the humanity within. His production succeeds where it really counts.

*Circle of the Serpent* is not perfect, but it's imperfections make it all the more powerful. Playwright Jordan's work speaks with emotional honesty that is beautiful and inspiring.

*Circle of the Serpent*  
The Ambush  
Through August 17; 864-4201

## Stark Raving

by Bernard Spunberg

Hot stuff. *Mimzabim*, currently enjoying a revival at the Club Foot, was an underground hit earlier this year. Written and directed by John O'Keefe and produced by Alan Vital, this one-act sizzler is like a stroll through a funhouse with Freud and the Three Stooges.

*Mimzabim* unfolds in the dank, cobwebby corners of the mind. Duty separates a sailor from his girlfriend and baby daughter, who grows up to be catatonic. After institutionalization, doctors discover her blood carries a magical enzyme capable of transforming the human race. Blood flows like Kool Aid and, in the end, everyone goes stark raving mimzabim.

Played in drag by playwright-director O'Keefe, the girl friend sees herself as a fragile sylph destined for a career as a dancer, but she's really a whole lot of

woman. Suggest she may not make it on the stage, and she might dab her eyes daintily with her left hand as she breaks your face with her right. O'Keefe is so hot, he probably pisses steam.

Robert Ernst makes his portrayals of the sailor and a doctor dual studies in external and internal panic. Ernst's battle with ever-growing dollar bills neatly dramatizes the insidiously destructive power of money. Greg Pace's characterization of a doctor drips hypocritical lust and greed. Susan Van Benthuyssen's portrayal of a nurse is hell on wheels. Her rapid mental deterioration is simultaneously disgusting and hilarious. As the catatonic young girl, Mary Forcade stares into space a lot. She also speaks up often enough to reveal knowledge of the human condition deeper than that of any of the other characters. *Crazies* know best.

*Mimzabim* suggests you can't know how many marbles a head—even your own—contains unless you crack the head open and take a count. Madness lurks

beneath the most polished, respectable surfaces, and the best way to hold on to sanity is to acknowledge it's only a shred in the first place. If you cling too tightly, your sweaty palms only hasten your fall.

A mixture of horror and psychology, terror and comedy, *Mimzabim* kicks you in the psyche and sends you flying.

*Mimzabim*  
Club Foot  
485-0603



Everyone go *Mimzabim*

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BAY AREA REPORTER JULY 25, 1985 PAGE 24

**STAGE**

**Fooling Shakespeare**

by Stephen Drewes

The One Act Theatre Company summer offering, **Short Shakes**, is described as "a comedy fest of the Bard's best known works in parody." This description is only partially correct. The program actually consists of a condensation, a parody, and an adaptation. It is an uneven evening which improves as it progresses.

The most amusing of the three plays offered is Michael Green's **All's Well That Ends As You Like It**. Michael Green is the author of the funniest book on acting ever written, *Downwind of Upstage, or The Art of Coarse Acting*. Published in England in the mid-'60s, it has recently been reprinted in this country. My most recently acquired copy, pounced upon in a Cambridge rare book shop and bourne home in glory, remains one of my principal treasures. I recommend it heartily.

Michael Green's work has been reducing me to helpless laughter for 20 years, and **All's Well** is no exception. I don't want to give away one golden moment of this production, except that it is wonderfully directed by David Case, deliciously acted, and effectively designed. If you are at all susceptible to the humor of the accidents that can plague even the slickest of theatrical ventures, not to mention the shakiest, **All's Well That Ends As You Like It** is meat and drink. Go for it!

The opening piece of the evening, **Villainous Company** by Amlyn Gray, is a 45-minute ver-

sion of two of Shakespeare's richest, most interesting history plays, **Henry IV, Parts I and II**. It is a streamlined treatment of material that has been better dealt with elsewhere.

The play seems gratuitous: a dramatization of one of Charles Lamb's *Tales from Shakespeare*. In his notes, director Ric Prindle states that **Villainous Company** was written in order to redefine the character of Falstaff and to focus more clearly on how Prince Hal "will repudiate Falstaff and espouse the values and responsibilities of royalty." If these were the playwright's intentions, he has failed on both counts.

No attempt to villainize Falstaff ever seems to work. Perhaps the character did grow larger than Shakespeare intended, but we are all the luckier for that, and Falstaff in this production remains as greasily lovable as he always is when properly played. And Prince Hal comes nowhere near repudiating Falstaff—quite the opposite. The play ends with Hal agreeing to support Falstaff's ludicrous claim to having killed the valiant Hotspur.

Under Prindle's direction, this luke-warm script is given a snappy and stylish production. The 18 roles are played by three actors, and very well played they are. Scott Freeman, an athletic, agile, Richard Gere look-alike, plays Prince Hal with engaging zest and a twinkle in his eye. He is genuinely funny manipulating the five marionettes which are the Falstaff soldiers, the most clever-

ly staged scene in the play. Gerald M. Winer is a charming, raucous Falstaff, and is—oh Wonder of Wonders!—the right age for the role. Steve Price yells as Hotspur, but all Hotspurs yell. It's a pity, because otherwise he's fine. The cartoony set and rough-hewn props often handed to the performers from offstage, work well.

Tom Stoppard's **The Fifteen Minute Hamlet** rounds out the program. This play is exactly what its title says it is. A wonderful conceit, the script retains only the most famous moment from **Hamlet**, but it is so beautifully crafted it seems to lose very little of the resonance of the original while achieving dazzlingly swift comic impact. It is connect-the-dots Shakespeare, and the Bard himself might be pleased at how well it works. It is cleverly directed, at breakneck pace, by Davis Case. Angela Mason's hapless Ophelia is particularly memorable, especially as she barely manages to wander on-stage before being ordered off to her nursery. Steve Price is an appropriately upright Hamlet, as are David Winter and Mary Kay Hallan appropriately regal and troubled as Claudius and Gertrude.

In short, **Short Shakes** is an enjoyable evening which demonstrates that it is often, but not always, nice to fool Mother Shakespeare.

**Short Shakes**  
 One Act Theatre Company  
 430 Mason Street  
 421-3355

**VIDEO**

**Rhinestones and Tears**

The Unintentional Camp of Ross Hunter

**Magnificent Obsession**  
 Back Street  
 Madame X  
 MCA Home Video, each \$59.95

Ross Hunter is the last of the Golden Age of Hollywood film producers. He goes in for plush productions filled with Jean Louis gowns, glittering jewelry, magnificent studio sets, and sudsy, tear-jerking plots calculated to wet your handkerchiefs. He is a good filmmaker who happens to make trashy pictures.

Now MCA has released three of his better known soap operas on video, starting with his first big success, **Magnificent Obsession**, the 1954 Technicolor romance starring Jane Wyman and Rock Hudson. It was the film that was to launch Hudson's career, and in fact he is the best part of the picture based on Lloyd C. Douglas's shameless "inspirational" novel.

Hudson is a reckless playboy who causes Wyman's widowhood and then her blindness in two circumstantial accidents. A later encounter with Wyman, when she doesn't recognize his voice, inspires him to devote his life to medicine and, of course, to later perform the operation that will restore her sight.

Oh, yes, they also fall in love. Never mind that she looks old enough to be his mother and that her daughter Barbara Rush is his age. It only adds to the unintentional humor which riddles the film. In the '50s, no doubt, this age-of-innocence

movie did not seem as obvious and calculating as it does in these cynical times.

But with Agnes Moorehead wringing her hands and emoting trite "isn't this tragic" lines, and celestial choirs chanting in the background (leftover no doubt from a Bible epic), we cannot help but laugh whenever we are "supposed" to cry. The acting is as stilted as English cheese, with the exception of Hudson, who is surprisingly refreshing.

**Magnificent Obsession** is still solidly entertaining today, but not for the same reasons as when it was manufactured in the '50s.

The same goes for the two '60s lurid color trash bashes, **Back Street** with Susan Hayward and **Madame X** with Lana Turner. Of the two, **Back Street** seems a tad less phony. Hayward is an aspiring Nebraska dress designer who meets John Gavin at the end of WWII. He is married to an alcoholic shrew played with hysterical fervor by Vera Miles. She won't let him go, and after a hiatus of 20 years he meets Hayward in Rome and rekindles their romance on the sly.

With typical palatial settings and glamour, **Back Street** has its appeal in its campy approach to reality. Based on a tawdry Fanny Hurst novel, it flows from heartbreak to tragedy that would make the Greek playwrights green with envy. Hayward is such a good actress she can take the rickety script and make it seem sincere. Gavin, the hunk of

his day, is pretty stiff, or perhaps stiff and pretty. It's a film that is pure Hollywood, thanks to Hunter's meticulous production.

**Madame X** was the second sudsier Lana Turner made with Hunter, the first being the incandescent **Imitation of Life**. Nowhere near that picture's perfection, it still is fun for its attempts to get us to cry. Turner has just married out of her class to rich John Forsythe. His mother, Constance Bennett (this was her last movie), thinks Turner is a scheming social climber. Since Turner looks older than Bennett, we can understand why. Hubby's political career keeps Turner lonely, and she seeks the company of playboy Ricardo Montalban. After he is killed in a freak accident, nasty Mom has the goods on Turner and forces her to leave with a new identity.

She becomes a lush out of guilt and over the loss of giving up her son. Years later she is on trial for the murder of unscrupulous blackmailer Burgess Meredith, and her lawyer ends up being that son, Keir Dullea.

Pure melodrama—very little of it being mellow—its exaggerated shrillness is a hoot right on up to the Camille-like ending.

All of these films have been transferred to tape splendidly, with crisp archive prints and cleaned up sound. They might not be three-hanky movies, but certainly are three popcorn ones.

MICHAEL LASKY

**FROM FIFTH POSITION**

**A Lot Going On**

KEITH WHITE

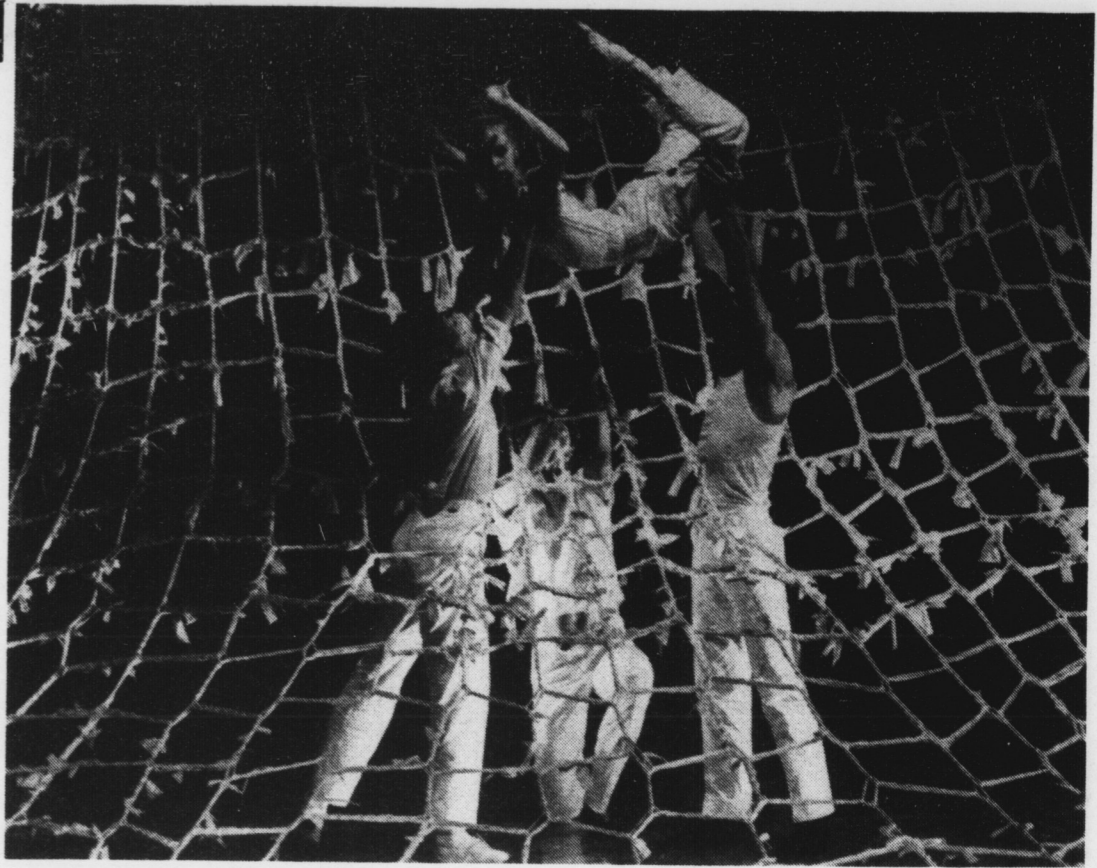
What is OMO and what is it up to? For Bay Area choreographers Val Caniparoli, Betsy Erickson, Victoria Morgan, and Kirk Peterson, OMO is an opportunity to collaborate and create with a stylistic freedom that may be lacking at the San Francisco Ballet and Oakland Ballet, where the four have works in repertory. Costume and visual designer Sandra Woodall, who has designed and built many Bay Area productions, coordinates the projects. While Caniparoli and Morgan are still members of San Francisco Ballet and Erickson is ballet mistress at Oakland, OMO was conceived with the parent companies' blessings and a cast of 15 of the most interesting dancers from SFB and Oakland Ballet.

OMO's premiere program ran last Wednesday through Sunday at Theatre Artaud, with sold-out houses, long waiting lists, and provocative notices in the daily papers.

Dennis Dieterich wrote the musical score for Victoria Morgan's **On Moving On**, which examines that most basic kinetic phenomenon, the cycle of order and chaos. A tight unit of seven dancers advanced toward the audience from a fiery cave and broke into a crisp anarchy of stylized ballet movement. The sudden entrance of Nancy Dickson in a fast and sinister solo dispersed the group, from which finally arose a contemplative duet with Kirk Peterson and Joanna Berman. The program notes also suggest an astronomical parallel, which is easy to see,

but beyond that, the piece was devoid of symbols, a thing unto itself as cool and flat as a Calder mobile. Morgan may have been deflated by the experimental part of her concept which was to establish the movement ("style, structure and accent pattern") first and have the score created afterwards—reversing the choreographic process most familiar to her from work in classical ballet companies. Her dance spins its wheels for want of musical traction; starting with a dance-proven score would likely have supported a stronger choreographic statement. Sandra Woodall's shirred white unitards accented the dancers' bodies in an unusual way without detracting from their natural beauty.

**Accidental or Abnormal Chromosomal Events** was originally produced for the 1984 Bay Area Playwrights Festival, a collaboration of Val Caniparoli (choreography), Sandra Woodall (costumes and visuals), Al Agius-Sinero (score), Dennis Hudson (lighting), and Roger Nieboer (dramaturge). Betsy Erickson collaborated on the current reworking, supplying additional material. The dancers converge by way of Woodall's bubbly stretch-fabric sculptures, strung vertically in the upstage corner like giant bead necklaces. While performing sets and speaking phrases, often at the same time, the dancers play with several other stretch-fabric compositions (one, a huge knotted fishnet; the other, a sort of oversized macramé hanging that could be stretched the width of



Accidental or Abnormal Chromosomal Events (1984)

the stage). If this already sounds like a lot going on, there is also a soprano on stage, who intermittently vocalizes and interacts with the dancers.

I was entertained by the sampler of dancing that snaked through the work's metamorphoses, but only a tactile, geometric duet for Eda Holmes and Russell Murphy really stands out in memory. (Holmes is also program-credited as the company's "Positive Energy Source." All by herself?) Near the end of the piece, the dancers strike the set themselves and carry it out with them through the backstage door, leaving the final three cast members sitting on the downstage floor exchanging free asso-

ciations. The piece was edited during the run, so the ending on the first three nights may have differed from the one I've described. "Accidental . . . Events" represents the most obvious danger of collaboration and several of its possible rewards. Still too long and disparate in its elements even after several cuts were taken, it was genuinely experimental and never boring. The musical score was at times extremely interesting, and Woodall was absolutely in her element.

Kirk Peterson's **Overlay** was the most talked-about of the three works. Paleolithic Cultures provided its images, strongest in the costumes and settings by

Sandra Woodall and John Woodall: a wall suggesting primitive dwellings, with an assortment of painted totems to one side. Five enormous women (as fat as could be hired for the occasion) ambled onto the stage, swaddled in cloths, naked from the waist up, their bodies painted red and clay colors. During the first half of the piece these "Earth Mothers" stood hand-dabbing paint onto the totems as the dancers (also in full body makeup with fashionably messy hair) began a pagan pre-amble. A ritual dance ensued during which goddess Victoria Morgan was swung and carried in exaltation, as the reorganized

(Continued on next page)

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**TALES OF TESSI TURA**

**Lost in The Woods**

GEORGE HEYMONT



Grace Melbury (Carole Gale) and her father (Daniel Sullivan) in a scene from Stephen Paulus' new opera, *The Woodlanders*.

The creation of any new opera is a risky business. But the world premiere of Stephen Paulus' *The Woodlanders* certainly had all the pre-production markings of a hit. Written by one of America's most talented composers, conducted by one of our most promising maestros, performed by a strong cast of young American artists, and produced by one of America's leading opera companies, *The Woodlanders* seemed destined for instant success. And yet, with its world premiere directed by Colin Graham (the work's librettist who has staged more than 250 productions during his career) Paulus' third opera stubbornly refused to take wing. If anything, *The Woodlanders* impressed me as overly lethargic and, at times, downright anemic.

a reasonable playing time, the glut of expository material necessary to get *The Woodlanders* onstage nearly killed it. Once placed onstage, the residents of Little Hintock—and the societal pressures which concern them—seem almost ludicrous. Furthermore, I doubt the intricacies of the peculiarly claustrophobic relationships found in Hardy's novel—most of which are based on unrequited love—can be sufficiently appreciated by a modern-day audience.

Hardy's characterizations were brutally glossed over in order to make a stageworthy picture and, despite the desperate emotions raging inside them, his protagonists became little more than cardboard figures. Paulus' score, though often written with near-cinematic grandeur, rose to greatness only sporadically. The doctor's seduction of Grace Melbury and the scene in which Fitzpiers' three "wives" express their concern over the fate of the man they all love embody the strongest moments in the score.

**FOOLS FOR LOVE**

Despite Colin Graham's astute and skillful direction, once placed onstage *The*

*Woodlanders* seemed surprisingly mechanical. Fate pursued its futile, tragic course while Little Hintock's various residents continued to eavesdrop on each other's secret love affairs. Richard M. Isackes' whimsical setting (aided by Peter Kazorowski's delicate and sensitive lighting plots) added some much-needed atmosphere to the proceedings.

Although the large and talented cast worked extremely hard, they could not make the evening take wing. As the red-headed Marty South, mezzo-soprano Cory Miller revealed a husky, exciting voice backed by a sympathetic stage presence. Carol Gale sang beautifully, but seemed without purpose as Grace Melbury. The strongest characterizations came from Lisbeth Lloyd as Mrs. Charmond, Joanna Levy as Grammer Oliver, and Dan Sullivan, who shouted his way through the provincial bluster of George Melbury. Alas, James McGuire's portrayal of Giles Winterbourne was as wishy-washy as Charlie Brown. Although Oakland Symphony's Richard Buckley conducted with a great deal of sensitivity, even this talented maestro could not bring the evening to life.

R. Bluestein

though serious, entertaining but educational . . . Sure there will be people who will be offended but they will probably be the same people who continually deny that an AIDS crisis exists, the same people who need to see it most . . . Let me borrow a line from your play, "I want to live." I want to live for many years to come.

Night Sweat  
Theatre Rhinoceros  
Through Sept. 8; 861-5079

**Night Sweat**

(Continued from page 22)

death in the face every time they take the chance of making love. It sounds like the plot of a horror story; it is a horror story. What Chesley offers us as the antidote to horror is a radical, not modest, proposal. I don't think the New York and L.A. critics got it because the moral is offered in an off-handed way by Sister Tom, and I'm not sure how well the Sisters tour. (Look at the disastrous New York run that precipitated the demise of the Cockettes.) Sister Tom says, "We're just ordinary guys, you know, but we're in the habit of love."

The habit of love is what Chesley exhorts us to. He delineates our past actions because they are what caused the events that have forced us into this most extreme position: to love one another. Any meaningful AIDS literature must reveal to the reader that even when the green light is on again for sex, you can't rim the Gay World and expect health for your efforts. To call an entire community, even one as amorphous as the Gay community, to really love one another is a radical solution, as radical as Jesus' solution, and you know how well he went over.

(Continued from previous page)  
earth mothers gathered the trailing ends of the tube-like body stocking in which she was encased. The collaborative score (Tom Dannenberg, Jean Sugihara, and John Woodall) was highly atmospheric, as was Dennis Hudson's lighting. The odd note was the choreography, which is rather candidly classical-ballet based. Peterson constructed patterns that provided effective mass and geometry for his ritual, but the style of dancing itself was much more genteel than that of the eclectic elements that accompanied it.

Experimentation is not always the most valuable approach to new dance theater, although the need for choreographic freedom

K. White

**FILM CLIPS**

**Bullshot**

Stage Play Becomes Stage Film

When Low Moan Spectacular's outrageous spoof *Bullshot Crummond* ran for four years in San Francisco, there was no way to imagine it would become a major film release. And after seeing it on the screen, there still isn't.

The broad, slapstick-filled farce worked well on a small stage where the truly funny trio of Alan Sherman, Diz White, and Ron House could get away with outrageously hamming it up. Over-exaggerated gestures were part of the campiness and the purposeful ragged edge of the show. Now on film, without a live audience to react to, *Bullshot* is only intermittently on target and seems to waver between being embarrassingly amateurish, tasteless, and pointless.

The exaggerated movements on stage are repeated here, and as captured by closeup lenses come on like gangbusters. With each new scene, it becomes quite clear these are excellent stage actors performing like fish out of water. It doesn't help that the troupe is satirizing some esoteric genre with which few in the audience are familiar.

The joke is about overbearing, over pompous, over endowed Major Hugh Crummond, a man whose haphazard success is based on everybody's competence but his. Alan Shearman reprises his stage origination and makes his oversized character even bigger for the screen. Diz White is the clumsy, oafish Rosemary Fenton, the damsel in distress. Her wide mouth grins and boisterous antics are reminiscent of early Carol Burnett combined with a toothy dash of British character comedian Joyce Grenfell. White, who stole the show on stage, is too overbearing on the screen.

'With each new scene, it becomes quite clear these are excellent stage actors performing like fish out of water.'

Ron House, as *Bullshot's* arch Arch Enemy Count Otto von Bruno, plays the role in high-toned camp, much like Harvey Korman did comedy sketches on the *Carol Burnett Show*. While it's fun for awhile, it's a one joke part that quickly pales.

The manic production, directed with rambunctious energy by Dick Clement, feels like a bull in a china shop. Jokes that brought screams in the theater drop dead on film. As handsome as the production is, filmed partly on location in England, *Bullshot* is just one of those plays that shouldn't be played with in any other medium.

The San Francisco engagement is the national premiere of the film.  
(Ghirardelli) M. Lasky



Billy Connolly (r.) and Diz White in *Bullshot*

**The Black Cauldron**

A Fine Kettle

The trouble with animated features is that Disney perfected them in the 1930s, while special effects have continued improving to the point where Industrial Light & Magic can make anything happen "live" that animators can draw.

That's not to say *The Black Cauldron* isn't as good as Disney gets. It's a commercial, not an artistic question.

Based on *The Chronicles of Prydain*, a series of children's books I'm not familiar with, *Cauldron* is the story of Taran, an assistant pigkeeper whose rite of passage involves saving the world. In the process, a taste of battle leads him to abandon his boyhood dream of being a warrior.

Taran's quest is to find and destroy the title vessel before the evil Hymn King can take advantage of its "power

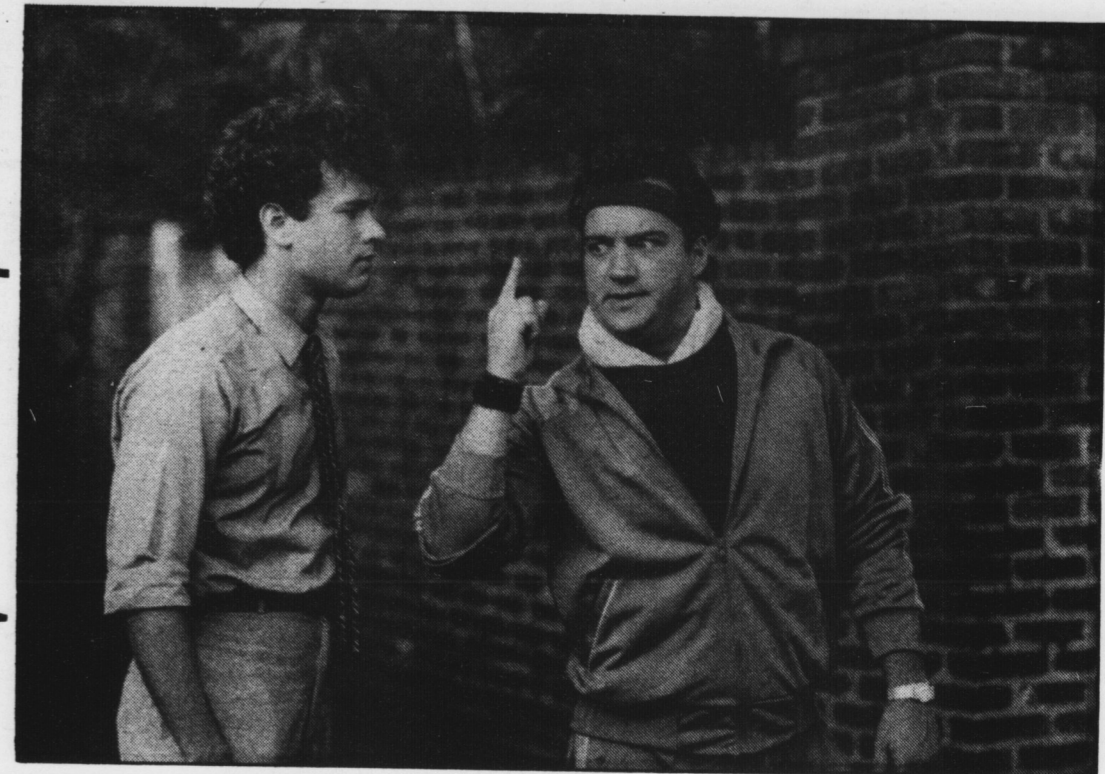
to resurrect an army of deathless warriors and with them, rule the world." What did you expect—a documentary?

The supporting cast is full of the usual wonderful creatures: the Fair-folk, a whole tribe of leprechaun Tinkerbells; three campy witches, one of whom sounds like Tallulah Bankhead; Princess Eilonwy, who meets Taran in what appears to be a conjugal visit to the dungeon; Fflewddur Fflam, a minstrel whose harp betrays his lies like Pinocchio's nose; Hen Wen, a pig who foretells the future; and everybody's favorite, the furry, gungie-voiced Gurgi, who seeks "munchies and crunchies" as fervently as Taran does the cauldron.

For kids, despite a PG rating, there's nothing as intense as the early scenes of *Return to Oz*. I don't know if grown-ups are still going to animated films with drugs out of fashion, but if you are, *The Black Cauldron* is a fine kettle.

(Galaxy, Serramonte) S. Warren

REVIEWS BY MICHAEL LASKY AND STEVE WARREN



You're not Dan Aykroyd, so I must not be John Belushi — Jim Belushi (r.) gives viewers an extra dimension to the mistaken identity plot involving Tom Hanks as *The Man with One Red Shoe*.

**The Man With One Red Shoe**

Hanks-y Panksy

The *Tall Blond Man with One Black Shoe*, a mildly amusing French comedy, was a surprise success in the U.S. Surprise or not, Hollywood will imitate any success these days, so despite the recent failure of *The Man Who Loved Women* and the slightly better fate of *The Woman in Red*, both Americanized French comedies, we now have *The Man with One Red Shoe*. The title has been changed to fit Tom Hanks' height, hair, color, and wardrobe.

Hanks is an innocent violinist tapped at random to be a pawn in inter-necine CIA warfare, as Dabney Coleman tries to wrest the directorship from Charles Durning.

Led to believe Hanks is crucial to his cause, Coleman and his agents make the musician's life a nightmare—except for one agent, Lori Singer, who is more of a dream come true. It seems our hero hasn't been getting any sex, except for some hanks-y panksy with Carrie Fisher, the wife of his best friend Jim Belushi, who is rapidly evolving into his late brother.

The callousness of the CIA and its equal disregard for human life and taxpayers' money is old news, but still worth a few laughs, especially in Coleman's hands. Of the generally strong

supporting cast, he's the best at overcoming the generally weak material. He even gets a good line occasionally, as when he's advised his silly scheme will tie up the computer that controls all U.S. missile defenses, and responds, "What are the odds of the Russians attacking on a Thursday night? Come on!"

Hanks' role is largely passive and relatively minor for the lead, but he's cute when he's passive. (Sorry, I was fantasizing.) Singer is still just a pretty face, but a beautiful pretty face.

They wouldn't have dared release *The Man with One Red Shoe* at any other time of year, but as lightweight midsummer fare it's passable. ■ (Alexandria, Serramonte) S. Warren



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The Cheaters MC at last Sunday's Eagle beer bust (Photo: Rink)

**Marcus**  
(Continued from previous page)

Larry Glover had a meatier role; in Sweat he has several roles, including a castration scene that will knock your eyeballs out. Don't miss this one either — through Sept. 8. With Chuck Solomon directing, the Rhino closes its 1984-85 season, but I have a feeling Night Sweat is heading for a Cable Car Award nomination!

This Sunday, the Satyr's M/C of Los Angeles is having a beer bust at the SF-Eagle patio; tonight is the Bare Chest Contest to name Mr. September, with Wilkes Bashford, Sylvester, and David Stoll judging; tomorrow night, Friday, the Poster Man Contest takes place at Chaps.

If cops and firemen are your bag, the First World Police and Firemen Games take place in San Jose. Cops and firemen from all over the world will compete in some 44 sporting events with some 5,000 participants. The opening ceremonies are Sunday, Aug. 4 in Spartan Stadium at San Jose State at 11 a.m. (free!) with the Police Band of Sydney (Australia) performing in Golden Gate Park Aug. 5. For info on sporting events, times, and places call (408) 277-5455.

Radio funnyman Jon Sugar celebrates his 30th Aug. 10 at the Casa Loma, with Billy the Stripper and the Sisters of P.I. entertaining and TWO rock bands. Although this is an "out" call, Billy will not be charging his usual \$100!

If you're into angling, and I know SOME of you are, you can join Aunt Norman of Church St. Station on a salmon fishing trip Sunday, Aug. 18. Departing at 11 a.m., the \$46 trip includes transportation to the wharf, bait, reel and tackle, one-day fishing license, beer, screws, greyhounds, and snacks — the deadline is Aug. 1 so hurry. See Norman mornings at Church Street Station.

The Powerhouse presents a Greasy Jock Strap Contest Sunday, Aug. 11, with Al Parker, Patrick Toner, and Matt(tilda) Newman judging — this sounds SLICK. By the way, Matt was 34 years old last week, NOT 38 as I was so rudely informed by a ne'er-do-well, evil queen. I know neither dude, but was asked to say "David, Ed loves you" on your birthday. That should keep you busy for a while — go for it.

The SF AIDS Fund has lost its heretofore FREE answering service and is in need of same or a donated answering machine.

They are also losing their office space, so if anyone out there has some to GIVE with room enough for a desk, telephone, and a few filing cabinets, call Alan Selby at Mister S Leathers — the space is worth a \$300 a month tax write-off. Come on guys — the SF AIDS Fund is vital and necessary for our brothers with AIDS, so if you got some space to donate, it would be MUCH appreciated.

**KIBBLES & BITS  
DRIBBLES & DISH**

Retired Mr. Drummer, Sony Cline, has recently taken a huge interest in equestrian activities. I wouldn't say he's exactly into real-live horses, but the last dude he took home has been called "Trigger" and it's not because he's a Palomino.

**'Puhleeze Ms.  
Sleaze!'**

Well, would you believe Ms. Peckerhead is recovering from hepatitis and is trying to tell all his closest friends it was caused because he wears too much Gold Lame. Puhleeze Ms. Sleaze!

Former Emperor Chuck Demmon has graduated from bartending school at the Church Street Station and is now mixing margaritas at the Casa de Cristal; when he masters that, they'll let him mix the mash in his title, so hope to see all of you there.

I wouldn't say there are a lot of trolls South of Market, but there were TWO of them in a South of Market bar last Sunday night (no names please) and they were taking turns beating each other (disgusting!) and not even one little scream. Quipped John (Red) DiMeo upon seeing this scene: "Nothing like the blind beating the blind." If anyone has a recording of "Waltzing Matilda," would you kindly contact me through the B.A.R. office? Some Powerhouse Bar groupies are trying to make a tape for someone on the staff?!

If you were being iffy about the Folsom St. Fair coming your way Sunday, Sept. 22, there'll be lots of entertainment, including Viola Wells, Jo-Lo, Mary Buffet, and Pearl Hart, for openers. The gigantic production on the Folsom Stage (in front of the Powerhouse) will end up with some 99 people in the cast, with every leather title holder in the world there on the last day of summer. In a rare visit South of Market, the emperor and the empress will appear as well. Folsom Fair II will turn Wood-

stock into Leathershock.

Bobby Murillo had his first Annual Pump Party Sunday night, and some of this town's heaviest leather dudes were there in full leather and I mean HIGH heels. Needless to say, photographers were banned, but Rink and Pruzanadana would have LOVED being there — all those broken heels!

Terry (Tessie) Thompson is so good to his loyal staff at the SF-Eagle! Last week, he took the entire crew up to the RushRiv and took over the Triple R, lock, stock, and hot tub! Naturally, the local police were NOT amused by the antics of some of the Eagle-ettes in the tub, and so there was a raid in the wee hours Monday night. The RushRiv pigs were quite intrigued by the chain-link tattoo on Beau Dodson's left ankle, and Sharon Viola (Ernie's wife) never had so much fun in her life. Ah Sharon, such a sweetie!

In response to your many inquiries, the wall-size mural that graced the back room of the former Brig has been sold; yep, for \$1,000 to Toro, the leather guru, and right about now he's the happiest guy in town!

Are there any leather daddies out there? If you think you've got it, the annual Daddy Contest will take place at Chaps Friday, Aug. 9 — whip those boys into shape! It's a benefit for the SF AIDS Fund, and Christian Heran will be on hand to give up his title, so hope to see all of you there.

Christian Winkel, formerly of the Pendulum, made an appearance at the SF-Eagle last Sunday with his new squeeze. Chris was looking REAL good. Just ask Jeremy Reinelt if you don't believe me.

This weekend, the already sold-out Barbary Coasters 20th annual bike run takes place somewhere up north; 250 dudes from all over the country have signed up already for the "Goodbye, Hollywood, Goodbye" theme, and my congrats on their 20th. The Warlocks M/C is gearing up for its 25th Annual as the bike run season nears a screeching climatic end in what has been described as "one helluva great bike-run year!" — nice going men!

That's it for this week boys AND girls. Until next time, remember: The fastest way to succeed is to look like you're playing by other people's rules, while quietly playing by your own.

Marcus

**COURTLY CHATTER**  
**Butch Days and Frilly Nights**

The July 4th weekend the California Motor Club hosted its annual motorcycle run. Pinnacles National Park in the Hollister Hills was the campsite for the 50-plus men. This year's run theme, "Human Holidays," allowed the participants to use a wide range of imagination in creating their campsites and costumes. Despite the sweltering weather, all of the attendees had a great time.

The winners of the various competitions are: Mud Wrestling, Billy Komara; Costume, Dan Carrithers (2nd), Lee Raymond (1st); Campsite, California Eagles (2nd), Orgasmation (1st); Team People Events, Carl Louie and Phil Smith (3rd), David Bailey and Larry Russell (2nd), Al Allen and Sid Olson (1st); Buddy Events, Ritchard Salas (3rd), Al Allen (2nd), Ron McWarters (1st); Rider Events, Ed Lanoie and John Yarlett (tied 3rd), Phil Smith (2nd), Sid Olson (1st). Congratulations to all the winners and the members of the CMC for another successful run.

The CMC has once again confirmed Pior 45 for its annual CMC Carnival to be held on November 11, so jot this date down in your appointment calendars, it's certainly not a date to forget.

**GAY COMMUNITY AWARDS**

In last week's Bay Area Reporter, Allen White covered the introductions of the Grand Duke and Duchess candidates

at the Grand Ducal Council's "Cotton Club." Also, part of the evening was set aside for the voting and presentation of winners for the Council's annual Gay Community Awards. A select committee of council members nominate individuals, businesses, and organizations in 23 categories, with the 24th as a write-in. The nominations, based upon past service to the community, are for the 1984 year. Public voting was held prior to and during the ball.

The winners in each of the categories are: Bar Manager of the Year, Terry Thompson, S.F. Eagle; Best Disco, The Endup; Hunk of the Year, David Stoll, S.F. Eagle; Bartender of the Year, David Store, S.F. Eagle; Mr. Newcomer, Tony Trevizo; Miss Newcomer, Anna Conda; Personality of the Year, Empress Sissy Spaceout; Workhorse of the Year, Phoebe P. Planters; Best Non-bar Event, Minsky's, SF/GDI Club; Best Bar Event, (tie) Mardi Gras, El Rio, and Buns Contest, Casa Loma; Chinese Checkers, Dennis O'Neil, Festus; Most Active Title (write-in), Empress Sissy Spaceout; Woman of the Year, Allyson (Head Nurse, Ward 5B); Man of the Year, Allen Selby; Mr. S/SF AIDS Fund; Best Community Media, Bay Area Reporter; Columnist of the Year, Mark Friese, Friese Frame; Restaurant of the Year, Hot 'N' Hunky; Best Male Entertainer, Al Martino and Charlie Minehart, Minsky's; Best Female Entertainer, Sandy Sorrelles;

Best Bar Back, Billy Carter, S.F. Eagle; Traveling Salesman, Emperor Ken Wright; Mr. XX-Rated, Skip (formerly of) Febe's; Camp Drag of the Year, Ms. Piggie; Best Supportive Bar, Casa Loma.

Competition in each category was stiff; some won by just one vote. As in any awards, being nominated is just as much an honor as being a winner. Congratulations to all of the nominees and the winners; each of you deserve to win.

The introduction of the candidates was very entertaining and showed a lot of imagination on the part of each of the candidates for the offices of Grand Duchess and Grand Duke. Getting to know each of the candidates and their qualifications, then making your decision upon that information, is no easy task. The Council has set up two All Candidates Nights, where you, the public, can meet each of them and talk to them on a one-to-one basis. The first one (which will have happened by the time this column comes out) is at the Stallion, Polk and Ellis Streets, on August 7 at 8 p.m. The second one is at Trax, 1437 Haight St. on the 31st. Both start at 8 p.m. Also, the candidates will be having parties in various bars around town. Each candidate has a calendar posted in most of the bars, and if you miss the All Candidates Nights, plan to attend one of their parties. They need your vote and support.



Empress Ginger (l.) won the prize for Biggest Headdress at the ball, with Lola Lust (Photo: Rink)

The reigning Grand Duke, Michael Bowman, and Grand Duchess, Trixie Trash, will be having their In-Town Awards at the Transfer, Church and 14th Streets, on August 7 at 8 p.m. This is where they give special recognition to those members of their court and community for their support during their reign. That Friday, the 9th, Their Serene Highnesses will be hosting their Out-of-Town Awards and Show at the Casa Loma (600 Fillmore at Fell) at 8 p.m. Plan to attend these events, as these will be the final two nights prior to their "official stepping aside"

on Saturday, August 10. The Coronation Ball, "Cossack Capers," will be held at Bimbo's 365 Club, 1025 Columbus Ave. Doors open at 6:30 p.m. Tickets are \$10 in advance, \$12 at the door. This evening plans to be a fun event, and I encourage all to attend as Michael and Trixie have been excellent monarchs and representatives of our Community. We wish them success, and to the Grand Duke and Duchess Candidates — Good Luck!

(Continued on next page)

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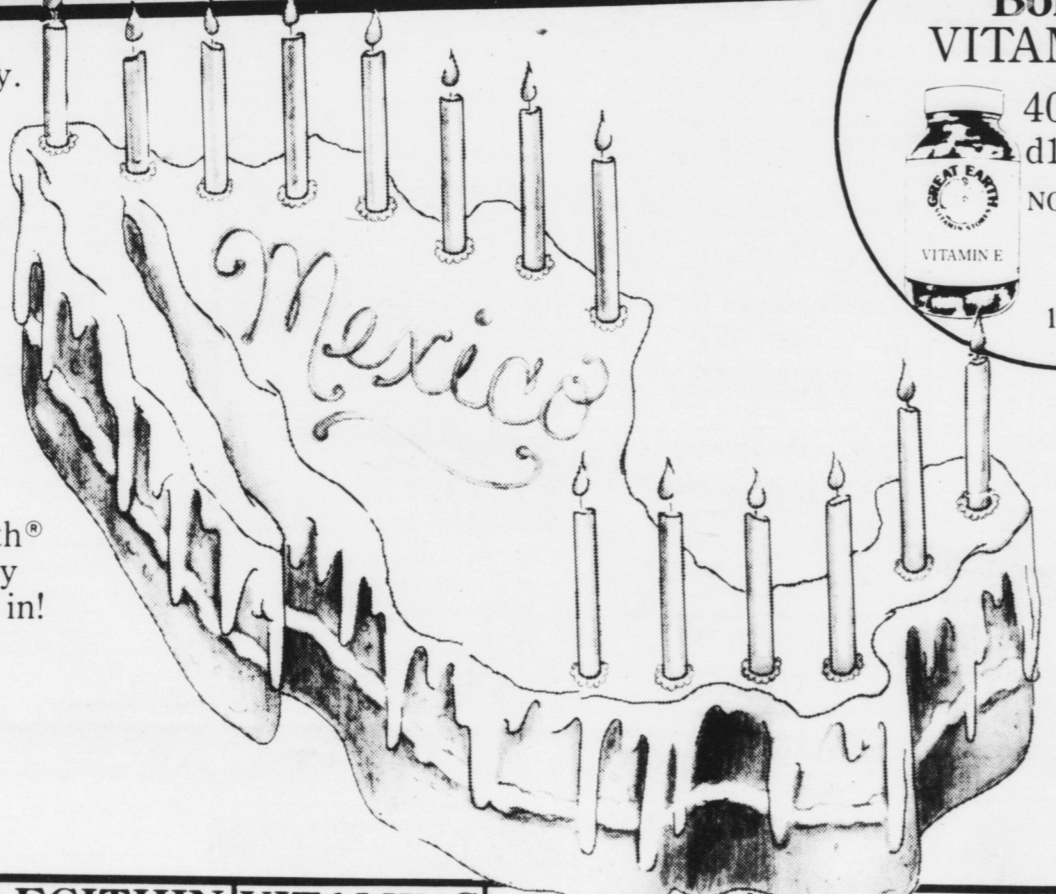
# BAY AREA REPORTER

VOL. XV NO. 31 AUGUST 1, 1985 1528 15TH STREET, SAN FRANCISCO, CA 94103 TELEPHONE: 415/861-5019

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**ENTRY FORM**  
**GREAT EARTH**  
**VITAMIN STORES**

### IN THIS ISSUE

**THE PRESIDENT** backed down on AIDS cuts to avoid a Congressional subpoena. The result will be \$50 million more, says Dion Sanders on page 3.  
**THE VICTIM** of an attack on the 24 bus in June has filed a quarter-million dollar claim. He alleges the bus driver avoided calling help. Allen White on page 10.  
**THE WORRIED** have been signing up for the AIDS antibody test. But the number of those seeking the test has been low. Charles Linebarger reports on page 11.  
**THE STAR** with AIDS is faced with his biggest role. But Rock Hudson is failing the part, says Steve Warren, who interviewed Hudson twice and followed his career for 15 years. Page 15.

## 80% of Gay Men Adopt 'Safe Sex'

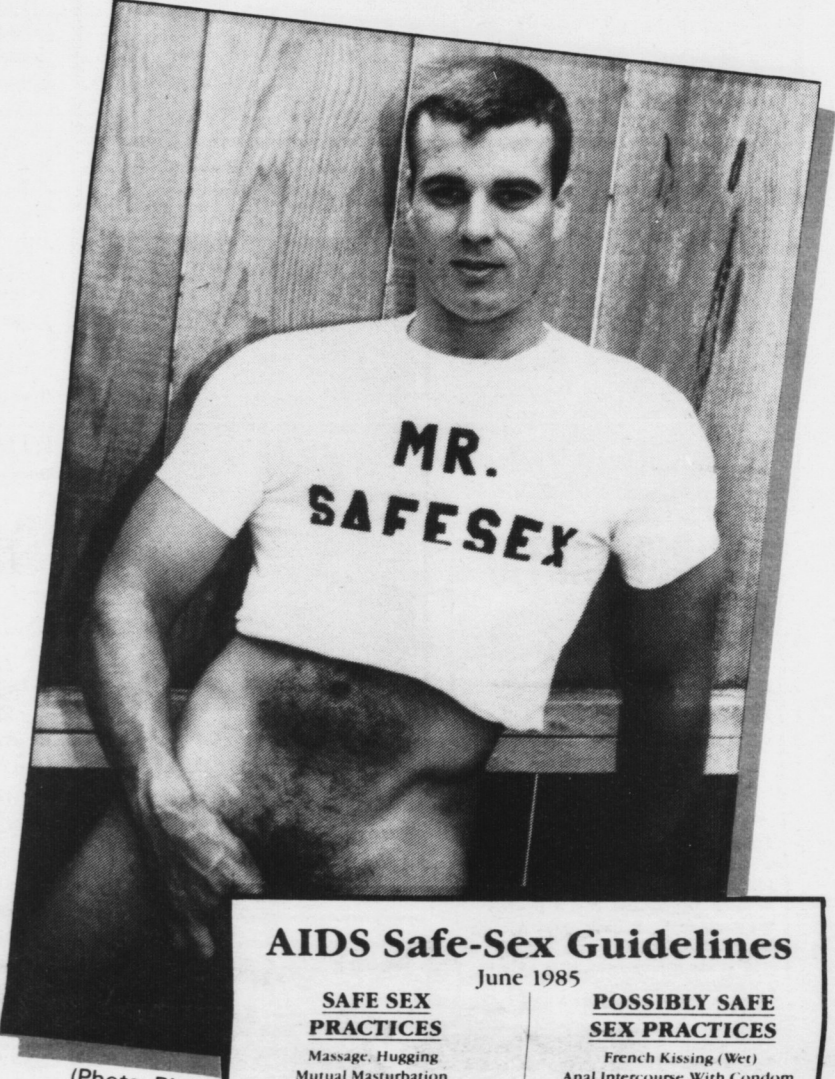
New S.F. Study Indicates Prevention Campaign Effective

Eight out of ten Gay and bisexual men in San Francisco have effectively removed themselves from any risk of continuing the spread of AIDS, according to a recent study conducted for the San Francisco AIDS Foundation. The study was the second in a series of surveys in which 500 Gay and bisexual San Francisco male residents were interviewed at length regarding their sexual behavior and knowledge about AIDS and AIDS-transmission.

The study confirmed that a majority of Gay and bisexual men here have responded to pleas for an end to unsafe sex and for a reduction in the number of sexual partners, both key factors in AIDS-transmission.

Compared with data from the August 1984 study, the new survey indicates that the percentage of respondents having more than one sex partner has declined from 49 percent to 36 percent. Nearly half of the men surveyed were in primary relationships with another man. The mean number of different partners (other than primary partners) has declined from 2.1 per month to 1.2 per month.

The survey's results are confirmed by city VD records. At the City Clinic, the number of cases of rectal gonorrhea plummeted 86 percent between 1980 and 1985. In the three months ended in March of this year, there were 226 cases of rectal



(Photo: Rink)

**AIDS Safe-Sex Guidelines**  
June 1985

<b>SAFE SEX PRACTICES</b> Massage, Hugging Mutual Masturbation Social Kissing (Dry) Body-to-Body Rubbing (Frottage) Voyeurism, Exhibitionism, Fantasy	<b>POSSIBLY SAFE SEX PRACTICES</b> French Kissing (Wet) Anal Intercourse With Condom Vaginal Intercourse With Condom Sucking - Stop Before Climax Cunnilingus Watersports - External Only <small>(Risk Increases With Multiple Partners)</small>
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**THE NORM**  
The study confirmed that safe  
(Continued on page 4)



A customer stepped into the new Atlas headquarters on Castro Street. Federal regulators say the bank is safe—but faces tough times in the next year. (Photo: Rink)

## Gay Moms, Dads Face New Fire

Efforts Heat Up To Deny Custody of Kids

by Dion B. Sanders

After four years, Frank Batey has thrown in the towel. The San Diego Gay father has fired his attorney and has notified the San Diego Superior Court that he is withdrawing from further legal action to maintain custody of his 14-year-old son, Brian, in a bitter battle with his former wife, a fundamentalist Christian.

Batey's case is one in a growing controversy over the right of Lesbian and Gay parents and foster parents to raise children. It has spread all over the nation and is growing more heated.

Batey told reporters that he was giving up his custody case because the court was biased against him.

"Bigotry has won the war against responsibility," Batey said. "Brian has become, by his own admission, an employment agent for social workers, lawyers, reporters, probation officers, court personnel, ministers and judges."

Batey decided to end his legal fight "after much pain and effort to (persuade) the court to listen to fact over fantasy, qualified advice over that of those less informed."

He accused the court of having "encouraged Betty Lou Batey and at least seven religious organizations that support her

for profit and publicity." Batey also decided to end his case to put an end to what he said was poor foster care that Brian received from several foster homes while he and his ex-wife battled it out in court.

### BRAINWASHED

The case gained national attention last year after Mrs. Batey kidnapped Brian in defiance of a 1982 court order granting custody to his father. For 19 months, Mrs. Batey hid the boy with a fundamentalist sect.

In a ruling last December, Superior Court judge Judith McConnell refused to place Brian in the custody of either parent, on the grounds that  
(Continued on page 12)

## Atlas Cuts Costs, Seeks New \$ to Stem Deficit

Recovery Plan OK'd by Federal Board; Hours Cut, Hiring Freeze Imposed

by Will Snyder

Atlas Savings & Loan is seeking a small investment group as a key to ending its financial woes. Chairman of the Board John Schmidt said Monday Atlas needs to raise between \$4-5 million from a group of less than 35 people willing to invest in real estate ventures. Schmidt said this is the quickest way to get Atlas, \$1.2 million in the red, back on its feet.

(Continued on page 2)