



The Sentinel

European Council Takes On U.S. Immigration Ban

America's anti-gay immigration laws are expected to be challenged as a violation of the Helsinki Accords on Human Rights in a session of Europe's Council of Ministers within the next few weeks. An action from the group would be the sharpest rebuke yet from the international community, and would be expected to "generate some movement in the area," U.S. State Department officials told the *Sentinel*.

A challenge to the U.S. policy based on the Helsinki Accords, which include commitments to "free travel of persons, ideas and information," also is unlikely to be rejected by U.S. officials, according to aides at the U.S. Helsinki Commission in Washington.

The effort in the Council of Europe will be launched by Dutch officials, who have taken the most outspoken stand of opposition against the policy. Following a petition by 133 members of the Dutch Parliament opposing the U.S. law, the Dutch government officially issued a formal ruling that American policies against foreign gays "are incompatible with human rights."

The Dutch Minister of Foreign Affairs then notified the Parliament and COC, the Dutch gay organization, that he would use all approaches to make his views known to American officials.

"We will ask the Minister to discuss this within the Council of Ministers

and complain within the criterion of the Helsinki agreements." Van der Berg, a leading foreign affairs spokesperson in Parliament, said he had no reason to doubt that the Minister of Foreign Affairs would be willing to take the proposed action.

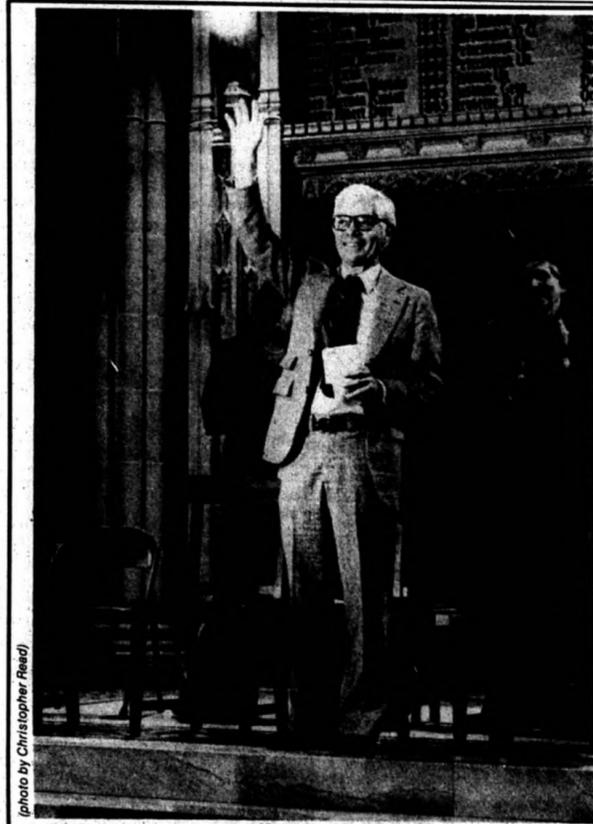
In February the Minister instructed Dutch delegates at the U.N. Commission of Human Rights in Geneva to challenge the American policy. That challenge brought an "impromptu" response from U.S. delegate Jerome Shestack that "there are problems under that law in terms of the equal protection provisions of the U.S. Constitution, as well as problems of selective and discriminatory enforcement. Personally I would favor a change in the law."

Shetack's statement was endorsed in Washington by State Department Human Rights Coordinator Pat Derrian, who also is a member of the U.S. Helsinki Commission.

"We are pushing for a review of this policy on the basis of discrimination," Derrian's press aides said. "The international pressure certainly has raised it to another level. I think it will probably help it."

Derrian also spoke plainly of her "lack of enthusiasm" for the U.S. law in a meeting with 41 members of the

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(photo by Christopher Reed)

Presidential contender John Anderson at Williams College in Massachusetts

Anderson Takes Strong Gay Rights Stance

by Chris Kerby

Representative John Anderson (R-Ill) astounded political pundits this week by his remarkably strong showing in the Massachusetts and Vermont primaries.

As the Republican presidential hopefuls scramble for positions in the 1980 GOP nomination marathon, Anderson has sprinted to the forefront in support of the gay rights cause.

The Congressman from Illinois reaffirmed his strong pro-gay stand on the campaign trail in Massachusetts earlier this week.

Fielding questions from a capacity crowd of 1,400 Williams College students, Anderson was asked whether he would favor the extension of the 1964 and 1968 Civil Rights Act to bar discrimination against homosexuals in the areas of housing and private employment.

"I have made it repeatedly clear in the campaign," the 58-year-old Congressman responded, "that I am opposed to discrimination on the basis of race, color, creed, and affectional preference. I would certainly be in favor of outlawing discrimination in housing and employment."

Further asked if he would have any qualms about nominating a gay individual to serve on his cabinet or in any other federal position, Anderson re-

marked, "I certainly think that when I pick a cabinet, I'm going to want to get the very best people that I can find."

"I want some people with expertise, with the ability to provide leadership, and the question of affectional preference would be immaterial."

Anderson, presently the third-ranking Republican in the House, has announced his commitment to "the cause of equal rights for all our people," including support for a gay rights plank in the GOP platform. He has also approved openly gay candidates on his delegates slates.

Anderson's strong showing in the Massachusetts and Vermont primaries reflects the formation of a disenfranchised Democrats, Independents, and liberal Republicans responding to his progressive stands on social issues.

His opposition to the military draft and support of strong environmental regulations have been partly responsible for his rising popularity among students in those states where he has actively campaigned.

Setting himself apart from his Republican rivals, Anderson stresses that he's the only GOP candidate to endorse gun control legislation, to both support the ERA and to have voted in favor of its ratification deadline extension, to support federally-funded abortions, and to oppose the development of the MX missile and the B1 bomber.

Exclusive

Carter Issues Timid Gay Rights Statement

by Larry Bush

President Carter's position statement on gay issues emerged this week as a compromise between taking credit for actions which support gays, and avoiding specific commitments that go beyond a case by case review of gay complaints.

By citing a record of accomplishments designed to persuade gay voters that the President can be counted on to listen sympathetically to their concerns, Administration officials hope to deflect criticism that they have not matched the campaign rhetoric of Governor Jerry Brown or Senator Edward Kennedy.

Both of Carter's Democratic opponents have pledged to sign an executive order ending discrimination throughout the Federal government, as well as to support a Democratic party platform plank calling for equal rights for gays and lesbians.

The White House letter, signed by top Carter campaign official Robert Strauss, was the last to arrive from the major Democratic contenders for the Presidency. The delay, according to White House sources, was due to the increasing importance put on the response, eventually requiring a full-scale meeting of top White House officials and campaign leaders.

That meeting, held in January, marked the first time that gay concerns had been raised to top levels and forwarded directly to the President, one Administration official said.

"We came away with two major things from that meeting," an aide said. "First it was decided that gay organizations should get the front door treatment like other groups instead of quiet backroom meetings. Second it was decided that there were accomplishments we wanted to take credit for."

At that meeting it was also decided, however, not to recommend an executive order and subsequently to avoid mention of a proposed party platform plank that calls for such action. The net effect, an aide said, was to finally bring together a consensus to move forward on gay concerns while taking a step back from publicly challenging the discriminatory policies of the military and various U.S. intelligence agencies, among others.

"The gay groups have arrived into the mainstream of American constituency groups now," an aide said. "You get some things and not others just like any other group. You weren't at that point before (the meeting)."

That change is reflected in part by the fact that the Carter Administration first submitted an earlier response to the National Gay Task Force and then withdrew it after complaints that it was unresponsive. The final response, while adding no commitments, does seek to establish a Carter record on gay rights.

Carter officials generally say that the past several months have seen a change toward a "new feeling of openness to the gay community." That openness

has resulted in some changes possible only for an incumbent President to make.

The Civil Service Reform Act, for example, cited as establishing new protections for gay federal workers, in fact merely codifies a requirement placed on federal employers before Carter took office. However, the White House has directed that instructions be sent to all federal agencies specifically outlining the protections for gay workers, the first time such explicit action will take place. That directive is due in March.

The letter also cites action in changing the policies of the Federal Bureau of Prisons which barred gay publications. Gay groups have fought that issue in court for nearly two years, straining limited legal defense budgets.

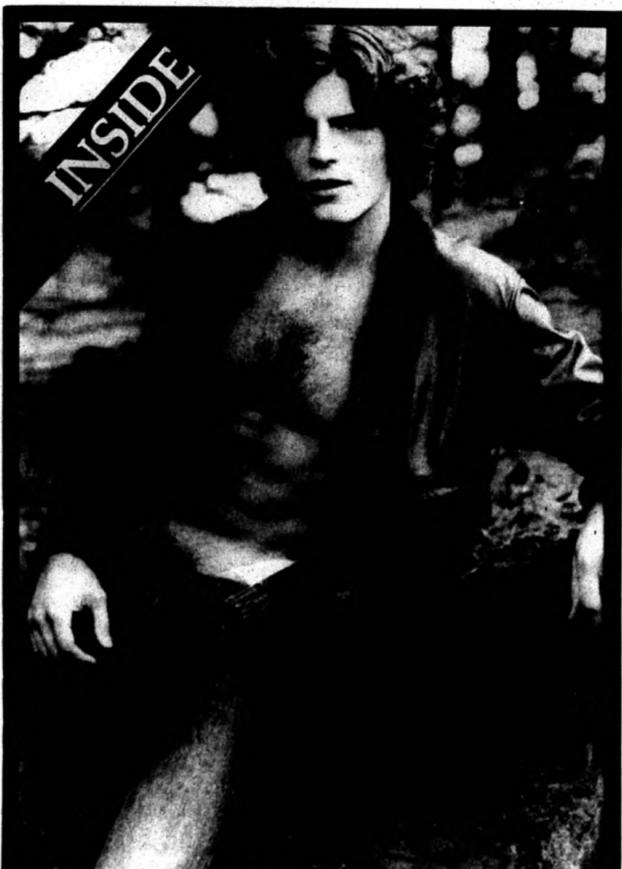
In a December White House meeting with gay leaders, a request was made for direct intervention. Subsequently the director of the Federal Bureau of Prisons relented and now is working with gay lawyers on workings of new regulations to insure that gay interests are satisfied.

In other areas, White House officials say that Carter appointees "have developed a sensitivity to these issues." They point to a number of changes in the past few months, including the invitation from the Census Bureau to gay organizations to provide workers

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Coming Up Next Issue

A Special Section on the Bay Area at Your Feet



The Fabulous Fisher Bodies

See page 8

for a gallery of photographer Fisher Ross' finest.

Buena Vista Park

Off the Beaten Path

by Ron Baker

Two weeks ago the Recreation and Parks Commission quietly approved the first phase of an \$800,000 proposal for the "renovation" of Buena Vista Park. The initial stages of the plan, designed by the San Francisco based architectural landscape firm Eckbo-Kay Associates, calls for immediate installation of an additional 1 1/2 miles of stairways and paths.

Architect Garret Eckbo, the master mind behind the elaborate improvement design for Buena Vista, insists that the single most important factor in saving the park from continued erosion is to keep foot traffic off the sandy slopes.

Not everyone else agrees. Critics of the plan, primarily gays, argue that construction of stairways and additional paths would necessitate cutting out large areas of brush and trees, further contributing to the erosion problem rather than solving it.

"Not so," counters Eckbo-Kay architect Jeff Miller, who for the past year has worked closely with Eckbo in formulating the final plans: "The stairways will follow the lines of existing dirt paths, bypassing trees and heavy brush areas."

Many gays remain skeptical. Last month when Eckbo conducted a walking tour in the park to acquaint the community with his proposed renovation, he was asked by Naphtali Offen if any money would be spent to replace dead or dying trees. "No," he

answered, "there are already too many trees in this park. I, for one, would like to see a lot more open spaces."

This response has left many gays wondering just what the firm will do with \$800,000 and a free hand to "renovate."

Everyone agrees that something needs to be done to check the park's steady deterioration. Most of the problems arose as a result of the drought two years ago. At that time a number of trees died, creating acute erosion in some areas, particularly in the upper regions.

Neighborhood meetings were held in 1978 to consider a \$200,000 renovation of the park, also under the auspices of Eckbo-Kay Associates. The proposal included plans for additional asphalt

Continued on page 12

Feinstein Backs Off On UA Billing

Mayor Dianne Feinstein decided not to send United Artists a \$130,450 bill for the costs of extra police protection at the premiere of the film *Cruising* after all.

Instead, Feinstein wrote a letter to United Artists President Andrew Albeck requesting that "as an expression of public concern and responsibility you repay the city for the police action necessary to protect not only your venture, but the peace of the city as well."

Earlier last week the Mayor's office informed the San Francisco *Chronicle* of their intention to bill the producers of *Cruising*. However, Dorothy Ehrlich, Director of the ACLU's Northern California offices, insisted that the intended billing was "a clear violation of the First Amendment." The ACLU sent a hand delivered letter to the Mayor threatening to sue the city if Feinstein carried out her billing plan. "If people were billed every time they engaged in First Amendment activities no one could afford to protest anything," said Ehrlich. She called Feinstein's actions "absurd and offensive to civil libertarians."

In the meantime, United Artists had yet to receive a bill or letter from the Mayor's office. "The notion that you can bill someone for exercising their constitutional rights is frightening," stated Jane Hall, spokesperson for Transamerica. "While I recognize the city is on the brink of financial problems, this way of solving the problem is hardly appropriate."

In response to the ACLU letter Mel Wax reinterpreted the Mayor's action and stated that it was not, after all, really a bill that United Artists received.

In her letter to U.A., Feinstein reminds Albeck that she asked him "in the interests of avoiding civil disorder, to consider postponing the opening of the film." When Albeck refused, Feinstein recalls indicating to him that "since United Artists pushed the picture as a profitmaking venture, it should be willing, from its box office receipts, to compensate the City for a major expense that, otherwise, must be borne by the taxpayers."

According to Transamerica Vice-President Jane Hall, United Artists is still in the process of preparing a response to Feinstein's "request" for them to foot the \$130,450 bill for police services.



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NEWS BRIEFS

Rent Rise Likely For City's Residents

(San Francisco) Effective April 15, 1980 the guideline rent increase will go up to 11%, according to Leland Cole-Chu, president of the Residential Rent Stabilization and Arbitration Board. The previous limit was 7%.

The Rent Stabilization Ordinance passed by the Board of Supervisors in June, 1979 specified that the guideline increase should be 75% of the Consumer Price Index (CPI) for all urban consumers in the San Francisco-Oakland metropolitan area for the preceding calendar year.

The Bay Area Consumer Price Index for calendar year 1979 is 14.6%. 75% of this figure rounded to the nearest percentage is 11%.

"When the ordinance was passed in June, 1979," lamented tenant representative Cole-Chu, "it was not anticipated that inflation would climb quite so high."

"The method of computation was built into the ordinance to safeguard tenants from excessive rent increases and, at the same time, to assure landlords fair and adequate rents consistent with federal anti-inflation guidelines."

New Marijuana Drive Gathers Powerful Support

(San Francisco) At a recent press conference held by the National Organization for the Reform of Marijuana Laws (NORML), Supervisor Harry Britt and Sheriff Mike Hennessey endorsed a proposed statewide initiative which seeks to remove penalties for adults who use and cultivate marijuana.

In 1972 California voters rejected a similar measure by a 2 to 1 margin. Supporters of the proposed initiative maintain that if it is approved, the yearly number of marijuana-related arrests would decrease by 30,000, resulting in a \$50 million saving to state government.

According to NORML spokesman Gordon Brownell, California now spends \$75 million each year to arrest and prosecute 40,000 marijuana users.

Other San Francisco elected officials supporting the initiative include Supervisors Carol Ruth Silver, Nancy Walker and Doris Ward; Democratic Congressman Phil Burton and Democratic Assemblyman Willie Brown; Public Defender Jeff Brown; Board of Education members Bill Maher, Peter Mezey and Ben Tom.

Mayor Koch Asks Carter To Ban Gay Discrimination

(New York) New York Mayor Edward Koch has called on President Carter to respond to the petition submitted to him three months ago asking for an Executive Order prohibiting discrimination on the basis of sexual orientation in government programs, services and federal employment.

"There is no question that there exists prejudice and discrimination against a substantial number of women and men based solely on their sexual orientation," wrote Mayor Koch.

"This prejudice has found its way into the government sector where employment and access to services have been denied to lesbians and gay men and their community service organizations. It is time for a strong response to these citizens' requests to call for a redress of policies and practices that treat some Americans unequally."

Nasty Party Held South of Market

(San Francisco) Approximately five hundred gay men crowded into the second floor of an Eighth Street warehouse last Saturday night to honor the full moon at the year's most celebrated sleaze party, *Nasty*.

The first two hundred guests to arrive were given a hit of MDA to enliven their evening. Floor to ceiling speakers belted out a relentless disco beat while shirtless, sweaty revelers got down and otherwise occupied themselves on the crowded dance floor.

As the party wore into the wee hours, the hosts distributed tickets to *Aftermath*, a foliosome romp at the Hothouse Baths which began at 5:00 AM.

Gay Parade To Decide '80 Theme

(San Francisco) Amy Fournier and Bruce Goranson, co-chairs of the 1980 Gay Freedom Day Committee, have called for a special meeting of the parade committee at 5 PM, Sunday, March 9 at the Metropolitan Community Church, 150 Eureka Street.

The only item of business will be determination of the parade theme. All members of the community are invited to attend and to participate in the decision-making process.

San Jose Man Walks 50 Miles For Gay Bills

(San Jose) To dramatize gay activists' determination to win the campaign to preserve non-discrimination ordinances in Santa Clara County, Ed Sebasta last Friday walked 50 miles from San Jose to Castro Street in San Francisco.

Sebasta, who later described the experience as "a hallucinogenic nightmare of eternal walking," left San Jose at 6:30 AM following a send-off by eight supporters with noise makers and party hats.

Sebasta's lover, with a canister of mace strapped to his waist for security,



followed him in his car the entire length of the 50 mile trek. Sebasta occasionally paused along the route to eat shashimi and drink Coca-Colas.

Arriving at Castro and 18th at 10:30 PM, an exhausted, aching Sebasta found no one there to greet him.

After two days of bedrest Sebasta reports that he can now walk "unassisted without my lover or a chair." Despite the grueling rigors of his 16-hour marathon, Sebasta insists he's glad he made the walk: "I could only have done it for a referendum issue!"

Boycott of Chronicle Urged By Ired Gays

Randy Stallings, West Coast Co-ordinator of the Unitarian Universalist Society, has called for a boycott of the San Francisco *Chronicle* from April 1-15.

Stallings has made his boycott appeal partially in reaction to Scott Newhall's recent *Chronicle* article, "It's Time To Quit Howling Like Monkeys." Stallings maintains that the *Chronicle*, "in its attempt to provoke enough controversy to increase readership, has launched a vicious attack against the city's gay community."

Stallings also charged that columnist Charles McCabe and other *Chronicle* writers are "anti-gay" and "sexist."

In his flamboyantly written article of February 25, Newhall, a former *Chronicle* editor, suggests that "gay commandos may be getting a mite out of hand." He proceeds to liken San Franciscans (gays?) to a tribe of unruly, sexually frivolous monkeys, and calls "La Belle Dianne Feinstein" to task for her "mesalliance with the gay nobility."

Readers may have found it necessary to consult a dictionary to comprehend the Newhall article, but the gist of what he's saying seems to be that the gay community, in cahoots with City Hall, is raising a ruckus over nothing.

Newhall concludes his article by asking, "Has it possibly occurred to the Gay Liberation movement that San Franciscans are bored beyond belief with their Gregorian chanting over the mere fact that they are homosexuals and therefore inheritors of the earth?"

He implies that gays should be seen and not heard, mind their own monkey-business, and "enjoy the blessings of this great city alongside everyone else."

Stallings urges "people who cherish human rights," to join the two-week boycott that supporters cancel their subscriptions and refuse to buy the paper off newsstands. "If a few advertisers dropped their accounts," says Stallings, "the *Chronicle* might learn to be less willing to express openly bigoted and violence-provoking attitudes."

New York Gay Sues Cops For Brutality

(New York) According to the *New York Times*, Steve Askinazy, a Greenwich Village community leader who is also a gay activist filed a \$1 million Federal suit against New York City. Askinazy alleges that he was assaulted and "tortured" by the police last summer during a demonstration against the filming of the movie *Cruising*.

A 30-year-old social worker, Askinazy said at a news conference that what happened to him last Aug. 20 was "so horrible I would hope I could prevent it from happening to anyone else."

Askinazy contends in the suit that he was pummeled and otherwise physically abused during the demonstration and afterward, leading to his hospitalization for a concussion and internal injuries. He is being represented by the American Civil Liberties Union.

Local Black Columnist Blasts Gay "Evil"

(San Francisco) The *Sun-Reporter*, a San Francisco weekly newspaper, recently featured an article condemning homosexuality as "an evil that can kill or stifle the growth of society."

Yasha Shabazz, columnist for the black-oriented paper, equated homosexuality with dope, crime, and the KKK. All of which, Shabazz claims, "are tools of the Jacobite that ungodly Jew to keep the minds of the masses confused."

To apply Human Rights to gays, Shabazz maintains, is Moral Unintelligence. "Freedom does not mean free for all society."

Shabazz cites the Book of Revelations to support her position. She quotes a verse that speaks of "the beast rising from the sea." This metaphor, Shabazz contends, represents mass media communications bombarding the "unsuspecting public" with pro-gay images.

She exhorts readers to "face that beast and snatch off its ugly head."

Irish Bishops Assail New Sexual Freedom

(Dublin) Ireland's Roman Catholic Bishops issued a strongly-worded 33-page document last week demanding that Irish Catholics obey the church's teaching on such matters as premarital sex, abortion, contraception, homosexuality, and euthanasia.

Specifically, the document calls on Roman Catholics to obey the pope, despite the teachings of "irresponsible theologians." In January, the University of Tuebingen removed an outstanding Roman Catholic theologian, Hans Kueng, from his position as Professor of Theology because Kueng publicly disagreed with Pope John Paul II's statements on homosexuality and other sexual matters.

The Irish bishops attacked the trend towards "a permissive society" and tackled head-on the question of dissent from the pope's rulings on public morality.

"Premarital sex and extramarital sexual intercourse, masturbation, homosexual acts, and contraceptive intercourse in marriage are in themselves morally wrong and no motives or circumstances can change their nature," the bishops concluded.

Gay Republicans Favor Reagan In Straw Vote

(San Francisco) Concerned Republicans for Individual Rights conducted a straw Presidential ballot at their last meeting. Front runner Ronald Reagan captured 35% of the vote, George Bush received 28%, and John Anderson took 20%.

The membership also approved several resolutions introduced by President Kevin Wadsworth. Support was urged for the World Airways boycott and for the adoption of Martin Luther King's birthday as a national holiday. The group also commended Mayor Feinstein for her efforts concerning the Immigration and Naturalization Service controversy.

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Taxpayers May Get Refund

(Sacramento) California wage earners who paid into the Disability Insurance Fund in 1979, may be entitled to a refund of up to \$91.

The claim should be filed as part of the State Income Tax Return. Instructions on how to file this claim are featured on page 11 of the Form 540 Instruction book.

Most wage earners contribute one percent of their first \$11,400 in wages to support the Disability Insurance

PEOPLE

After locking horns with the mayor's office over the legality of Feinstein's \$130,000 bill to United Artists, American Civil Liberties Union director Dorothy Ehrlich has moved on to more pressing matters: legal action to halt President Carter's plan to resume registration for the draft.

Disco may not be as dead as many New Wave enthusiasts would have us believe, but if record sales are a barometer of public favor, then disco-mania may indeed be on the way out. Another possible indication of disco



decline: trend-setting Sylvester is currently in New York recording a new album which his agent describes as "heavily rock and roll."

What San Francisco writer is irrefragant enough to publish a six part series in *New West* called "Jackie Old," a serial about Jackie Onassis in 1999, when the legendary former first lady reaches 70? Armistead Maupin, of course, whose *Tales of the City* may soon reach the silver screen courtesy of Warner Brothers studios.

"What could be more marvelous," coos Maupin, "than a heartwarming PG movie featuring major sympathetic gay characters?" Perhaps his newest novel, *More Tales of the City*, available next month.

Cleve Jones has moved up to Sacramento and into the offices of Assembly Majority Consultants. He's hung his gay freedom day poster on the wall alongside his going-away present from the San Francisco Board of Supervisors—a certificate of honor for his dedicated and energetic work for minorities. Cleve describes his new job doing research for Democratic Assembly members as "a great opportunity to broaden my horizons."

Don't call Dianne (she's not at home).

Mayor Feinstein has instructed her press staff to refer any calls concerning her purchase of a house in Kentfield to the offices of her husband, Dick Blum. "Tell them he bought the house, and he can tell them his reasons," she said. Apparently, Mr. Blum's incentives were an approaching tax season and the need to make an investment related to financial settlement of his previous marriage.

Meanwhile, the Mayor says she still has a home in San Francisco and that's her address.



What better says "San Francisco" than a cable car and two funky men? This photo is part of an exhibit of photographer Crawford Barton's work, to be shown at Moby Dick, March 6-May 29.

After living abroad for most of his life, gay novelist Gordon Sager has moved to San Francisco. In 1947 publishers refused to print his novel, *Run Sheep Run*, based on the life of writer Jane Bowles. "They considered it obscene," says Sager, "because in the novel two women had a love affair that didn't end in disaster."

Foiled again. Judge Robert Dossee has nixed David Scott's appeal to gain a slot on the ballot as a Democratic candidate for the State Senate. Dossee ruled that Scott had insufficient evidence to support his claim that he switched party registration from Republican to Democrat early last year. "I see it as a temporary bump in the road," says a persistent Scott.

According to author Kathy Barry, the practice of enslaving women for sex is not just happening in Thailand and Morocco. "It's going on right here in San Francisco," warns Barry. In her book *Female Sexual Slavery* Barry reveals the pervasiveness of this practice and why it has remained essentially invisible in society.

From the For-What-It's-Worth Department: Former Lt. Governor Mervyn Dymally will lend his endorsement to Phil Moscone for Municipal Court Judge.

Carol Ruth Silver, trying to make ends meet on a supervisor's salary, led off a recent press release with the headline, Supervisor Silver Is a Lawyer



Carol Ruth Silver
Too-Needs New Clients. A preliminary interview with Silver costs \$75 which she includes in her final fee if she represents you.

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European

(Continued from front page)

Council of Europe's Parliament in January. The Dutch effort to launch an inquiry through the Council of Europe already has motivated other European gay organizations to lobby their governments. Bram Bol, COC's International Action Group leader told the *Sentinel*.

"Sweden, Norway, Denmark, and I hope also that Germany will come through and maybe France," Bol said. "Pressure is being put on their governments by gay movements in those countries."

In Sweden gay pressure already has resulted in a formal question from Parliament to the government on whether the U.S. policy is a violation of human rights. Last week Swedish officials in Washington and New York cabled reports to the Stockholm as a basis for a formal response, expected shortly. U.S. State Department officials, asked if there was a prospect of a proposal against U.S. immigration law passing, indicated "a realistic chance," and would be taken seriously.

"When I think of the Council of Europe," states European Affairs Director, "I think of human rights issues. That's the area where they have done the most and gotten countries to change their laws to conform to the Human Rights Convention." A State Department spokesperson also noted that the forthcoming meeting of the Council of European Parliament would be the forum for discussing adherence to the Helsinki Accords. A meeting of all nations involved in the Helsinki agreement is scheduled for August in Madrid, and nations will bring complaints against each other at that time.

The U.S. Helsinki Commission said it is now preparing an update of its December report in preparation for the August meeting. "Most of our investigations of U.S. violations are prompted by complaints by other countries," a spokesperson there said. "Since we already brought up the question of a U.S. violation in immigration policy in December, now we will go back and do more work on how that involves discrimination specifically against gays."

Representatives said that even though

the panel is appointed by the President, it would likely cite the U.S. anti-gay policy as a violation in the new mid-May report.

Meanwhile, Justice Department officials are still considering the question of how to replace the role of medical officers in determining cases of suspected homosexuality in foreign visitors. Following a detailed brief by Gay Rights Advocates, Justice Department officials are reexamining the question of gay exclusions. It presently appears unlikely that the Justice Department's previous ruling will be substantially changed.

However, Justice Department sources close to the Attorney General's office hold out hope that a new decision will carefully circumscribe the operation of the law so that no one may be questioned about sexual orientation under any circumstances, leaving only those who "adamantly" proclaim their homosexuality without prompting by border officers open to exclusionary action.

While such a ruling would be intended to minimize the controversy over the exclusion, its net effect according to observers would be to increase pressure on the administration and Congress for a change in the law.

Change in Virginia Sodomy Laws

(Alexandria) Virginia's House of Delegates has decriminalized sodomy performed by consenting heterosexual adults and reduced same-sex sodomy from a felony to a misdemeanor.

As introduced by Delegate Bernard Cohen, the original version of the bill legalized all acts of sodomy except those performed "by force" or with "brute beasts." The House Courts of Justice Committee later amended the bill, adding the clause discriminatory to gays.

Members of the Gay Activists Alliance urged Cohen to withdraw the amended bill. Cohen convinced gay leaders, however, that any action on this topic by the conservative Virginia Assembly represented some progress.

The bill passed the House, Cohen stated, amid "stony silence" punctuated by "a few snickers."

Carter

(Continued from front page)

for patronage jobs, the inclusion of lesbian concerns among the issues of the U.S. delegation to the UN mid-decade Conference on Women, and an invitation to submit nominations to various federal commissions including the newly established Commission on the Holocaust.

In the most volatile area, immigration policy, White House officials are playing a visible role in the current Justice Department review of the gay exclusion. That role can only become an active one, they say, after that review is completed, since White House-Justice Department relations are kept carefully defined following the Nixon standards.

What the White House is counting on in this process is that such low profile efforts will prove more meaningful to gay voters than the campaign rhetoric of opponents, which they discount. "I think we are going as far as anyone can right now," one top aide said.

"We are actively working to resolve the questions you bring up. I don't think even the candidates who are supporting the executive order would find they could do it once they're in the White House."

"The important thing is to get things started, or they will never happen," said an aide. At the National Gay Task Force the Carter response was given a mixed review. "No other President has shown the courage evidenced by this administration on gay rights issues," NGTF Co-Executive Directors Charles Brydon and Lucia Valeska said. "But the gay rights movement has been a political factor only since 1976. Therefore campaign rhetoric as well as performance is important."

NGTF sharply criticized the Administration's response for not at least providing a statement of support for gay rights in view of Carter's "pride" of his "human rights record."

Leapin' Lesbian Lizards

To the dismay of Harvard research biologists, four kinds of parthenogenetic lizards, all all-female species that lay eggs to produce exact genetic copies of the mother, engage in lesbian lovemaking for nonreproductive purposes.

According to a team of researchers who have discovered these lizards in Colorado and Arizona, an active female mounts a passive one, curves the tail under the other's body, strokes the partner's back and neck, joins genital regions, and rides on top for one to five minutes.

The lizards have small undeveloped eggs, while the passive female has large, ovulatory eggs. There are cyclic variations in egg size and behavior in these lizards and the roles often reverse. However, the eggs hatch with or without the lesbian lovemaking.

Psychobiologist David Crews says this is the first evidence of animals where sex and sexuality are independent of each other. They are studying the lizards further to see if their sexual activity might synchronize the egg laying or increase the number of eggs. Speaking from his heterosexual bias, Crews suggests that the behavior may be "a compensation for life without males or an evolutionary hangover from old male-female days."

Unable to leave nature to her own devices, the biologists are attempting to produce the species' first males by treating the females' eggs with hormones.

On other scientific fronts, genetic researchers claim to be close to producing a fertilized mouse egg without the use of male sperm. This would eliminate the need for male participation in the reproductive process. Lucia Valeska, Co-executive Director of the National Gay Task Force, told the *Washington Post*, "It's the answer to every woman's dreams."

Text of Carter Letter

The following is the complete, unedited text of the letter which President Jimmy Carter's campaign manager, Robert Strauss, sent to the National Gay Task Force in response to a survey of all major presidential contenders by the NGTF on gay rights issues. The letter was sent from the White House on March 3 to NGTF co-directors Charles Brydon and Lucia Valeska. The *Sentinel's* Washington bureau chief Larry Bush obtained this exclusive copy from a top White House aide.

Dear Mr. Brydon and Ms. Valeska, Thank you for the opportunity to respond to your letter and to state President Jimmy Carter's positions on matters of particular interest to the gay community.

As a candidate, the President was the first major presidential contender to openly discuss gay concerns. He stated his opposition to employment discrimination in the federal government because of sexual orientation. The *Sentinel's* Washington bureau chief Larry Bush obtained this exclusive copy from a top White House aide.

These experiences are examples of the President's policy to expand the involvement of the American people, including the gay community, in their government. For too long, the doors of the federal government were closed to many Americans. Jimmy Carter has opened those doors and he intends to see that they remain open. In a similar vein, the President is committed to continuing his policy of appointing the qualified individuals without discrimination based on race, color, sex, religion, national origin or sexual orientation.

lash in Congress, they say. That situation, they say, would not change no matter who was in the White House.

"The important thing is to get things started, or they will never happen," said an aide.

At the National Gay Task Force the Carter response was given a mixed review.

"No other President has shown the courage evidenced by this administration on gay rights issues," NGTF Co-Executive Directors Charles Brydon and Lucia Valeska said. "But the gay rights movement has been a political factor only since 1976. Therefore campaign rhetoric as well as performance is important."

NGTF sharply criticized the Administration's response for not at least providing a statement of support for gay rights in view of Carter's "pride" of his "human rights record."

In the area of public policy decisions, gay concerns now have an equal opportunity to be heard and have been made part of the public process with demonstrable results. Gay organizations now qualify for both tax exempt and tax deductible status and those benefits are being used by groups throughout the country. At the Federal Communications Commission a new rule has been proposed that would require broadcasters to ascertain the needs of significant community groups, including gay organizations, to determine community broadcast needs.

The Bureau of Prisons will soon permit the receipt of non-pornographic gay literature in federal correctional institutions. This follows from the inquiries of the NGTF at its December meeting with White House officials. In conjunction with the Congress, the President has established a Select Commission on Immigration and Refugee Policy (sic) to review the needs for changes in our immigration laws. This Commission held hearings recently in Boston on the effects of excluding homosexuals who seek to enter the country. Both of you accepted invitations to testify and, accompanied by former Immigration and Naturalization Commissioner Leon Castillo, you testified for the hearing record and proposed recommendations which will be presented to the President and the Congress. Representatives of the Justice Department and Immigration and Naturalization Service have been meeting regularly with the NGTF to review the department's immigration policies and to consult on enforcement procedures while the Select Commission's work continues. I believe that process has worked well.

In conclusion, the President's record shows that he has taken steps, in his first three years in office, to address most of the public issues articulated historically within the gay community. I believe this record warrants your continued support. Sincerely, Robert Strauss Chairman

Women Rally Worldwide

On March 8 people throughout the world will celebrate International Women's Day. In the Bay Area women's groups have planned conferences, workshops, panels, rallies, and concerts.

While the specifics of these activities differ, the general purpose of IWD is shared by all who plan to participate. It is a time for women to recognize their unity with women all over the world, and to reaffirm their struggle for political and social equality.

International Women's Day had its origins in the Socialist Party. American Socialist women organized the first National Women's Day in 1909. These nationwide meetings, attended by large numbers of women and men, continued to be held each year on the last weekend in February. Socialism and women's suffrage were the major issues discussed.

Lena Morrow Lewis expressed the attitude of American Socialists towards Women's Day in a special women's issue of the *New York Call*. Wrote

Lewis, "Women's Day is not a day in which we celebrate anything. . . . The battle for economic and political freedom is yet to be fought out."

European socialists approved of the American women's innovation. At the Second Socialist International Conference held the next year in Copenhagen, delegates endorsed a proposal for internationalizing the American Women's Day. In 1920 the Communist Party in Russia officially declared March 8 International Women's Day.

Sixty years later many things have changed throughout the world, but the issues that women face remain largely the same. These issues will be explored in the wide range of activities planned in the Bay Area.

A day long conference at UC Berkeley in Kroeber Hall from 9 AM to 10:30 PM is scheduled for Saturday. The conference features panel discussions, workshops, and entertainment related to the theme, "Working Women: We Can Shut This Country Down." Crystal Lee Sutton, the J.P.

Stevens Union organizer and former textile worker who inspired the film *Norma Rae* is the keynote speaker.

The San Francisco State University Women's Center will end its week of women's activities with a concert by Holly Near, Adrienne Tori, Robin Flower, and Nancy Vogel. The concert, held in McKenna Theater at 8:00 PM costs \$2-\$4. For more information call 469-2406.

The 5th Annual Day in the Park for Women's Rights will take place on Saturday from 11:00 AM to 4:00 PM at the San Francisco Civic Center. The rally's theme will be the ratification of the E.R.A.

CORRECTION

A photograph of David Kulman on page 4 of the tabloid section of the last issue was incorrectly credited to John Gieske. The photographer was Lee Hartgrave.

... And Besides, Computers Are Just Overgrown Calculators . . .

Try telling your average calculator to draw you a picture, play you a song, play pong with you, analyze the stock market for you, or talk to a huge data base (also known as an information utility) thousands of miles away. Get it to do payroll or accounts receivable or general ledger. Have it control your alarm system or monitor your energy usage. If your calculator could do all these things for you, then it wouldn't be a calculator any more, it would be a computer. Stop by our showroom and let us show you that computers can do a lot more than just calculate. If, after that visit, you still think of computers as "overgrown calculators," we'll be very surprised. Actually, since we spend so much time working with these amazing tools, we're perpetually surprised anyway.

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Man Found Guilty of Murdering His Roommate

(Seattle) A man recently discharged from the Armed Forces because of his homosexuality was convicted last week in Seattle of the premeditated murder of his gay roommate.

Soon after receiving his Army discharge, Roger Cutsinger moved in with Larry Deurksen, a University of Washington librarian. Within days, he negotiated a \$500,000 insurance policy on Deurksen's life.

The day before Deurksen underwent a physical examination to qualify him for the life insurance, Cutsinger paid for a pistol at a downtown Seattle firearms store.

Two days later Cutsinger picked up the gun and the same evening his roommate was fatally shot.

"There is no question that this was a premeditated plot," the judge ruled. In addition, the quarterly fee at The Pump Room is \$60, not \$160.

Gay Black Males Studied

(San Francisco) A study focusing on the black gay experience is being conducted by Julius Johnson, doctoral student of psychology at the California School of Professional Psychology. Black gay men between the ages of 18 and 59 are needed to fill out detailed questionnaires.

Areas covered include psychological adjustment, racial consciousness, involvement in the black and gay communities, and choice of sexual partners. An allowance of \$5 is available upon request. For more information, call Julius Johnson at 681-7887.

CORRECTION

In the Health Club article which appeared in the last issue of the *Sentinel*, we inadvertently omitted the membership fees for the San Francisco Gym: \$225 (unlimited membership), \$165 (cannot use facilities after 4 PM), \$85 quarterly.

In addition, the quarterly fee at The Pump Room is \$60, not \$160.

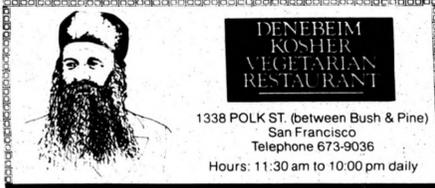
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ON LIVE!

with Randy Alfred

ONE OF THESE DAYS: We'll see a headline, "Mayor Calls for Unity: Supervisors Vote, 6-5, to End Divisiveness."

ERR SPACE: Jeff Katzoff is a law student, not a lawyer, and he wants the State Bar to know that was my mistake.

Sentinel typo switched the bill for damaged and destroyed police vehicles last May 21 from \$125,500 (right) to \$250,000 (wrong).

NUMBERS: The U.S. Census will visit the baths on April 8 to find and count people who might not have a regular address at that time, according to Kathi Smith, a local coordinator of the Census Bureau's Special Places Operation.

TRIALS AND TRIBULATIONS: District Attorney Arlo Smith, who ran against Joe Freitas's mishandling of the Dan White trial, has no plans to oust Assistant D.A. Tom Norman, who prosecuted that case.

SMITH ADDS: "What can you do but tell people about it?" That's what we're doing.

POLITICAL NOTES: David Scott withdrew to Cesar's Palace on February 29, and owner Cesar Ascaranz warmly introduced him to the crowd as the man who saved the club's after-hours license.

GUNS AND MONEY: Latest fund pitch from Handgun Control, Inc., tells the tale of Gina Moscone hearing of her husband's murder over the car radio.

OF COURSE, he could have attacked Mayor Moscone with a knife, but the Mayor was a young, vigorous athlete and could have put up a strong fight or, at least, summoned help.

HANDGUN CONTROL remembers Harvey Milk, but makes no mention of his gayness: "While Mr. Milk had no wife or children, that night 30,000 of his constituents marched in silent testimony to their loss."

THE GROUP lists Dianne Feinstein on its National Advisory Committee, but the mayor's office says she hasn't seen this flyer.

STATE YOUR CASE: In response to complaints from students and outside professionals about anti-homosexual comments, films, and other course materials, the faculty of the Social Work Department of S.F. State University passed a resolution on February 22 reaffirming their acknowledgment of gays and lesbians as an oppressed group.

STREET SMARTS: What makes 1st, 2nd, 5th, 12th, 14th, 17th, 21st, 27th, 28th, 29th, & 30th Streets different from San Francisco's other numbered streets? (Answer next time.)

CONTINUING EVENTS: FRIDAYS. Gays under 21 rap group, 7:30 PM, 330 Grove, SF.

SATURDAYS. Young men's gay support group, gays under 21, Pacific Center, 2712 Telegraph, Berkeley.

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Events

SPECIAL EVENTS

SATURDAY, MARCH 8. International Women's Day will be observed with a day-long conference on the UC Berkeley campus. Entitled "Working Women: We Can Shut This Country Down," the conference will include forums, workshops and an evening of poetry, prose and music.

TUESDAYS. San Francisco Gay Freedom Day Marching Band rehearsals at the Eureka Valley Recreational Center, Collingwood between 18th and 19th Sts. 7 PM. 864-0326.

WEDNESDAYS. Writer's workshop, directed by Ron Silliman. 7 PM, Hospitality House, 146 Leavenworth, SF. Open to all.

THURSDAYS. Drop-in gay rap, 7:30-9 PM, Gay Community Center, 330 Grove.

FIRST SATURDAYS. Gay Warriors Workshop, Sonoma County, 522 Donatien. Tayu Order, P.O. Box 42555, San Francisco, CA 94101. Telephone: (707) 823-2963.

MONDAYS & WEDNESDAYS. Lesbian clinic at District Health Center No. 1, 3850 17th St., 6 to 10 PM. Sliding scale fees. For appointment call 824-6491.

MONDAYS thru THURSDAYS. Men's Drop-in STD Screening Clinic. Free. 1:00 to 7:30 PM. 3850 17th St. For more information, contact Ron Snyder, 558-2226.

1st, 2nd & 4th WEDNESDAYS. Lavender Harmony Band rehearsals at the Harvey Milk Recreational Arts Center, 50 Scott St. No auditions. 7:30 PM. 626-4594.

SUNDAYS. The Unitarian-Universalist Gay Caucus sponsors a series of lectures, discussions, and talks by various speakers at its Sunday Series. First Unitarian Church, Franklin at Geary.

MONDAYS. General gay men's drop-in rap group, 7:30 PM, Pacific Center, 841-6224.

THURSDAYS. Young men's gay support group, gays under 21, Pacific Center, 2712 Telegraph, Berkeley.

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ON CALL

Alcohol Abuse in the Gay Community PART II—The Recovery Process Tom Smith, M.D. and Scott Whitney

In Part I of this three part mini series, we looked at how alcohol abuse insidiously permeates every level of the individual's functioning. Toxic effects of alcohol in combination with vitamin deficiencies make cells sick (in nearly every bodily system). The brain is most significantly affected; sick brain cells result in many problems related to the thinking and feeling apparatus (e.g., negative thinking, depression, irritability, interpersonal patterns lessen, the individual gains new strengths in a sober lifestyle. Some of the mental symptoms of the drinking phase linger on (e.g., negative thinking, depression, irritability, headaches, etc.) and slowly diminish. The alcoholic and concerned friends need to be aware of mood swings, periods of high anxiety (hangovers and dry drunk) and protracted depression that often occur in the first year or so of recovery. This anxiety is a signal that outside help, in the forms of friends, A.A., treatment groups or counseling, is needed.

Cessation of drinking, change of attitudes and constructive social interaction (A.A., groups) are three major avenues of treatment. The alcoholic decides that help is needed from the outside, that it cannot be done alone. For the troubled alcoholic, all areas of support are needed (A.A., friends, group and/or individual counseling, Antabuse, exercise, rest, health counseling and treatment, employment, and couples counseling, etc.). Vitamins, magnesium and Antabuse may be beneficial early in recovery; however, minor tranquilizers (Valium, etc.) and sedatives are contraindicated. Physical exercise, massage, balanced diet and relaxation techniques are excellent methods of increasing energy, overcoming depression, anxiety and scattered thoughts.

San Francisco has a full spectrum of alcoholism services including alcoholism agencies for the gay community. The Whitman-Radcliffe Foundation is an outpatient information, individual and group counseling service (phone 929-1538). Acceptance House is a residential program utilizing individual and group counseling and peer support (phone 931-4994). There are A.A. groups specifically for gay people meeting every day of the week. For schedules of A.A. meetings, call 982-4473. Social support groups of all kinds are available and are beneficial. "CoAlcoholism" will be discussed in Part III.

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Question

Do you think women should be required to register for the draft?

Editor, Once again, a misled, well-meaning minority, purporting to represent the community, is attempting to force the City to radically "renovate" Buena Vista Park, totally altering its character.

Residents of the Heights will remember tumultuous and confrontational meetings last year, with real estate interests, home owners and landlords pitted against the people who live near, and use the Park.

The park's present situation is sad indeed: increased use, largely by gay people from the adjoining Castro and Haight neighborhoods, along with what may be purposeful neglect and repeated "brush removal" by the Department of Parks and Recreation (better known as "Park and Wreck"), have made the erosion problem acute in the upper region of the park.

The trees are old, and after Park and Wreck has removed the ground cover, there is nothing left to hold the sandy soil. Two years of drought have all but done in what's left.

If this weren't enough, "neighbors" of the park have been frequently seen with chainsaws and trucks, adding their own little bit. Trees with 4-foot diameters have been removed recently—presumably "diseased."

So what does this group of householders and landlords propose? Their plans, to cost up to \$180,000, with future needs approaching \$800,000, are to double the number of paths in the upper region. This is like curing alcoholism with Scotch. Acres of brush would be removed, a couple of miles of five-foot-wide asphalt walkways be installed.

Clearly, this bonfire would exacerbate the situation—erosion would increase, the tenuous hold of trees would be undermined, and Buena Vista would advance closer to the Alamo Square type of concrete and grass Disneyland that Park and Wreck finds so attractive (and easy to maintain).

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Letters

BUENA VISTA PARK

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Residents of the Heights will remember tumultuous and confrontational meetings last year, with real estate interests, home owners and landlords pitted against the people who live near, and use the Park.

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Editor, Both my lover and I very much enjoyed your special section "Meeting People: Going Places/Doing Things," but found one of places of listings left out. A section on Religious Organizations should have been at least mentioned.

True, one does not go to religious services to cruise but many gay/lesbian religious groups also have social functions where people can meet and mix. My lover and I met at a synagogue dance Congregation Sha'ar Zahav sponsored; and we were not the only couple who met at that function. One never knows quite when Cupid will strike.

I am not sure when the gay press is going to admit that religious gays and lesbians exist, but take notice because we are coming out of the closet like it or not, and we are here to stay.

One more thing: In the "Doing Things" section, under the scenic churches column you should have listed the very beautiful synagogue, Temple Emanuel, at Arguello and Lake, which is a very fine example of Moorish architecture.

Tal'Or Bar-Shank Michael Kreiman

The Sentinel published an extensive article on gay religious organizations in our January 11 issue.—Ed.

ALCOHOLISM Editor, Delighted as I was to read the first installment of a three-part article on "Alcohol Abuse in the Gay Community" in the Feb. 22, 1980 issue of The Sentinel, I nevertheless was rather startled to come across the statement, "Of course, most gay alcohol abusers quit much earlier in the progression of this illness..." I strongly question that statement. In fact, I strongly suspect that the opposite is true. I'd be interested in knowing just how—and by what means (statistical and otherwise)—the authors of the article are able to make such a sweeping point.

Is gay the answer?

A Name For the Love Without a Name

by Leonard R. N. Ashley, PhD

Christopher Isherwood told Dick Cavett in a television interview that he didn't mind being called "queer or fag or anything but gay." Any American would wince at queer more than at cocksucker. One might wear one of those T-shirts with a rooster-shaped lollipop on it as a joke; one would be daring or defying more to wear one with QUEER on it.

Fag is basically a term of abuse; like like and jungle bunny, it is virtually impossible to use it without hurting. But there is a word that has achieved prominence that definitely means queer and doesn't wound like fag: it's gay.

A gay is a "male homosexual" or a homosexual woman (women's rights have destroyed that alliterative gay girl). Is gay the answer?

Isherwood told a Gay Rights Advocate group in San Francisco recently that gay was "a declaration of joy in the face of a hopelessly ugly, sour, Puritan opposition. From that point of view, it's good." But though he used the word "in protest" he said it sounds "damned silly" and "makes us into frivolous idiots, sort of bliss nineties."

awkwardness in such phrases as "thousands mourn at gay funeral" has been widely commented upon.

If gay is used one may be thought to be dropping hairpins (confessing a closet homosexuality) or at least sympathy with the cause, but now homosexuals and homophiles (if there is any difference between fucking and loving) and neutrals use gay and even homophobes (gay and straight) know of it, though the word annoys them. For instance, over 100 drivers in Scott County (Iowa) early in 1979 returned license plates prefaced GAY. Officials had already weeded out GAG, GAT (= gun in criminal slang), and mere GEE (exclamation) but dumbly or devilishly let GAY go through. Said William Cusack for red-faced bureaucracy of Scott County: "Out in California I'm sure there is a waiting list for GAY plates. But not in Iowa."

Someone else must write the story of gay dominance of fashion, but the tough gear, Zapata moustaches, close-trimmed beards, single earrings (said to have been worn by sailors so there would always be enough gold on the body to bury it if found) and other macho regalia is relevant here.

The Movement may date from the uprising of the twinkie-toes effeminate and street transvestite STARS of the sixties but the new consciousness soon stressed masculinity. That, I believe, has helped to reconcile more people to the gay presence and the gay language.

But gay was a word before Stonewall gave it new meaning or The Voice would print it, and some still resent its capture for special use. When The Wall Street Journal ran the headline SOME TOP CONCERNS RULE OUT JOB BIAS AGAINST GAY PEOPLE, editor Fred Taylor testily fired off this memo:

"Regarding the use of 'gay,' as below: They aren't gay to me and a lot of other people; they are homosexuals and should be so identified at all times, unless gay is in the title of the organization, or is used in a quote.

"In short, gay is not a synonym for homosexual no matter what the gays say. Also I know all we sophisticated folks here in the big apple know all about the national gay task force and the fine work it is doing, but some of our fine readers out there don't and it should be identified."

Taylor was not alone in lamenting the loss of gay in the old sense. There are many US examples but perhaps some UK examples will be appreciated. When the British ambassador to Eire was assassinated by the IRA, Sir Christopher Soames said on BBC that he had been gay. Repeats of the broadcast, I noted, cut gay as they would an inadvertent slip, while columnist "Atticus" in print said London was on the point of losing a word for "mirthful" and "light-hearted."

Those interested in American lexicons more closely reflecting actual American speech ought to write to dictionary editors, preferably with printed citations of usage. In fact the language doesn't change with "glacial" slowness," but dictionaries do.

The above article from Maledicta, the International Journal of Verbal Aggression, Volume II, No. 2, is reprinted by permission of Maledicta Press, 331 So. Greenfield Avenue, Waukesha, Wisconsin 53186, \$15.

Gays Bow Out of Family Conference

Apathy in the gay community and strong showings by the right wing combined to squelch hopes of electing any gay delegates to the White House Conference on the Family scheduled for June, 1980.

Conservatives dominated recent mini-conferences on the family held in Washington, D.C. Warm applause greeted the testimony of an American University professor, who commented, "A family is a father, mother, and dependent children. If we stretch that definition of the family, we can include a football or baseball team."

Notice that the gays had considerable effect on his language that Mr. Harris fails to note; what might once have been described as a perversion is now a sexual preference, just a personal choice allowed in our free society.

Other people are more aware of the influence gays have had on language but distinctly approve of the word gay. Louie Crew, associate professor of English at Fort Valley State College (Georgia), objected to Webster's New World Dictionary identifying gay as slang and the editor responded: "The term gay has essentially lost its original slang flavor and we intend to update our entry for the term in a future revision..."

It is true that lexicographers are malleable, altering definitions which they know to be correct on occasion, but in the case of gay the point is well taken and the dictionary should no longer list it as slang.

The American Heritage Dictionary lists both gay and straight in their sexual meanings as slang, but they are just behind the times, and at least they do note these widespread usages, while many dictionaries still do not. Dictionary editors ought to read Maledicta.

Greek Police Seize Gay Journal

Police raided the Athens office of Amphi, the quarterly journal of the Greek gay organization AKOE, and seized all copies of the journal's fall edition.

Bookstores and newsstands have also been raided. The Public Prosecutor has charged the publication with "offending public morals." Prior to the seizure, Greek authorities canceled the tax concession on newspaper granted automatically to newspapers and magazines publishing at least four times a year. Amphi cannot appeal the order. Hundreds of people attended a meeting to protest the government's actions. Women's groups, student organizations, and professional associations have sent messages of support. Over 2,000 Greek intellectuals and public figures have signed a petition protesting the confiscation. According to an Amphi collective member, the government is monitoring growing overseas support.

Since the government's actions, the journal has published a new winter edition which is reportedly selling fast. The issue contains the first feature article on the topic of lesbianism to be printed in Greece.

Sentinel Opens Capital Bureau

The Sentinel is pleased to welcome to its staff Larry Bush, who will serve as Washington Bureau Chief, reporting on the hottest news from Capitol Hill.

Bush has lived and worked in Washington, D.C. for several years, serving first as a speechwriter for the Department of Agriculture and most recently as a news writer for the Washington, D.C. Blade, one of the nation's best gay newspapers.

Analyzing the national and international political scene has been an avid pursuit for Bush since his college days at Brigham Young University where he earned his B.A. as a political science major.

Bush learned the ropes of news writing in the early '70s as a cub reporter for the Salt Lake City Deseret News. After moving to Washington, D.C. and joining the Blade news staff, Bush became a member of the National Press Club. He later joined that organization's prestigious Professional Relations Committee, which serves as a watchdog group on First Amendment issues.

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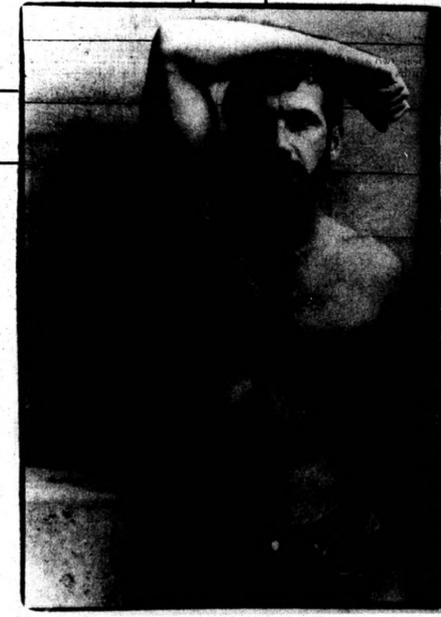
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GALLERY



— Fisher Ross — PHOTOGRAPHER 4235 24th Street, San Francisco

The Politics of Mental Health

by Sue Zemel and Jim Murphy

Recently, gays across the country have been concerned that a reactionary revision of the American Psychiatric Association's (APA) 1973 ruling would again place homosexuality on its list of sexual deviations.

Aware of considerable rumor about forthcoming revisions in the association's Diagnostic and Statistical manual, the National Gay Task Force (NGTF) requested an explanation from Dr. Robert L. Spitzer, Chairperson of the APA's Task Force on Nomenclature and Statistics.

According to Dr. Spitzer, the association dropped homosexuality as a mental disorder from its manual in 1974 and substituted a new category, Sexual Orientation Disturbance. This category was for homosexuals who "are disturbed by, in conflict with, or wish to change their sexual orientation."

In the upcoming manual, the category of Ego-dystonic Homosexuality modifies and replaces Sexual Orientation Disturbance. "The new category," elaborates Dr. Spitzer, "is reserved for those homosexuals for whom changing sexual orientation is a persistent concern, and should be avoided in cases where the desire to change sexual orientation may be a brief, temporary manifestation of an individual's difficulty in adjusting to a new awareness of his or her homosexual impulses."

NGTF has taken no position on these changes. But Co-Executive Director Charles Brydon noted that they appear generally consistent with the basic view, adopted by psychiatric professionals in the early '70s, that homosexuality per se is not a mental disorder.

When the APA officially adopted this view in 1973 by scratching homosexuality from its "sick" list, it did so partly in response to protests from gay activists, who pointed out that the previous classification was being used against gays in such areas as housing and employment.

But the ruling was more than a political gesture. It reflected a fundamentally new attitude emerging among mental health workers, a perception that homosexuality was healthy in its own right and needn't carry a stigma.

To see how far-reaching this change in attitude has been within the mental health community and how it affected the treatment of gays, the Sentinel conducted a round-table discussion with psychiatrist David Kessler, psychologist Leon McKusick, and social worker Pat Norman.

Was there a good deal of debate within the association before the policy was changed?

Kessler: The process was a very orderly one up to the point where the trustees voted. The resolution went into the assembly and right through the bureaucratic process. A nomenclature committee studied the issue for a year, and made its recommendation to delete homosexuality from the list of sexual deviations. When the trustees voted it was unanimous, with two abstentions. Only after the board voted did a group of psychiatrists—very outspoken—who had always considered homosexuality a disease, ask for a referendum. The A.P.A. membership was polled, and 36% voted against the board's decision.

Norman: The National Association of Social Workers also had a caucus for gay social workers. At that point the

N.A.S.W. took steps toward removing the label of sickness for homosexuals.

In 1971, in San Francisco, the Mental Health Association advised mental health workers that it thought it abhorrent that people would still consider homosexuality a sickness. So it's been a long process, and people in the Bay Area were very active in getting things changed.

Kessler: We have to understand that among psychiatrists these rulings and statements did not bring about a miraculous awakening. To this day surveys of psychiatrists' attitudes indicate that many still believe homosexuality is less than desirable and that the consequence of being gay is inevitable suffering or some sort of social or emotional damage.

Prior to the changes we've been talking about, had gay psychologists or psychiatrists been closeted?

Kessler: As late as 1972 at the A.P.A. convention in Dallas, there was a panel in which a gay psychiatrist appeared, but wearing a mask. It seems like it ought to have been thousands of years ago; it was 1972. Only a few gay psychiatrists have come out. More and more are doing so since the gay caucus of the A.P.A. asked that a committee on homosexuality be formed; but it has been only in the last few years, and even now just a small percentage of the gay psychiatrists are out. That's something still to come in the 1980's. More and more gay psychiatrists and mental health workers will come out.

Do you feel you've been able to identify problems, from your casework, that are specifically gay-oriented?

McKusick: In my practice I find there are such problems. But the question is—what kind of window are you going to look through? Are you going to look at them from the standpoint of pathology, or are you going to look at them as specific challenges? The problems I have seen are all part of the coming out process, the reassertion of self-esteem in a hostile environment, an environment that traditionally has derided us.

There are also many gays who have accepted their sexual preference but still have severe mental health problems. Do you think this is due partly to the nature of the community in San Francisco?

McKusick: What problems specifically? Drug abuse, alcoholism, relationships falling apart. People come with high expectations to San Francisco, figuring everything will fall into place because they can be openly gay here. But they encounter problems that this community generates.

Norman: Do you think it's a question of this community or one of culture shock? Coming from someplace where they've had an image of themselves as a sick, immoral and illegal person, to this mecca—where everybody is cool, where you can do anything you want to and every aspect of your life is different—causes an incredible change in view.

I also believe many people may outwardly say, "Oh, yes, now I'm free, now I'm a good person," but inwardly still have lowa tucked into them. It's a metaphor of conditioning, how we come to see ourselves. The coming out process involves getting all that out so that we can get more in touch with the reality of who we are.

Even in San Francisco we face an incredible amount of oppression. I think it's a myth that this is the most wonderful, liberal town in the world.

Mental health workers in the gay community have begun to construct alternative systems of mental health treatment, with more support groups, and more peer-oriented counseling.

Can we talk about the differences in approaches, and the growth of gay services for gay people?

Kessler: There's no question that these developments are very important, because they help to reduce heterosexual bias in gay research and in treatment of gays.

For example, an 18-year-old woman was involved with an older woman, and a trainee decided that of course it was a "sick" relationship, that the young woman was in it for all kinds of "sick" reasons.

That's certainly been a traditional way of looking at gay relationships. I dare say that a gay therapist, or any therapist more sensitized to that process of coming out, would have handled the situation quite differently.

Beyond specific individual therapy, the growth of gay organizations—rap groups, mutual support groups—has been very wholesome. The process of gay self-identity has been more important than all the psychotherapy put together, in terms of making more gay people feel good about themselves.

What we really need is more research into homophobia as a reaction, and more therapy to cure homophobia. There are all kinds of personality defects, or social defects, that are consequences of homophobia. Unfortunately, gay people suffer from these consequences because they've been irradiated by the same bias.

I'm very encouraged to see younger people who've had a lower total lifetime dose. They've grown up in the '60s or '70s and don't seem to be quite as marked by this homophobic atmosphere as some of my older friends, who grew up in a different time or had a larger lifetime total dose.

It's encouraging that this process can be reversed, maybe even in a relatively short period of time. But there's a long way to go on it.

Would you all advocate gay people seeing gay therapists?

Kessler: I would hate to ghettoize us further, but I do think we should have openly gay therapists available. If gay people want to have a gay therapist, the option should be available to them. To this day the training of psychiatrists is completely inadequate, even here in San Francisco. Most of the studies and the ideas are still based on patients, rather than on studies of non-patient homosexuals, as compared with non-patient heterosexuals. I'd hate to think that there aren't any—or never will be any—non-gay therapists who can deal with gay issues. I'd like to see us moving closer to the day when non-gay therapists will be better prepared to deal with gays.

Would you recommend that a non-gay therapist consider the possibility of seeing a gay therapist for consultation?

Norman: We do have this kind of service. Also since we realized we are not going to be able to hire any more gay identified people right now, we're training all of our staff, in all areas, about the gay lifestyle. What we're looking for is a competent therapist—whether that person is gay will hopefully not be an issue, as long as they can give adequate services to the people they are helping.

We're also going to be looking at the broader spectrum of sexuality—at the phenomenon of S&M and other kinds of non-traditional sexuality. We're constantly hearing that the only people in the world who are involved in S&M are gay people, which again labels gays as sick.

Kessler: It's still hard to know how far-reaching the change in attitudes is. I know in the Bay Area there has been some change. I know that on the East Coast there have been some changes. But what happens to the people in Iowa or Kansas?

I keep hearing such horror stories. I got a letter from a young fellow, 17 or 18 years old, six months or so ago, from Iowa. He said he had discovered he was gay; his parents found out about it and had him committed to a mental hospital, where he was still residing at the time of his letter. His therapists were trying to change him, and he sees himself staying at that mental hospital for who knows how long, with nobody to talk to, with no one there who sees his condition as anything other than a sickness. . . . I'm sure there are thousands of other such horror stories.

Norman: Another thing that hasn't begun to be made clear enough yet is that different gay lifestyles exist. Usually discussion focuses on the males, but lesbians face different issues and have different problems. Also, people are still not dealing with racism real well.

So black and Latino and Asian-American gays are dealing with oppression upon oppression—which is one reason why a focus of many gay services is also on Third World gays, disabled gays, or older gays.

Older gays for some reason are invisible. Somebody said to me the other day that "older gays" started in the male community at the age of 35—which is much different from the lesbian community. I don't know how old you have to be to be "old."

McKusick: Gay psychology in the '70s in a way was a reaction against other psychologies that have been oppressive to gays. The whole idea of internalized homophobia is that you're taking on the messages from outside. It seems to me that in the '80s gay psychology will no longer concentrate on just the external negative messages we have received from the culture. I would expect we would create our own relationship styles.

Kessler: This is something positive that gay people have to offer the community at large. We've been forced to deal with sexuality, and relationships, and gender roles. Now the rest of society is having to deal more and more with these issues too.

McKusick: Until now, gay psychology has concentrated on the individual psyche, in making people feel better about their gay identity. But I think that any psychologist now practicing with gays, and trying to help them, has to be aware of the political. That is the next step. I see that happening in my practice; once people get a positive sense of themselves as being gay, then the next step is for them to do something about it.

Norman: I also think people have to acknowledge that psychology and psychiatry and all the health professions have always been political, in terms of how they have kept people in their place. Mental health people need to understand how much power they do have and stop trying to make others believe that psychology is one of those sciences untouched by politics. It is very, very political.

Kessler: That's very well said. Health workers are increasingly having to become aware of the negative mental health effects of discrimination. We have to address ourselves to doing something politically. Also psychologists and psychiatrists have to examine the ethical issues involved in what they do and don't do. For example, psychiatrists who have testified or evaluated people for the immigration service, for boards of education, for child custody cases have to become more and more sensitized to the effects of what it is they are doing.

Norman: We have a gay client's bill of rights that's posted in all the health facilities in the city. It says a gay client should be able to ask for a gay therapist, and should be able to know who a therapist is in terms of his or her attitudes, training and goals in respect to gay issues.

Kessler: It's also important to end discrimination which now exists against gay individuals in training programs and staff positions in mental health institutions of every sort. It is still the case that an openly gay person may not be accepted in a training program or may not get that staff position for which he is totally qualified, just on the basis of being gay.

Norman: There's a whole issue about psychologists being able to be licensed in this state if they're gay or apparently gay.

Kessler: But by and large we do not suffer professionally or otherwise from coming out. I don't think we should lose sight of the positive changes that have taken place within the mental health field. And that momentum, I think, is still with us.

Sports



On The Mark at Park Bowl. (left to right): Chuck Webster (team captain), Aubrey Palmer, Jimmie Dragon, Tom Waddell; (kneeling): Ken Sexton.

On The Mark Wins Title

by Victor Camara

On The Mark, sponsored by Mark "Bubbles" Brown, won the 1979-80 Tavern Guild Winter Championship at Park Bowl Wednesday night.

The margin of victory for the bubbly team was the largest in recent years. By virtue of their two wins over White Swallow Wednesday night, On The Mark finished the season 6 1/2 games ahead of their nearest competitor.

Park Bowl edged out White Swallow and Pendulum Tiges for second place. DeLuxe ended up in fourth place after leading the league for much of the season.

Since the Summer Season of '78 the On The Mark team has been battling for the top spot in the league standings but somehow always managed to fall short. The addition of Aubrey Palmer and his 190 average were enough to boost the team over the top.

In addition to Palmer, Chuck Webster improved his average from the low 150 range to 164 for this season. Rounding out the balance team was Tom Waddell, this past year's Cable Car winner as the gay community's

outstanding athlete, with a 170 average. Ken Sexton finished with a 169 and Jimmie Dragon a 142.

Palmer's 190 average was second only to The DeLuxe's Victor Callejo's 203. Callejo finished the season with the high scratch game, a 287, while Palmer ended up with high series scratch, a resounding 720.

The 1980 Summer Season will begin March 26. Anyone interested in league bowling should be at Park Bowl at 7:30 that Wednesday night. Election of new officers will also be held.

TOUCHING ALL BASES

by Victor Camara

The Community Softball League held their monthly meeting in Sacramento last Saturday night. The surprise action of the meeting was the unexpected vote to divide the league into two seven team divisions.

Since the league decided against divisional play two months ago only Charlie Dunn, player representative of the Village, continued to push for divisions. Saturday night he got his way as he again brought up the issue and, to everyone's surprise, this time it passed.

Ironically enough, the worst aspects of the divisional system surfaced immediately upon the draw for division placement of teams. One division ends up being, at least on paper, overlaid with the "toughest" teams.

Should the divisional method of play hold up through the March 29th board meeting, this is the breakdown of divisions: Div A, Tenderlin, Bunkhouse, Super Sports, Up & Coming, On The Mark, The Mint and The Ambush. Div B, The Village, Rainbow Cattle Company, Music Hall (formerly Oil Can Harry's), The Cinch, Sacramento, 5th St. Bar & Grill, Film People.

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Lesbian Banner Still Waves

It was "Banner Day," at last Sunday's nationally televised San Francisco Pioneers basketball game. However, one group was asked to remove their organization's banner.

Pioneer officials told a group of fans that their banner reading "Lesbians Against Police Violence" would have to come down because it was "a political statement."

Representatives of the group spoke with officials and struck a compromise. They agreed to add "support the Pioneers" to the sign.

This was still unacceptable to the team's management. Larry Baer, Marketing Director of the Pioneers, stated that "we're against police violence too, but we don't want the Pioneers to become a forum for political causes. We appreciate all of our group's support but we think politics should be kept out."

When officials attempted to take the banner down halfway through the game, two sides of the auditorium began chanting "Leave the banner alone." Apprehensive that the audio would be picked up on television, Pioneer officials followed the fans' advice.

The Lesbians Against Political Violence had purchased over 200 tickets for the game as part of a fundraising effort. "The women's community has been very supportive of the Pioneers," said a spokesperson from LAPV. "We found the management's action frustrating, but we will continue to support the women athletes."

The police officers, according to McCalla, were verbally abusive and unnecessarily rough during the arrests, although the bar's patrons were "quiet and cooperative."

The six men arrested were further harassed in the squad cars and later at police headquarters, by such questions as, "Well how about it, queer mother fucker, do you want to suck my asshole?" and, "Well, this is a fine looking bunch of leather sissies. Is this the bunch from 'Cruising'?"

McCalla said he felt the arrests were made in connection with the opening of the movie *Cruising*. George Tawes, the arresting Vice Officer whose name appeared on the charges filed against the six men, was unavailable for comment. No other names or police badges were visible at the time of the arrests.

McCalla and the other five men have sought legal counsel and are waiting to see if charges against them will be dropped before the March 14th hearing. If not, they plan to enter pleas of "not-guilty" and to file countercharges of false arrest and harassment against the LAPD.

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L.A. Vice Squad Raids Leather Bar

Plainclothes officers of the LAPD vice squad raided Griff's—a leather bar in North Hollywood—and arrested six people on charges of lewd conduct.

Cole McCalla, one of the six men arrested and held for \$500 bail pending an arraignment hearing on March 14, said, "There were about 120 people in the bar. The police came in, turned up the lights, made us lineup, pulled out six of us, and slapped the handcuffs on."

The police officers, according to McCalla, were verbally abusive and unnecessarily rough during the arrests, although the bar's patrons were "quiet and cooperative."

The six men arrested were further harassed in the squad cars and later at police headquarters, by such questions as, "Well how about it, queer mother fucker, do you want to suck my asshole?" and, "Well, this is a fine looking bunch of leather sissies. Is this the bunch from 'Cruising'?"

Off the Beaten Path Continued from front page

paths, more grass and less wild, native vegetation, increased lighting, and construction of a children's playground where the parking lot now stands.

These meetings turned into a tumultuous free for all, with an uneasy alliance of gay men and older neighbors pitted against younger couples with children.

Eckbo-Kay architects returned to their drafting tables with a clear mandate from the meetings that the majority of the participants wanted no more pathways built, and no more trees removed. In short, most people using the park, gay and straight, insisted that the wild, natural character of the park be preserved.

The rigors of Proposition 13 put a temporary halt to this first attempt to "renovate" the park, but the Eckbo-Kay proposal recently adopted by the Parks Commission has revived fears among many gays who use the park that its unique character may be destroyed.

During the last year acres of native brush have been cleared to the bare earth by maintenance crews for no ap-

parent reason. Gays point out that apart from the fact that this action has clearly contributed to the erosion problem, these areas were the very ones most frequently used by gays.

The Eckbo-Kay proposal, with its emphasis on stairway construction and improved paths, suggests to some observers overt encouragement of a shift from the predominantly gay use of the park.

To many gays the "improvements" offered by Eckbo-Kay under the guise of "erosion control" represent an ill-disguised attempt to transform Buena Vista into a family park.

These men claim that one of the primary objectives of the current plan is to discourage gays from using the park, while at the same time making it more accessible to senior citizens, geriatric patients and families with children.

Architect Miller denies the charge: "We intend to construct the new pathways in such a way that they will circumvent areas where we know gays 'carry on.' There is absolutely no anti-gay feeling on our part and no attempt to drive gays out of Buena Vista."

Many gays are still unconvinced. They point to the Eckbo-Kay recommendation for creation of a "neighborhood conservation corps," composed of volunteer labor to help keep the park clean and to "persuade" park users to stay on the paths and "not wear trails through the vegetation."

Gays fear this "corps" might develop into a citizen police force whose primary function would be to keep a vigilant watch over any activity taking place off the paths.

Some neighborhood residents have joined gay users of the park in opposing further removal of native chaparral and the construction of stairways and formalized paths. Instead, they urge using available funds to install an irrigation system as a first step in reviving and restoring the park's natural ecosystem.

Proponents of this remedy suggest that watering, particularly during the dry season, would stimulate growth of the native California chaparral, thus creating a natural mechanism for preventing erosion.

It would also cost considerably less than \$800,000.

According to Jeff Miller, the Parks Commission accepted the Eckbo-Kay proposal on the basis of a review of the drawings outlining the initial stages of the project. "Obviously they trust our professional judgment," commented Miller.

Many concerned gay men who use the park do not share the Commission's optimism. "Our firm is taking a gamble," confessed Miller. "If our plans fail to accomplish what we've projected, then everybody loses."

Amen, brother.

Women's Building Burns

A fire swept through two stories of the Women's Building of the Bay Area on February 14.

Judith Birnbaum, the evening security worker, discovered the fire in the second floor Drop-In Room of the building at 9:30 PM. She attempted to put out the flames and was injured when she smashed the glass case to get to the fire extinguisher.

The Fire Department quickly responded to Birnbaum's call for assistance. They helped a woman escape from a fourth floor office by using a fire ladder and then worked to contain the blaze.

At this time it appears that the fire was caused by arson. Police are investigating the case and no one has been arrested as yet. There is no known motive for such an action.

The Drop-In Room is totally gutted and the Childcare room and the office of the Third World Women's Alliance are extensively damaged. Firefighters smashed 26 windows and broke several doors and walls in the process of putting out the fire.

Damage estimates run between \$40,000 and \$50,000. The building is covered by fire insurance but as in most insurance cases, there are many exceptions to that coverage. The Women's Building has hired Adjustors Associates to assist in obtaining a fair settlement.

Since the fire, crews of volunteers have been working around the clock to clear the debris so that the activities held in the building can continue as scheduled. "Women have come in with buckets and rags, and food," said Lulu Lilith, Building Co-ordinator.

Besides the financial strain, the emo-

tional impact of the fire has been held-felt by the Women's building staff. "But we're trying to turn it into a rallying point," said Lilith.

Donations are desperately needed to help restore the Women's Building to a condition where it can once again serve the community. Tax-deductible donations can be sent to The Women's Building, 3543 18th St., San Francisco, 94110. People can also volunteer their labor and skills by joining one of the work crews. For further information, call 863-5255.

Judge Denies Citizenship To German Gay

A Virginia Federal Judge last week upheld an Immigration and Naturalization Service decision declaring foreign homosexuals unfit for U.S. citizenship. Judge Oren Lewis denied the naturalization request of German-born Horst Nemetz, a gay hairdresser.

Nemetz, a U.S. resident for more than a decade, plans to appeal.

Neither INS regulations nor federal law specifically cite homosexuality as a bar to citizenship. A prospective citizen must prove, however, that he is of "good moral character."

INS officials ruled that as a homosexual, Nemetz had broken Virginia's strict anti-sodomy law. Judge Lewis agreed: "If a person violates any of the laws of this state, I don't see how they can be of good moral character."

In his three-page opinion, Lewis went on to term homosexuality "licentious living" that is "likely to lead to moral decay."

"My friends call me mid-Victorian," he remarked later. "I tell them they don't go back far enough."

Federal courts in other states, including California and New York, have refused to apply sodomy laws as a method of denying citizenship to known homosexuals. A case in Texas, where a man was denied citizenship on the basis of homosexuality, is currently being appealed.

Nemetz's attorney, Richard Murray, contends that the lack of uniformity from state to state frustrates the intent of Congressional immigration laws. He will appeal to a higher court to decide "whether private sexual acts between consenting adults have anything to do with the laws governing citizenship."

In another important ongoing legal dispute between gay rights leaders and the INS, the Justice Department has yet to decide whether the INS has the authority to bar foreign homosexuals from visiting this country.

That ruling, already several weeks overdue, is expected "momentarily" by Jeff Appleman, an attorney specializing in immigration matters. "It's a very complicated issue," he said. "Legally, Gay Rights Advocates are in the right, but I can appreciate the problems the Justice Department is having in formulating a decision acceptable to both sides."

May Receives Award

Bill May, a gay man appointed by Mayor Feinstein to the Mental Health Advisory Board, was presented with a special Award of Merit yesterday at the graduation ceremonies of the Senior Escort Program.



Entrance to Liebesgrotto in Buena Vista Park (photo by John Gieske)

Supes Debate Rent Control

by John Schrock

The Board of Supervisors was presented with two alternatives to the existing rent control ordinance last week. Both measures would eliminate "vacancy decontrol," a provision of the current law which rent activists claim has resulted in a 28% increase in evictions in the City last year.

"Vacancy decontrol" allows landlords total freedom in establishing new rents for vacated apartments. According to housing committee chairman Harry Britt, this provision creates a situation "where it's in the landlord's interest to get rid of a tenant."

Some landlords have allegedly been evicting tenants solely to escape the 7% limit that exists on rent increases for continuously occupied apartments. Landlords are not expressly prohibited from raising rents beyond this 7% ceiling. Rather, tenants are given the

right to protest any such increase before the Rent Stabilization and Arbitration Board.

In other words, current law allows landlords to raise rents at will, provided the tenant does not file a protest within 30 days. Furthermore, the ceiling automatically rises to 10.95% on April 15.

One measure now before the Board would no longer require tenants to file protest appeals. Landlords would need Rent Stabilization Board approval of any beyond-the-ceiling rent increases.

An alternative measure would leave the protest initiative with the tenant, but would allow a full year for the tenant to file an appeal. A tenant could also request \$1000 in moving fees for any eviction not his/her fault.

A landlord-backed statewide initiative has qualified for the June 3 ballot. Proposition 10 would nullify local

rent control ordinances, allowing landlords rent increases equal to the annual increase in the Consumer Price Index. If voters approve Proposition 10, Bay Area renters would face legal rent increases of up to 14.6%. Recent polls indicate that 48% of Californians oppose Proposition 10, while 42% are in favor of the initiative.

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ENTERTAINMENT & THE ARTS

The Feast of Eros

Part Two

by Randolph Conner

Before the advent of patriarchy, religion was the exclusive province of women. Women alone served as priests, and God was worshipped as a woman. As time passed, certain men were admitted to the mysteries, serving either as male consorts to the Goddess or as transvestite priests who typified the Goddess within men, and whose duty it was to have sexual intercourse with other male devotees, so that these men might experience union with the Goddess.

The transvestite priests more often than not castrated themselves in honor of the Goddess, grew their hair long, and plucked their beards. As the sacred male prostitutes of Ishtar in Mesopotamia they were called "kurgarru" and "ishinu." As worshippers of Asherah in ancient Israel they were called "kadeshim." As worshippers of Cybele and the youth Attis in Asia Minor they were known as the "galli."

It should be noted here that it was this transition from matriarchy to patriarchy which allowed gay men to assume positions of power in religious institutions, as neither a true matriarchy nor a true patriarchy can tolerate homosexuality as a natural sexual expression. However, as the guardians of the various faiths were usually wise enough to realize, homosexuality was not going to disappear, and so they must try to create a place for it within the structure of the particular faith.

In ancient China and Japan, Buddhist priests were attended by young men to whom they taught the temple rituals and with whom they often shared intimate relationships. During the Han Dynasty, the Taoist priests of China appear to have accepted homosexual relationships, or the fusion of two 'yang' principles, as both natural and spiritually enlightening.

According to Ovid, Orpheus, after losing Eurydice, devoted his time to teaching young men the art of loving one another. During the sixth century B.C., a mystery cult was founded in his name, to which, it appears, only gay men were admitted.

The Orphics were the first men, according to legend, who looked upon music as a science, and it is said that Pythagoras obtained his theories of music from them. Orphism also represented an attempt to discover a middle path between the anarchic worship of the effeminate Dionysus and the rigid worship of the supermasculine Apollo.

Many scholars hold that early Christians borrowed the personage of Orpheus for their conception of the savior of mankind. St. Francis, as the gentle lover of animals and birds and as the composer of the canticle to Brother Sun and Sister Moon, has also been linked to Orpheus.

As the Roman Empire reached its pinnacle of grandeur, a new religion was created to satisfy the spiritual yearnings of the military. This was the religion of Mithra, a handsome young god of Iranian extraction, who spring fully grown from a rock as the product of the twin male deities Cauti and Cautopati. Mithra was a soldier from the outset, his most important act being the slaughter of the divine bull of heaven, from whose flesh and blood all life on earth emerged. The most famous rite in the worship of Mithra involved the initiate standing in a cage above which a bull was being slaughtered, the blood of the bull bathing the man and cleansing him of impurities.

In another initiation rite, the candidate was dressed as a bride and joined in holy matrimony to the presiding priest, perhaps symbolizing the union of Mithra with his lover Helios, the Sun. The ascent of Mithra to the palace of the Sun King was celebrated annually in the form of a "love feast." This love-feast, incidentally, was celebrated at the same time as the Passover of the Jews, while Mithra's birthday was celebrated on December 25th. While the temples of Mithra admitted only men, and only those willing to join in marriage, they were often found adjacent to temples of the Great Mother which admitted only women, thus reflecting an early respect for gay male and lesbian separatism.



RICK AND RUBY

by Mary Golden

What you get from a Rick & Ruby show is R&R: Rest & Recreation and Rock & Roll. Rick, Ruby and Righteous Raoul provide superb entertainment with enough rapid-fire satire to make you feel superior and songs to make you feel comfortable.

The lack of pretense and cleverly contrived amateurism are deliberate. Brian Seff (Rick), Monica Carroll (Ruby), and Joshua Brody (Raoul) create distinctly refreshing identities for each of their characters.

Rick is a serious, likable musician who is trying to do a good show and is oblivious to the fact that anything is going wrong. Ruby is a sexy dingbat whose stupidity rarely becomes tiring and whose comic insights reduce mind pollution. Raoul is a union musician hired to do a job, remaining in the background, yet occasionally waving and smiling mechanically at the audience as he waits for his one chance per evening to be a star.

These skilled musicians are strong enough to make it as singers alone, yet their comedy is strikingly visual and their impersonations are side-splittingly accurate. One of Rick's best is Johnny Cash; another is Lieutenant Governor Mike Curb advertising a special offer Debbie Boone recording.

Ruby sings *Mack the Knife* like Louis Armstrong, and is grossly violent as Patti Smith in a commercial for milk.

She sings both the male and female parts in the rumble scene from *West Side Story*, for which she dons a four-size-too-small red satin jacket and flips out a comb fashioned like a switchblade knife. When she saw the movie at the age of thirteen, in her hometown of Colton, California ("not the end of the world, but you can see it from there"), she said it changed her life. "I fell in love with ballet and leather."

Ruby describes *West Side Story* as the only punk opera they know of, appending, "Of course, we all know that punk rock was created by the CIA to make the Nazis look well-adjusted."

Other celebrities who are cunningly parodied include June Carter, Fleetwood Mac, Isaac Hayes, Billie Holiday, "Ike and Tina Carpenter," and the Eagles, whom they described as "incredibly vague."

It is abundantly clear that these entertainers want to be liked. (They would probably say, "Loved! Ravished! Cherished!") And they are. Since 1977 when they appeared at The Other Cafe before only a handful of people, Rick and Ruby have appeared on The Gong Show, Bill Kirchner's rock show and other television programs. They play repeatedly to sold-out houses in the Bay Area for old and new fans alike.

The show moves at a frantic pace, integrating familiar routines with improvisations based on their own interactions and incidents unique to that performance. At The Other Cafe, Rick incredulously noted a child doing her homework at a table in front of the stage and ad-libbed, "Why don't you give it to me? I'm not doing anything."

At the Goodman Building's new performance space, which looks like Sherlock Holmes' living room after it was passed down through several generations, Ruby saw a man walking across in front of them and cracked, "If you're looking for the toilet, you're in it, little honey."

Their performance at The Goodman Building was a benefit. Yet the group is not political.

"We focus in on the humans who make up those causes," explained Brody. "If you have a sense of yourself, the causes fall into place. It doesn't make sense to oppress or pollute if you understand unity."

Acknowledging the group's large gay following, Seff added, "Although we feel gays are an oppressed minority and have a right to be heard, we didn't feel it was in our best interest

to be out there carrying placards—"

"Or theirs, either!" exclaimed Carroll.

Seff continued, lamenting, "Some of our gay friends get angry because we don't make that kind of commitment."

Then he beamed, "The best and most influential show we ever saw was *Liberace!* He had no statement to make. The entire stage set was for entertaining and delighting the audience, to be liked and appreciated."

Rick and Ruby have expanded their gay audience with their wacky, campy routines. Carroll mused, "Gays like women performers like Bette Midler, Leila and the Snakes—off-the-beaten-path acts. You know, where you aren't too straight. The gay community has been peripheral for so long."

Ruby is definitely peripheral. Imagine a bag lady-in-training, dressed in 1950's candy-apple-red springolators, *A Streetcar Named Desire* dressing gown, and Shirley Maclaine's hooker heart-shaped red sunglasses surrounded by Raggedy Anne's mop of hair gone to seed. Ruby ambled in and rambled on, interrupting Rick's story about one of their TV shows with questions like, "Is it going to bum anyone out if I smoke? Anyone from Santa Cruz?" and observations such as, "Giving up smoking has been on my mind ever since Governor Brown came out for and against it."

Her slight lip and burned-out druggie, perfectly timed delivery effectively create a character who is—damaged. In Tahoe, women came up to her on the Q.T. and gave her cards with their doctors' names on them. In Alaska, people in the crowd shushed others, cautioning, "Don't laugh at them. They're doing the best they can."

Seff explained, "We like to make note of the fact we screwed up again. We like to call attention to how every show does that, no matter how professional. For instance, after I've explained the joke about my having a 'flamingo guitar,' we do it again and again."

Carroll, who has an M.A. in English, elaborated on Ruby's origin. "It's the Seventies. We've all been affected by it and there's something funny about it. Not that we should celebrate being messed up, but it is something we as a generation lived through."

"Now that it's time to grow up and sell out, there's residue from all those afternoons of being mellowed out on drugs or not, of philosophizing."

"Going back to the workaday world, people are going to feel... ill-prepared," she concluded wryly.

Her zany portrayal has caused people like Sarah Vaughan to ask, "Is she really like that?" Others used to place bets on whether she was a transvestite and come up to the stage and lift up her skirts. "Real life is a perfect mirror of what we do on the stage."

Carroll insists that much of their material comes from real life situations, but says she is considering suing Ruby for defamation of character. Ruby described the group onstage as being "like any kids you met in school who made it without leaving the other side of the tracks." Carroll pointed out that everybody says stupid things without being stupid.

Brody leaned forward and said, "We want to get people to realize, 'Hey, I can do that, too!' To know you don't have to be enormously talented to have fun with things in real life. We like to deflate pop pretensions."

Thinking over what he had just said, Raoul added, "We like to deflate tires, too."

Carroll volunteered an intimacy as well: "I'm getting married in August. Whenever we do an interview, I get married."

Seff fell into the rhythm, announcing in his best deejay voice, "I'd like to express my need for a Marty Kutyna baseball card—1961. It's the only one I'm missing."

Don't miss Rick & Ruby on March 8 at The Palms Cafe with Martha Reeves, and at The Other Cafe on March 14.

PEGGY LEE

by Steve Warren

If Miss Peggy Lee made singing look any easier she could collect unemployment for doing it.

While other performers—notably the sensational Lena Horne, who returns to the Fairmont Hotel's Venetian Room March 20—work up a sweat on stage, Lee is cool and casual; perfection just flows from her mouth. Caught during her just ended Venetian Room gig, she showed even better vocal control than on some cuts of her latest album, *Close Enough for Love* (DRG), while also riding herd on technical aspects of the show; and the musicians were more sensitive to her slightest gesture than to all the arm waving of the nominal conductor at the piano.

"People pay their cover charge and they deserve not to have things ringing in their ears," Lee says of audiences in an interview the next day, referring specifically to a minor sound problem which had stopped the show I saw. As for the glances at the orchestra which looked like she was cracking invisible whips, she explains, "We had tried some new things at rehearsal and I wanted to let them know they were working. Those were approving looks, not disapproving."

The act is heavily weighted toward standards now; only four of the 16 songs were written in the last 15 years, including Lee's 1969 hit, "Is That All There Is?" Among her best numbers are Melissa Manchester's "Don't Cry Out Loud"; the wistful Peggy Lee-Victor Young theme from the Joan Crawford western *Johnny Guitar*; and an uptempo, Basie-style arrangement of Kern-Hammerstein's "Make Believe." Cut here because of union-imposed time restrictions was "Deja Vu." Lee admits it's been a bad period in which to find new songs.

While you could have danced to a few of the numbers on her most recent albums, Miss Peggy Lee has not gone

make it sound like it's speeding up although it really isn't. . . . I found that the rhythms of horses are very close to Latin rhythms. . . . I believe I was the first to start combining Latin rhythms with American music."

A long forgotten bit of press agency has made it automatic to think of the entertainer as "Miss Peggy Lee." "When you say 'Peggy Lee,'" she explains, "it just goes 'peggylee.'" But when you have to stop and say "Miss Peggy Lee" it takes on more importance. . . . Some people thought I was trying to sound *high toned*," she mocks, sounding high toned; "but that wasn't it at all. I would love it if everyone just called me 'Peg.'"

A hit by Lee that could be considered offensive, but which remains in her show, is Lieber and Stoller's "I'm a Woman." In it she boasts of her prowess in traditional "women's" functions: "I can wash but 44 pairs of socks and have 'em hangin' out on the line. . . . I can rub and scrub 'til this ol' house is shinin' like a diamond. . . . I can make a dress out of a feedbag and I can make a man out of you. . . ."

She sees no need to add another verse to say "I can drive a truck and drill for oil and run a movie studio and register for the draft." "I've been on my own since I was a tiny girl," Lee says. "My mother died when I was four and I started working when I was five. I've been liberated years ago—I wish somebody would tie me up," she laughs.

The serenity that makes Lee's singing appear so effortless can be attributed at least in part to Transcendental Meditation, which she took up about 11 years ago. "I don't do it as often as I should," she confides, "because I'm so busy."

Peg is excited about two "marvelous projects" which may have been announced by the time you read this, but are not for publication as we speak. One, she says, is in the legitimate theatre, the other a concert tour "with



disco; and she never will. "The lyric content fell short," she says, recalling her initial response to the trend. "I am putting it mildly. I'm trying to be a diplomat. . . . Musically it's not my favorite thing. Oh, I suppose it's fun if they want to dance to it; but I hope they don't hurt their backs. And I mean that sincerely."

She does, too; she really cares about her fans. She still avoids commenting specifically about gays, responding to a question on the subject with, "One can never complain about enthusiasm, can one?"

Of course she was asked to record "Fever" in disco fashion, but she resisted. "Fever" was a hit because it was done the way it was," she says, trying to sound modest as she suggests that if people want to listen to it a hundred years hence, they should hear the original, not a disco version.

Latin rhythms have been influential in Miss Peggy Lee's music since early in her career. How does that follow from her Swedish-Norwegian/North Dakota roots? That's another interesting story:

"I love the Latin music. Strangely enough I first noticed in a movie about the French Foreign Legion—I was watching and I became aware of the gaits of the horses as they were going into battle. They were moving at a trot, then at a canter and finally a gallop. That was the inspiration for [my arrangement of] 'Lover.' I went out of there and put in the key changes that

a marvelous partner—co-star, whatever." She's also promoting the upcoming reissue of Walk Disney's animated classic *Lady and the Tramp*, for which she wrote "five or six songs—with Sonny Burke, I've got to get his name in there." Who can forget her sultry rendition of "He's a Tramp" or the cat-chy "Siamese Cat Song" ("We are Siamese if you don't please")?

On the back burner is a screenplay about Debussy's mistress, Gaby, which Peg had almost completed several years ago before encountering a series of obstacles. She still intends to finish it and get it produced: "I'm very persistent."

The composer of many of her own lyrics, Peg says she has to believe in what a song says before she can sing it. That doesn't mean her philosophy is as negative as "Is That All There Is?" She has her own way of looking at that song:

"I believe there's something beyond this. . . . There's too much intelligence involved with the universe as a whole. We're just particles—or something smaller than particles—and yet we're all one. All this glory and wonder and infinite variety. . . . Anything that seems to be needed somehow comes about when man thinks it out. Going to the moon, television—the telephone: if we need to talk to someone across the country or across the world, we can do it. I can't believe that that's an accident."

by Aaron Walden

The four disreputable characters you see in their native habitat in the photo on the right (note the trash, the Thunderbird bottle, and the moving cars) are seeking fame and fortune as a comedy group called The Screaming Memes. Perhaps because they were sent, as children, by their mothers, to play in the streets, they give "street humor" a new meaning. Luck and fate would have it that they survived the onslaught of moving cars to haunt American society with their low and lively humor.

The Screaming Memes got their start in Santa Cruz, where they developed their peculiar brand of sophomoric improvisatory humor by playing to college audiences haunted by homework and eager to be entertained in any way. They developed a reputation (through blackmail and subterfuge) far exceeding their talents—one is to believe the unbelievable cast of characters that mingle with the audiences before the show wanting to know "... Why in goodness name did you come ..."

Well, ... most everyone who comes to a Screaming Memes performance comes because they have heard, rightly, that the group is one of the funniest comedy groups to surface in recent years.

Their show is comprised of a series of scripted scenes that are augmented by improvisatory sketches that involve asking the audience for ideas. Thematically, their material is strong on social criticism (a TV ad for the all-new brain cleanser, Mind-Flush, or the spiffy song and dance routine about corporate greed), and if their material is jolly and fun, it is deadly accurate.

The group is comprised of four social outcasts (Mark Taylor, Barbara Scott, Patrick Morrissey, and Jackson) who have discovered that Barnum was right, and that people will pay to see their wild imaginings. If the actual choreography owes a great deal to Busby Berkeley and to dancing elephants, the group is to be commended for finding dance steps that are genuinely appropriate to their humor. Quite honestly, it is rare to find a young group of performers that are as dedicated and professional in their work. If they have talent and ability, these are qualities that are re-

The Screaming Memes



(photo by Ruben)

inforced by dancing that makes you long for Astaire. If the actual choreography owes a great deal to Busby Berkeley and to dancing elephants, the group is to be commended for finding dance steps that are genuinely appropriate to their humor. Quite honestly, it is rare to find a young group of performers that are as dedicated and professional in their work. If they have talent and ability, these are qualities that are re-

inforced by their discipline, their imagination and their genuine good humor. "A good time was had by all ..." are no idle words when one is speaking of a Screaming Meme performance, so I recommend that you make an effort to see this group in their two remaining Bay Area performances at The Live Oak Theater, 1301 Shattuck, Berkeley March 7-9, and March 14-16. Performances start at 8:00.

Pilar du Rem

by Steve Warren

"I'm not a cabaret artist," declares one of San Francisco's top cabaret artists.

For the second consecutive year the San Francisco Gold Cabaret Awards pitted Pilar du Rem against Ruth Hastings and Sharon McKnight in two categories, Entertainer of the Year and Outstanding Cabaret Vocalist (Female). "This is where I started," she says as we sit in Chez Jacques after her three fine sets, but I've evolved—I hope—into a contemporary artist. "Your basic cabaret, by du Rem's definition, is not open to all the forms of contemporary music she likes to explore, from rock to funk, blues and jazz.

On the Saturday night before the awards Chez Jacques was like a big "good luck" party, with a "Pilar du Rem—Entertainer of the Year" banner hanging behind the bar. She admits she

had done such a good job of convincing herself the awards didn't matter that it took an effort to psych herself up for them again. "We're all going to be winners," she told her audience.

The show that night—my first taste of du Rem, I must confess—was composed of three distinctively different sets. The first, largely a warm-up, did the most to show off the technical excellence of her voice, which has a range of "three and a half octaves—the last time I checked," she says casually as if it's no big deal. It is, when she can hit beautiful high notes without slipping into falsetto and drop easily to a much lower register with no more than one or two cases of wobbles the entire evening.

Aside from Leo Sayer's "Thunder in My Heart" the songs of the first set were all du Rem originals. Their impact was more rhythmic than melodic. Perhaps the most commercial sounding

was "A Million Years Later," mostly for her ear catching pronunciation of the word "million" (almost like Milton Berle's in his old line, "I'll kill you a million times"). More on du Rem the songwriter later.

Set Two began to take on more life as du Rem put emotion into "A Man Lets a Woman Get So Hungry," more of a plea than a demand for liberation, and went into her dance on "You Don't Know How Lonely I'll Be Tonight." "A Child's Memoirs" ("I may have lived a life of lies but I never sold my soul") let the singer reveal some youthful feelings: "You can't try a child/ When passion is her crime/ Until she's grown and healed." That was followed by a quiet, dramatic reading of "Don't Cry for Me, Argentina" (from Evita) accompanied by solo piano while guitar, bass and drums took a break.

With the last as exception, the songs were all originals again, by de Rem alone or with her pianist-music director Gary Remal, and one written just by Remal.

I LOVE MY WIFE

Starring Tom and Dick Smothers. Cupran Theatre, through April 6.

by Daniel Carzon

I Love My Wife is lightweight entertainment, but it's entertaining every inch of the way. Its chief charms come from the funny lines, and only incidentally from the music. Cy Coleman's songs are serviceable rather than memorable, although the lyrics in "Everybody Today Is Turning On" are clever, but then Coleman didn't write the lyrics. Michael Stewart did.

The show concerns two married couples in Trenton, New Jersey who flirt with the sexual revolution. And flirt is all they ever do. I couldn't help

wondering if the members of the audience didn't feel slightly smug and superior since, surely, they've been more adventurous than the characters in the musical.

I don't suppose we really want any hardcore scenes to develop, but all the show does is tease. There's a scene near the end when all four finally get into bed and decide to Do It. What follows is a delightful parody of the intricacies of sex manuals, with all their provocative promises of The Windmill and such. But, sure enough, very little happens.

The Smothers Brothers do a little bit of their old schtick and seem perfectly fine acting, singing, and even dancing. Dick seems jovial and Tom is a funny physical comedian without

going overboard into slapstick.

Louisa Flaningam and Maureen Maloney are fine as the wives, with Ms. Flaningam having her very funny bit as a reluctant sex object serving dinner to the other members of the would-be orgy.

From a sociological point of view, it's interesting to note that the taboo on male-male homosexuality is still very strong in "popular entertainment." Umpteen times throughout I Love My Wife Alvin and Wally, the male characters, are faced with the possibility of touching or, God forbid, even doing more with each other. Obviously there's a temptation here, a temptation that director Gene Saks and writer Michael Stewart refuse to follow through with. No doubt most audiences would be uncomfortable if the two men Did It, although apparently they like toying with the idea.

Despite my reservations, I had fun at I Love My Wife. There—I admit it.

Cabaret Awards



Pilar du Rem, Ruth Hastings and Sharon McKnight

The Second Annual Cabaret Awards were given at Bimbo's on March 3, and the program that featured, among others, the three ladies shown above, demonstrated the vitality of Bay Area cabarets. The program was an impressive one in talent and scope. If you

are not venturing out on a regular basis to sample the talent on display in local clubs, you are missing one of San Francisco's great cultural assets. For the record, Sharon McKnight was voted both outstanding entertainer of the year and outstanding female

vocalist. Her performance of the opening scene of The Wizard of Oz was a clear indication of why she won. In addition, Turk Murphy was given the John L. Wasserman Award for Outstanding Contribution to Entertainment. A well deserved award.

The final portion was evenly divided between du Rem's compositions and those of others, the highlights being an audience participation (via jungle noises) version of Bob Dylan's "Mozambique" and a chance for the quartet to stretch out on Bill Withers' "Reverend Lee." The variety of styles and moods made this the most entertaining set and let du Rem justify her reputation.

The singer would be wise to devote more of her time to the songs of other composers. Whatever the individual merits of her own songs, they become monotonous over an entire evening. Virtually every one is about love—falling in love, being in love or looking back on love gone by. Love usually begins as a surprise and ends as a growing experience for both parties. Many of the songs fail to carry through a single theme or thought, but go off on poetic tangents. By the third set, whenever du Rem went into a "Here I go baring my soul again" number I wanted to shout, "Cover it up, honey. We've seen it!"

Her name a mixture of Spanish (Pilar) and French (du Rem), the entertainer moved to San Francisco from Los Angeles a decade ago. She sang with the group Wildflower for a year, then formed a duo (Don and Pilar) which lasted five years with Donald Currie. Her solo career began in August 1976.

While gays form an important part of du Rem's following, she enjoys the blend she finds in her audience. "It's good to look out and see a man arm in arm with a man, a woman arm in arm with a woman, the old and the young, the rich and the poor—one of the things I love about my audience is that they represent a unique cross-section."

Last Saturday's crowd seemed to bear her out. At ringside a table of four lesbians sat next to a like number of gay men. My friend and I sat behind them with a straight couple on our right and Cyril Magnin's party on our left.

"Love is love and hate is hate," du Rem says; "it doesn't matter who's

involved."

Though she doesn't state it as a complaint, the singer echoes the oft-heard sentiment that work in the Bay Area is not plentiful or lucrative enough to support an artist—"until I'm much better known—not if I want to pay my band and technical people."

Last fall she returned to her home town of Los Angeles for her "solo debut" in a single sentence to compare her to Judy Collins, Linda Ronstadt and Peggy Lee. If I had to liken her to any one contemporary artist it would be Helen Reddy. Du Rem's more versatile and animated, but with a similar vocal quality at times.

In the future du Rem will be playing outside of San Francisco more often. She also hopes to do more recording and she'd like to try acting, which she's only dabbled in heretofore.

At this point du Rem is still far more of a person than a star. Let's hope that means she can listen to advice and take advantage of more and better musical material than she can provide for herself.

THEATRE

CAMILLE, BLUEBEARD, STAGE BLOOD. Written and Directed by Charles Ludlum. The Ridiculous Theatrical Company. On Broadway Theatre.

by Steve Warren

"Genius is a strong word and the line between genius and madness is a fine one, but that gives you an idea of the area we're dealing in with Charles Ludlum. "If he chose to work in a more 'legitimate' form of entertainment, this farcure extraordinary might triple-threaten Woody Allen and Mel Brooks. He knows things about comedy that Steve Martin will never learn if he lives to be funny. But having fathered his own illegitimate art form and nurtured it through his Ridiculous Theatrical Company, Ludlum has given us a magnificent bastard..."

Or so I thought—and wrote after seeing Camille. Two shows later I realize that Ludlum the actor and director is no better than the material Ludlum the writer gives him to work with. To continue with the good news, Camille is classic satire, retaining the essence of its multiple sources—the Dumas novel and play, the Verdi opera and the "Garbo film" (as we persist in thinking of it, though she was hardly an auteur)—while embellishing it with humor, mostly of the camp variety in this case.

After all I'd read of Ludlum's ability to evoke both laughter and tears as Camille, I had to see it to believe it. One never forgets that he's a man; but considering the suspension of disbelief required to accept anything on a stage, this additional obstacle is hardly insurmountable.

The first scene of the second act has the longest lapses between silliness, allowing more of the original romance to come through. Marguerite Gautier—Camille (Ludlum)—having spurned the wealthy Baron de Varville (John D. Brockmeyer) who would keep her in style, is living in reduced circumstances in the country with her true love, Armand Duval (Bill Vehr), and selling her jewels to sustain them. Armand's father (Richard Currie) persuades her to leave his son for the family's sake, and she returns to Varville in Paris.

Despite hilarious interruptions, the scene worked well enough as drama. In contrast, Camille's death when it finally came was disappointingly abrupt. Ludlum's exaggerated emoting was absurd and laughable, but not much more so than Garbo's 1936 histrionics. Ludlum has three basic accents: French for character, a Garboesque Swedish and a Tallulah Bankhead basso, and he uses whichever will serve each line most effectively. He slips into a Mac West voice here, a Hermione Gingold there—as with his dialogue he borrows from any source, as long as it works.

When a comedy makes its audience laugh it has succeeded; all the critics in the world citing rules and principles to explain why it shouldn't can only sound pompous and foolish. With this in mind I won't expound on why several members of the Ridiculous Theatrical Company should never be allowed on a stage, except perhaps to sweep up between performances. They are the relics of the Andy Warhol era, when each of us was going to be famous for 15 minutes.

The point is that Ludlum uses them in such a way that their deficiencies do no harm and they often become assets. The result is a masterful blend of the skillful and the unskilled.

At the other extreme, Bluebeard reveals the true roots of the Ridiculous company, both in burlesque and the self-indulgent avant garde theatre of a decade ago. Most of the humor came from spitting, belching and crotch-rubbing and sniffing. An interminable scene of simulated sex got the biggest laughs of the night, and even merited some of them. Other than total tastelessness the problem is that Ludlum had too little to add to a story that's been told too many times. He's working from H.G. Wells' 1896 novel The Island of Dr. Moreau, and the 1932 film version, The Island of Lost Souls, which starred Charles Laughton as the vivisectionist

A HISTORY OF THE AMERICAN FILM.

A play by Christopher Durang. In repertoire at the A.C.T. Geary Theatre until May 29.

AMERICAN DREAMS.

A program of three one-act plays: COMANCHE CAFE by William Hauptmann. MINNESOTA MOON by John Olive. YANKS 3, DETROIT 0, TOP OF THE SEVENTH by John Reynolds. At the Showcase Theatre until April 5.

by Larry Blake

There are many invisible faces that are responsible for a successful production. The invisible faces are the director and technicians who have put all of the ingredients together to make an evening in the theatre that appears, from the audience's view, effortless. These invisible faces and the job they did and didn't do came to my mind in the last two productions I observed. In the first, A History of the American Film, the invisible faces failed to enhance a superior script. In the second, American Dreams, just the opposite occurred. There, three ordinary scripts were turned into an exceptional evening.

A History of the American Film is a clever parody of not only American film, but also of America itself. The evening opens with a movie audience facing us, the theatre audience. Between the two audiences, onstage, we see a typical silent

film about an orphaned girl, Loretta. It continues through parodies of the screwball comedies, prison dramas, war movies, religious dramas, and Busby Berkeley musicals. Loretta is the heroine in all the sequences. Her hero is Jimmy, a no-good guy with whom Loretta continually falls in love. And always in the wings is Bette, who always loves Jimmy, and is always rejected in favor of Loretta.

When we start the saga of Jimmy and Loretta, the films reflect the America of the times—moral values are of the extreme importance. As the films progress to contemporary times, things start to blend visually onstage. There is no longer a story being told to the theatre audience and the movie audience. Loretta and Jimmy are now members of the movie audience as they parody Elizabeth Taylor, Richard Burton and Anthony Perkins. One character says she wants to be Marilyn Monroe in "Bus Stop." "Or maybe I'm Joanne Woodward in 'Three Faces of Eve.' Hello, I'm Eve White. Hello, I'm Eve Black."

The point is that films got to the point where the parts on the screen were becoming indistinguishable from real life. Only Loretta recognizes the problem. She pleads for "the end's sign to come down and end the madness. What started out as escapism in early silent films, has progressed to the dangerous thin line of reality in films. The onstage movie audience cannot tell the difference between their own reality and that on the screen. It is a bold and daring statement about America by playwright Durang.

But the boldness of the script is diluted by some invisible faces. Director Allen Fletcher has filled the evening with more unnecessary comic bits than in a Bob Hope monologue. Vulgar jokes like a woman throwing an unwanted baby violently on the floor only prolong the evening. The result is a play that could have run two and a half hours drags on for three hours at a slow bleeding pace. And if you have any fond memories of the screwball comedy, leave them home so this production will not totally destroy them.

In the last three years Libby Boone has grown as an actress at A.C.T. Her performances are always vacant of cliches and stereotypes. Her portrayal of Loretta is no exception. Her references to Loretta Young, Ruby Keeler, Jennifer Jones, etc. are subtle and a joy to watch. And her comic talents are on full display in a hilarious Academy Awards sequence.

A History of the American Film is arguably the best script in the A.C.T. repertoire this year. (Yes, I hear you, Lillian who tries to merge animals with people and uses the threat of his House of Pain to maintain order on an island filled with the results of his unsuccessful experiments in trying to invent a "third genital." The central character (Ludlum) is named Bluebeard because he marries each woman before he experiments on her (and because he has a blue beard—with matching public hair). Ludlum's Baron von Bluebeard was rather consistently as Viennese as a bad waltz, and the rest of the cast was more like a bad dream.

Playwrights love to help critics by setting themselves up. The line "Mediocrity is the greatest gift of the gods" provokes the obvious comment that Bluebeard is very gifted indeed. Stage Blood falls somewhere between the other two plays in quality. It's loaded with inside jokes about show business, shutting out part of the general audience; and it's somewhat intellectual, thus excluding the rest. Camp and transvestism are relatively downplayed, although a gay romance surfaces in one of the several endings.

The Caucasian Theatrical Company is in San Francisco (which these New York actors deride as "provincial"—all in fun, of course) to perform their Hamlet. Carl Stone (Ludlum) has succeeded his father (McAdam), the company's founder, in the title role. "I used to be a tour de force." Stone periments; now I'm forced to tour."

Paralleling the Hamlet plot, the father is killed and the mother (Pashalinsky) forms an instant relationship with another member of the company (Bill Vehr). Meanwhile a new ingenue must be found to play Ophelia; and in shades of 42nd Street, Eileen Fey (Black-Eyed Susan) arrives to fill the bill.

There's much cleverness in the script, but Ludlum's timing was off. There were too many long, dull stretches—some of them from Shakespeare—followed by a madcap finale that seeks to use a record number of cliches in a short time without regard for coherence. Stage Blood had merit, but you had to work harder to find it than in the other two plays.

Ludlum's performance in Stage Blood, while not as good as his Camille, puts across one of the things the play is trying to say: "The people in the theatre don't seem to know where real life leaves off and the stage begins." His brooding character seemed most like Hamlet when he was not playing him than when he was. This kind of subtlety is not the company's forte but the fact that they don't neglect it entirely is responsible for much of what's good in Stage Blood.

Hellman fans.) But director Allen Fletcher has drowned the script with anchors of comic bits that sink it. It's still a good evening in the theatre, but it misses being the devastating evening that it could have been.

Just the opposite occurs at American Dreams. There is no imposing on the script here. Instead we are given three productions of the plays, rather than a director's opinion of a play. Comanche Cafe takes place on the porch of a roadside cafe in Oklahoma. Mattie and Ronnie are two waitresses at the cafe. Now, all that physically happens in this play is that two women peel potatoes. But while they peel we discover that they are on two ends of the search for the American dream. Mattie has seen all of the world she cares to see. She is satisfied to peel potatoes at the cafe. Ronnie dreams of going to California, being in the movies, and obtaining an American dream life. But it doesn't appear that she will as the lights fade on the two women peeling potatoes.

In Minnesota Moon, a similar confrontation occurs. Here we have two high school graduates, Al and Larry, who are about to spend their last night together. Al is about to fulfill an American dream by leaving his small Minnesota town to go to college. Larry, it appears, will never do anything with his life. Larry is escapist in early silent films, has progressed to the dangerous thin line of reality in films. The onstage movie audience cannot tell the difference between their own reality and that on the screen. It is a bold and daring statement about America by playwright Durang.

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JAZZ

by Mary Golden

"If you have to give my kind of music a name, one of the most honest would be 'Chico Freeman.'" laughed the young sax player between shows at Keystone Korner last week. "Unfortunately, people treat music the way they treat each other. I'm not interested in labels, which are likely to keep people away," said the Chicago-school composer whose album, "Kings of Mali" on the India Navigation label, won the Stereo Review award for best jazz album of the year.

Although Freeman's latest album of mellow ballads, "Spirit Sensitive," is selling well in the Bay Area, the club was not filled. This is not a fault of the music, which is exciting and precisely played.

It is to the credit of Keystone Korner and of 1750 Arch in Berkeley, a center for new music, that they present the compositions of Freeman and his colleague, Idris Ackamoor. Both men are members of Chicago's Association for the Advancement of Creative Musicians, an organization formed to help create an environment for experimentation.

At Keystone, Freeman's sax undulated and cried out in many languages. The band (Jay Hoggard on bass, Billy Hart on vibas and Buster Williams on drums) followed Freeman's encore, including directions on improvisation, maintaining certain elements and necessarily a melody—of the written music.

This resulted in a resonating introduction by Freeman: sometimes a mysterious, somnolent bass clarinet solo; sometimes a cacophony of shrieking, cawing and bleating on tenor sax.

Rasul Siddik, the trumpet player and percussionist who performed with Ackamoor, pointed out that their music sometimes reflects the violence of society, which may not be easy to listen to. "You can't express everything with a soft sound," explained Freeman.

Both Freeman and Ackamoor emphasized the African tradition of using music to express every aspect of life, to communicate speech.

"I try more and more to make my horn an extension of myself, to sound like the human voice," said Freeman. Siddik eerily created not just one voice, but the sounds of an argument between a mother calling her child in from play and the child's whining refusals in the midst of urban chaos.

"The intensity of our music is definitely African," commented Ackamoor, but added that we live in a society which borrows and shares from every culture in the world. Siddik described their music as futuristic, dealing more with the spaces between the sounds



Chico Freeman

than with a constant rhythmic pattern common to traditional compositions. Acknowledging that the audience often does not understand what he is trying to do, Freeman advised listening to their music with an open mind.

"What my music means to me may not be what it means to you, but if it can help you to understand my music, it matters to me that you know what it means to me."

"However, until you can speak the language sufficiently, it is not valid to say you don't like it. You don't have to understand it technically, but emotionally."

"There is beauty in conflict and the resolution of conflict."

"I have to reach out from places I can't touch, to be true to myself, to always try to go further than I can. I don't feel the need to commercialize. We're there to bring the audience along—sometimes I do reach the people at a point where I can take them with me, but I don't feel I have to succumb to an audience."

Freeman wants his music to express honesty and sincerity and to open up places of beauty within people. He hopes to take his compositions where they seldom are heard, to Africa, India

and Latin America. Ackamoor has been to Africa, where he exchanged inspirations and learned of new ideas and instruments. His casual dress includes a brown cobra-skin jacket, and he has a stunning handmade zebra motif costume for concerts. His performance is both an aural and a visual delight. A high point of the February 29 concert was the procession of sound created by Siddik and Ackamoor as they entered the hall playing one of Ackamoor's compositions. They danced, jingled and struck cymbals as Ackamoor blew into an elaborate, temple-like flute.

For those who wish to learn more about this type of music, Ackamoor and Siddik recommended books by Leroy Jones, *Four Lives in Bebop* by Spellman, and biographies of Byrd and Coltrane.

Freeman advised listening to recordings of different periods and noting the progression of the sound over time. In addition to his own albums, recordings by the following musicians will lead to a better understanding of the music now receiving increased recognition by clubs, the media and foundations: Charlie Parker, Eric Dolphy, John Coltrane, Ornette Coleman, Lester Young, Melba Liston, Louis Armstrong, Mary Lou Williams, Charlie Mingus, Cecil McBee and Don Pullen.

Ackamoor provides an NEA-sponsored workshop at Fort Mason on Wednesday afternoons to help musicians with grant information and promotion. His group, Cultural Odyssey, is appearing at the Kuumba Jazz Center in Santa Cruz on April 11 and at a festival at the San Francisco Art Commission's South of Market Cultural Center on April 12.

Siddik plays every Sunday night at The Scarab in Berkeley.

ROCK

XTC. *The Old Waldorf.*

by D. Lawless

From my only previous exposure to XTC via their "Drums and Wires" LP, I had liked the cheerfulness of their beat-group vocals, their bell-like guitar bits, a few bars of practically every song and thought their concept was right clever—XTC as an obvious parody of youthful rebellion into systematic (often drastically narrow) formulas.

While I appreciated the group's expression of political sass through ironic humor as opposed to the usual field commando tactics, there was always something a little too lightweight about their smoothie approach that failed to hold my attention beyond the duration of one or two songs. In short, on the basis of "Drums" alone, I considered XTC too thin to either hit me hard or hit my heart.

What truly startled me about the live XTC, then, was the sheer density of sound they unleashed. Heavy but really agile at the same time. Quite often their light pop melodies floated atop suspenseful dark staccato drones, leaping off suddenly onto felicitous double-time reggae vamps. For that ultra-consistent dancebeat, XTC employ little touches of Motown and even some lilt-



XTC

ing Byrds-like folkishness but rely mainly on strong reggae undercurrents when it's time to pump it up.

Singers-guitarists Andy, Colin and Dave hot up all songs by drenching their vocal/instrumental phrases with a large assortment of super-colorful dub effects. Though it might sound like they're adding layers of sound to the already-established rhythm base, they're just as often stripping sounds away, choking 'em off and cutting 'em short. With the increased "live"ness of drummer Terry Chambers—in my opinion, the hottest rocksteady skinner on the British Isles today—XTC's music vibrates with renewed high-energy jerkiness. At the same time that certain musical phrases are being splintered into fuzzy snowflakes of sound that echo and rebound several times in the mid-air before melting.

In a similar type of reconstruction, their phonetic elongation of certain monosyllabic words also enhances the impact of those words. A notable example of this added impact was one

of the highlights of their set, the harrowing "Complicated Game"—their most downbeat but heart-rending tune. Moaning above a dirge-like drone, vocalist Andy Partridge stretched words like "left," "right" and "game" into 7- or 8-part phonemics in a near-tearful fatalist vision concerning the tyranny of a world in which the option of choice, as we currently understand it, has been reduced to a totally meaningless concept.

Even at their most neurotic and even at those moments when Andy Partridge is commenting lucidly about the global implications of nationalist politics, XTC prove just how comprehensive their intelligence is by remaining extra-clear about their serious intent without depriving those dancing fools in the audience the option (together with the backbeat) of totally disregarding their message. Without even bothering to fully absorb their lyrics, one can't miss the fact that, above all other concerns, their music is a total celebration of mutuality dedicated to the Big Beat.

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POP

by D. Lawless

PRETENDERS (Sire Records)

A part from the considerable buzz generated by her brooding physical allure, the Akron-born Chrissie Hynde's got a pair of lungs that combines the niggling quivers of Ronnie Ronette and the honey-toned quavers of Dusty Springfield with the blade-like tongue and confrontive sexuality of Grace Slick.

Sheathing Hynde's dense verbosity and dark humor in a shadowy "dub" mix, producer Chris Thomas enriches the mystique of her quicksilver melodramas with flickering undertones that illuminate the gradual emergence of her quixotic flamboyance.

One side is a compendium of rude and raw rock as hit-and-run revolt, a sexual circus. As Pretenders whizz

through the wreckage, Hynde spins wildly through a metallic whirlwind of lips, belts and lubricious tools with riveting crudity and her customary candor.

On the flipside Chrissie stretches out within a generally more compassionate (and melodious) context. On "Lovers of Today" she declares with a tinge of pride "I'll never feel like a man in a man's world." On the plangent reggae "Private Life," she chides a black-maling acquaintance for his "attachment to obligation," and in a further renunciation of his authoritative formality she announces "I'm superficial. I hate anything official." Fading out with an anthem-like "Mystery Achievement," Hynde probes her *raison d'être* with tentative intelligence and dauntless ambition. Yeah, well, lemme tell ya: "I've seen the future of rock..." and it belongs to Chrissie Hynde. A rage queen par excellence, if Chrissie's the Linda Ronstadt of "tomorrow," then—goddamn!—things're looking up again. S' enough to make me wanna be alive "then," too!

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A COAL MINER'S DAUGHTER.

by Greg Courtney

Loretta Lynn, country western star, commented on the film *A Coal Miner's Daughter* based on her autobiography, that opens this week at the Alexandria Theater.

"They started the film from when I was 13 to 1978. Well, it's pretty hard to get a person's history in a two-hour movie. Really, they just touched on a few of the main situations, like when I had the nervous breakdown. That's the only thing they put in the movie that wasn't in the book..."

"I think a lot of women today are taking that valium. I was taking it for a year and a half, and it just about got me. I was trying to sleep away my problems, but you just can't sleep away your problems. When you wake up, you've got a bigger problem..."

In her book Lynn wrote, "We women have to stick together. My shows are really geared to women fans, if you think about it—to the hard-working housewife who's afraid some girl down at the factory is going to steal her husband, or wishing she could bust out of her shell a bit. Those are things most women feel, and that's who I'm thinking about and singing to during my shows. And the girls know it..."

A Coal Miner's Daughter will be reviewed in the next issue.



Sissy Spacek as Loretta Lynn in *A Coal Miner's Daughter*

SATURN 3.

by D. Lawless

What a puffed-up space pastry this is! Once past the dazzling glare of its massive electronic circuitry and blaringly portentous Zaratustra-style soundtrack, *Saturn 3* spatters down to a sporadic flickering of cold blue sparks. When the delicate meringue shell of this big-budget sci-fi Baked Alaska starts thawing out, its formidable ice cream-colored surface cracks, revealing an anaesthetic waste.

It is essentially a shallow, monster-in-space caper. The producers of this space age sewage obviously realized from the onset that one can feed any old poor excuse of a plot into the machine and it'll automatically be processed, but they seem to lack the subsequent knowledge of precisely which buttons to punch to stimulate at least the semblance of action. Consequently, this computerized spectacle is as bloodless and yawningly inert as an arbitrary scrap of microfilm.

The plot? Having failed some sort of I.Q. test, space cadet Harvey Keitel goes mental, blasting off in a stolen missile and landing at an experimental food station on one of Saturn's moons, where he quickly disrupts the smooth-running romance of the station's only inhabitants, tirelessly tan-and-toothy Kirk Douglas and Farrah Fawcett. Having brought along a robot named Hector for the express purpose of programming it, the glowing Harvey the K. suddenly decides that all he really wants to do is rub up against Farrah's fab bod. Having already absorbed his dim-witted mentor's yen and then-some, however, the precociously horny robot Hector brutally lops off Keitel's arm. It's nip'n' tuck from there on out, as the lovers flee through tunnels, past oodles of centipede-like tentacles and hide under metal gratings while the seared Hector stalks them in passionate agitation. Eventually, Harvey's head re-emerges atop Hector's giant metallic frame, the two having fused lifelines to become one bad-ass criminal of inde-

terminable species. Following much thrust-and-parry and precious little genuine tension, the mutant robot is totally decimated. As the film sinks into its de-animated climax, Farrah—dreamily soft as a blob of jelly with hair, teeth and breasts tumbling all over the screen—is shaken from her smiley reverie when an intercom voice announces the imminent descent and arrival of World Spaceways flight # such-and-such on Earth.

Despite the bluish-free sumptuousness of the film's costly set design, the whole thing just as well have been shot in an aquarium, with the performers floating around like puppets on-the-nod and marooned in a vacuum of luxurious constipation. Reacting to the idiocy of the script with glazed hydraulic control, the actors all resemble faltering heaps of human equipment. The script is vacant and hollow as a hole in some nameshead, and this burnt metal mishap is recommended only for loatibony victims in soapclaque like Pleasantville, Iowa.

MOVIES

THE BLACK STALLION.

by Richard Tucker

With some trepidation and no particular sense of exhilaration I entered the Northpoint Cinema to view *The Black Stallion*. No horse fancier, I had conjured up visions of "Black Beauty, Part II" and as a veteran of the Mickey Rooney movies of the early 1940s I was not especially looking forward to the antics of a middle-aged Andy Hardy.

Yet from the moment it began *The Black Stallion* put these apprehensions to rest. This visually exquisite film is variously gripping, touching and tender without (hardly) ever becoming mawkish. It is the story of how a magnificent, savage, latter-day Bucephalus is gradually won over by the kindness and attentions of young Alec Ramsey (played by Kelly Reno). Alec is separated from his father in a highly dramatic, fiery shipwreck off the North African coast and he and "Black" are the only apparent survivors. In one memorable scene Alec is in mortal danger of attack by a desert cobra and "Black" arrives in the nick of time.

To be quite honest the movie has its pedestrian moments, especially after the boy and his horse somehow manage to return to suburban USA after their North African rescue. It does not exactly drag, but the film loses something of its earlier luminosity and drama. The climactic ending is something of a let down.

Young Kelly Reno does a good job as the resourceful and determined young boy. His role is quite understated and he "plays" perhaps rather than "lives" it to rather good effect. The horse scenes are superb, perhaps unique. Mickey Rooney is predictably himself as the broken-down jockey who instructs and guides young Alec in training "Black." No other stars shine.

Black Stallion is an outstanding children's film. Whether it can capture a wider audience is a moot point, but it probably will. It is a work of extraordinary beauty which occasionally emanates real magic. It should be experienced by everyone under 12 and by adventure film addicts of any age.

COUP DE TETE.

by Ned Brown

A coup de tete is literally a butt or a head. In soccer the term refers to the use of the head to direct or deflect the ball. The phrase also carries with it the implications of a sudden impulse or insight.

Director Jean-Jacques Annaud implies all of these connotations in this satiric comedy which is the first French film to focus on the manic world of mass spectator sports.

The hero, Francois Perrin (Patrick Dewaere) rolls into view atop a van slowly snaking through a mob of delirious soccer fans. But Perrin's off-camera voice reveals the victor's bitterness in his moment of triumph. The idol of the hour has only days before been an object of scorn for these same fickle throngs.

In a long flashback Perrin first appears to be anything but an ironist. Rowdy and unkempt, he slugs away as a second-stringer on a bush league soccer squad. He also works in the team-owner's factory.

On the field his impetuous, bone-crunching style seems well-suited to the free-form aggressiveness of the game. However, when he kicks-hell out of the star player in a scrimmage, he is thrown off the team and fired from his job.

Perrin's botheaded misadventures (brawls, seductions, escapes, chases) and his sudden rise to glory provide most of the movie's infrequent laughs. Dewaere's energy and virile charm together with an engaging vulnerability propel the picture through these conventional episodes.

But the movie attempts to be both fable and farce. The stitching shows. An unsettling mood of scorn cuts across the grain of comedy.

The French provincial town of Trincamp is totally dominated by a small group of businessmen led by the team owner (Jean Bouise). "Each week I pay 11 nitwits to amuse 800 nitwits," he says at one point.

Work and play, assembly-line labor and mass spectator sports, merge into one uniformly controlled and alienated reality. Bread and circuses is the name of the game.

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THE HUMAN FACTOR.

by Paul Chaplin

Otto Preminger's film of Graham Greene's 'The Human Factor' is an awkward hybrid of spy story and love story with a dash of weakly developed character study tossed into what could have been a bubbling full-boiled screen entertainment.

A security leak in the African section of the British Secret Service is uncovered and efforts to trace it lead investigators Richard Attenborough and Robert Morley to suspect Derek Jacobi and/or Nicol Williamson. So much for the espionage. The love story concerns Williamson's involvement with a stunningly beautiful African woman, with whom he had an affair while in South Africa.

These agents are 180 degrees removed from the James Bond type escapades film audiences have come to expect from members of Her Majesty's Secret Service. Williamson and Nicol are desk bound most of the time, with occasional forays into the field. The pressures of the job as well as the boredom of routine drive Jacobi to drink, although his bachelor lifestyle frequently contributes to his melancholy disposition.

The key element of the film is the 'human factor.' These people in the ruthless business of espionage and internal security maintain their sanity through their associations with others. As Saul Bass' titles graphically illustrate, human contact is the slender thread which keeps the agents grounded and centered. The uncalculable shifts

MY BRILLIANT CAREER

by Richard Tucker

This story of the ambitious and vicissitudes of a very plain girl from the Australian 'bush' is a subtle artistic triumph. The plot is ordinary enough and so is the girl herself. At least in the beginning. As her character, determination and finally her beauty are revealed we are held captive and become participants in a remarkable and finely honed social drama. The film is perhaps not so much of a drama as an unfolding of events. The pace is

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DANCE

by Renee Renouf

AMERICAN BALLET THEATER GALA.

A Gala is like the best of a famous patisserie. It's particularly true when presented by American Ballet Theatre, proudly demonstrating four decades of dance in the United States. The Gala March 4 was no exception. Like most marvelous gâteaux the visual perfection was patent, undeniable, but the whipped cream gradually became excessive.

Part of the amazement for me was the realization that ten medalists from international ballet competitions comprised the roster, whether from Varna, Moscow, or Jackson, gold, silver or bronze. Four soloists had danced their way to prominence via the Joffrey. Two soloists come from the Bay Area and also two corps members. One of the earned his of the evening, Walter Burke's Grand Taranella danced by Marianna Tcherkassky and Danilo Radojevic, was originally mounted in this country by Oakland Ballet and part of McNaughton's repertoire with Ann Marie de Angel at Jackson when he won a silver medal.

After Les Sylphides as an opener (Michel Fokine mounted it for the company in 1940), Rebecca Wright and Danilo Radojevic danced the third act pas de deux from Coppelia. The Enrique Martinez staging has taken the serene and grand entrée from the piece to the detriment of the form of the work. Wright was required to be the pixie in a Giselle-length tutu, again a departure from the tradition. Both diminutive virtuosos provided the best in bravura and phrasing. But I longed to revitalize the memory kindled by Danilova and Franklin.

William Carter's Miller's Dance from Le Tricorne eschews the Massine choreography, substituting Manolo Vargas, which is undoubtedly authentic. Carter, a mid-Westerner, provided a startling contrast of the range, raw-boned American with a passion and intelligence wonderful to see again in the company. He is among the most individual of the ABT soloists.

Yoko Ichino possesses a balance to rival the Russians. Kirk Peterson has an energy and grace a little like the Indian rubber ball. Both displayed these qualities in Flames of Paris, as pas de deux which helped Ichino win her bronze medal at Moscow in 1977. This Soviet-style tribute to the Russian Revolution is an excuse for non-stop technical virtuosity and they gave it an energy without apology. Ichino provided us with a jaw-dropping arabesque penche ingersprayed with double fouetté turns without support from her partner.

When it happened the second time you had to believe it. Martine van Hamel's Trio a Deux to a Beethoven sonata underscores the influence that Balanchine has been on dancers and choreographers in phrasing, line, direction and choice of music. With Kevin McKenzie, she danced this early choreographic essay with great joy and phrasing.

When it came to Manon, we were provided with a snippet of Kenneth MacMillan's full-length work from the Royal Ballet repertoire. Natalia Makarova was Manon and Anthony Dowell was des Grieux in a passionate pas de deux between the ultimate in coquettes and a young man. It alternated between flirtation, lyricism and the frenzy of sexual climax. Makarova looks fragile, but like her character she is able to use her body like a steady instrument. Dowell and Makarova together are almost as eloquent as Dowell once was with Antoinette Sibley.

Kristine Elliott and Charles Maple lead the finale from Balanchine's Theme and Variations. Levasseur's new costumes are ornate to the point of decadence and contribute nothing of precision of the balance. Elliott's points are wonderfully sensuous and she phrases with the physical pleasure of a good cook. Her tactile quality is marvelous, particularly in battements dégagés. But Maple was hunching his shoulders and seemed preoccupied with the technical demands. It's a pity the company rehearsals don't include the use of the creator of the role, Igor Youskevitch, as coach.

After the lengthy intermission Fernando Bujones and Yoko Ichino danced the Pas de Deux from Le Corsaire, both remarkable in the height of their grand jetés. This was followed by the Duke Ellington/Alvin Ailey The River featuring Carter, Dennis Marshall, Michael Owen, Richard Schaffer, and Rebecca Wright. The four men provided the strongest male dancing of the evening, certainly surpassing the ensemble of Theme and Variations.

Skipping two numbers Irving Berlin provided the music for Top Hat and Tails. John Curry and Anthony Dowell danced this thoroughly American piece with a panache and understatement which could only be English or Fred Astaire's. A part of the charm was the contrast in muscle dynamics between Curry, the ice skater, and Dowell, the dancer. The form and outline was the same, but the medium of ice and the medium of a stage have created a different texture and finish in the two men's muscles and style. That they worked harmoniously is testimony to the similarities and a salute to the differences.

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Alexander Godunov

Alexander Godunov made his San Francisco debut with Natalia Makarova in the Don Quixote Grand Pas de Deux. It's hard to know what I expected, but my initial reaction was "He's huge!" Godunov is indeed a very big man, with a craggy Russian face and a shock of blond hair which floats like a stallion's mane when set to jumps or turns.

Godunov also is a remarkably unself-conscious dancer, equalling Anthony Dowell in the straight forward, unaffected quality of his delivery. He also is the most graceful, tall male dancer I have ever seen. There is no undue assertion in his manner, at least in a war horse number where mugging and tricks are endemic temptations.

Godunov's support of Makarova is exemplary, and in some lifts, one-handed. He is gentle, sure, and totally serious. Makarova was beautifully set off and seemed obviously very pleased and proud to be dancing with one of her compatriots. Her variation was a marvel of grand jeté and phrasing, tossed up with complete security, at one or two points playing just a trifle with the length of balance en pointe. As the next two weeks will demonstrate, it will be a relief to get beyond

the gâteaux and into the company's main courses. Anyone can take a surfeit of sweets once a year, especially when they belong to American Ballet Theatre and in honor of enduring for forty beloved years. William Cook, Executive Director of the California Arts Council, and one-time aide to the late Mayor, George Moscone, set it simply and graciously, when he presented Lucia Chase, artistic director, with a poem, likening her to a Greek Goddess. He thanked her on behalf of the Governor and the CAC for "artistic excellence" and for "the pleasure she has given us."

THE CARNIVAL OF DANCE.

The Carnival of Dance at the Galleria held my attention for four hours. But it left me with a big question about who is qualified to produce and who is qualified to stage an event. John Vukas and his team are to be congratulated for their enterprise in organizing the benefit for Support Service to the Arts. Organizing is not the same thing as producing, and nowhere was it more apparent than in the time allotted to the professional dance groups. It was "Let's give them a hand" after a three-minute teaser. After all, it was called a Carnival! If the groups had been scheduled together in two one-half hour clumps, I don't think the audience would have minded. As it was, the disco dancing was interspersed. Serious dance presentations were allotted the best attention span of television ads.

It was a high tech achievement, with traveling lights and changing colors. I kept expecting to see cameras moving forward on a dolly and someone yelling, "Quiet everybody, this is a take." With balconies and staircases festooned with ribbons and lined with lights, the least you expected was Busby Berkeley. Only Carlos Carvajal had the presence to adapt his six dancers to three levels, making for some spatial excitement. The range of dance styles was of the soap-opera variety, and I guess it was all for a good cause. The talent, taste, and level of execution also varied widely. In all, a pleasant occasion, but next time choreograph it!

DANCE IN PALO ALTO.

At CAPA's Afternoon of Dance, featuring Gerald Arpino of the Joffrey Ballet, a black-haired pixie by the name of Leslie Friedman. She talked an enchanting portrait of dance. Her gifts were in some lifts, one-handed. He is gentle, sure, and totally serious. Makarova was beautifully set off and seemed obviously very pleased and proud to be dancing with one of her compatriots. Her variation was a marvel of grand jeté and phrasing, tossed up with complete security, at one or two points playing just a trifle with the length of balance en pointe. As the next two weeks will demonstrate, it will be a relief to get beyond

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CLASSICAL MUSIC

MAN & SUPERMAN

by Don Ballantyne

On Friday, February 22nd, Claudio Arrau played the Beethoven Piano Concerto No. 5, "Emperor," with the San Francisco Symphony Orchestra under the direction of Kurt Masur. On Sunday, February 24th, pianist Vladimir Horowitz gave a recital in the War Memorial Opera House. Neither concert was wholly satisfactory from a pianistic point of view. Nevertheless, one could still discern the difference between a man and a superman at the keyboard.

Arrau gave us all the right notes with a relentless brilliance. Mr. Horowitz gave us a number of wrong notes, but they didn't make any difference. The reason lay in the quality of the notes the pianist produced. Mr. Arrau's tone sounded like that of a rinky-tink piano. The notes were in tune but they had the hard metallic "ping" that comes from the hammer-felt striking from years of pounding. The notes were unlovely, and in the upper register they sounded almost sharp, as if they had been tuned so that the piano would sound more brilliant than the orchestra. Mr. Arrau had brought along his own piano.

Mr. Horowitz had also brought along his own piano. But his tone sounded like the hammers were covered with velvet instead of felt. He too demonstrated that he could play loud in Rachmaninoff's Second Piano Sonata. But the exhibitionistic vulgarities of the Rachmaninoff came at the end of a thoroughly satisfying program. To reintroduce himself to us, Horowitz began with a Schumann set, the Fantaisie, Opus III, and the Nachtstücke, Opus 25. The melodies have a Stephen Foster-like simplicity that requires a sincerity and straightforwardness of spirit. These melodies, however, shine through a web of neurotic, chromatic, figuration that demands absolute physical mastery of touch and coordination at the pedal. The notes had a pearly luster which Horowitz never smudged.

The re-introduction of Horowitz proceeded to expand upon his quality of soul in a Chopin group containing pieces many in the audience could play for themselves. They were the highlight of the concert. However, an abrupt emphasis here and a forced note there gave evidence that the master was not having one of his best days. What lets the forcing and the wrong notes pass is the underlying unity Horowitz gives a work like the Chopin Barcarolle. Some-one rashly clapped after Chopin's minor Etude. Horowitz had informed us in the notes when he would pause and when not. But the unthinking enthusiasm of that party was absolutely correct. The etude is a fantasia on a theme from Bellini's Norma and Horowitz played it with all the moonlit

majesty, mystery, and tragedy of that work. He followed the etude with the other one, the one "that speaks for itself!" The minor mazurka, Opus 17, rounded out the group. It had the fervid and semi-hysterical quality of an exile recalling his homeland. The first half of the program concluded with Mendelssohn's Scherzo a Capriccio, a work unknown to most of us and worthy to remain so. It sounded like a Readers Digest Condensed Version of his Midsummer Night's Dream music read after you've taken Evelyn Wood's course in reading dynamics. It was Horowitz's way of reminding us that he had not yet fully shown us his technical wizardry.

After the intermission, Horowitz played Liszt's Consolation No. 3 in D Flat Major. His suspended harmonies had a Scriabin-like mistiness. Through the nebulous stillness of the piece, we could hear each cough, sniffle, snort, and stifled paroxysm in all its natural, raw, grossness. Horowitz seemed non-plussed by the catarrh-strumming audience. Then he played the Rachmaninoff. It dawned on everyone and everything else. It's the sort of clap-trap piece that made Horowitz a legend: more loud notes per second than anyone else can play. The super-pianist!

Both the Mendelssohn and the Rachmaninoff works have no distinctive melodic material to speak of, but require enormous technical resources. The pianist who plays them must have both super-human dexterity and volume. Their thematic impoverishment has no compensating conceptual or structural interest. Yet the pieces remain identifiably Mendelssohn or Rachmaninoff. Thus, they jeopardize our belief in the fine music both composers have written by making their styles sound like where else in his instrumental music. Schubert's proportions are perfect in his piano duets. Moreover, he gives his piano duets a natural tension. Two people must share

Such a disproportion results in a kind of musical grotesque. Though Horowitz frequently plays music of devious quality with sterling technique, he also plays Schumann whose works have ideas even more difficult to grasp than the formidable technique required to play them. When I've turned to Arrau to hear what he does with a passage I don't understand, he plays it so fast that the problem disappears in a puff of infuriating velocity. Horowitz doesn't cheat us in this way. He resorts to flashiness when that is all that the piece has to offer.

POCKET OPERA

by Don Ballantyne

Donald Pippin and his friends gathered at the On Broadway last Sunday (March 2nd) for a "Schubert Evening." His friends include us and them: people on both sides of the footlights. That's the special Pocket Opera Connection. Schubert's music breathes best in this kind of atmosphere: an intimate space, a thoroughly professional group of performers, and an appreciation at once informal and intensely musical. The audience as well as the musicians on stage have this kind of appreciation.

The first part of the program featured some of Schubert's music for piano four-hands. No other composer seems to have grasped as perfectly as he did that a piano duet is precisely that. His duets rarely sound like dwindled down versions of symphonic works or like solo-pieces he's nipped with a shot or two of silicone. As happy-boles or mazurkas than the stately dances of Polish warrior-princes, Schubert simply let his gift for jolliness lift them away, and our dynamic duo honored his intentions.

and shape this music at one keyboard, two-as-one. Donald Pippin and Julie Steinberg served as the dynamic duo. But no two people will play the same piece identically, and one of them must take on the darker hues and low notes of the piano—Pippin as secondo—while the other takes on the lighter coloration and higher notes of the keyboard—Steinberg as primo. Thus Schubert pits the two-as-one against the two-as-two.

In the opening work, the Allegro, Leberstürme ("Life's Storms"), the pair delivered a masterpiece brilliantly. No composer ever sang more cheerfully in the face of personal misfortunes than Franz Schubert. But in the Leberstürme, he quite possibly comes as close as he ever did to revealing this conflict. The dramatic minor chords that open the work recur elsewhere in the same rhythmic pattern, as if to crush all hope of song. Schubert follows them with a lyrical second subject that expresses his gift for self-transcending melody. An attempt to reconcile these two elements results in a third, a hymn-like subject. Donald Pippin and Ms. Steinberg gave us nothing less than a revelation.

What can follow a revelation? Nothing as far as I'm concerned. You just collect your raincoat and go home quietly. But a great deal of fine music did follow to bring us back to Schubertian earth. An Andantino Varié coming after the Leberstürme amounted to no more than a lyrical bonbon by comparison. And the two polonaises that brought the second half of the program to a conclusion sounded more like boleros or mazurkas than the stately dances of Polish warrior-princes. Schubert simply let his gift for jolliness lift them away, and our dynamic duo honored his intentions.

Some of the other friends gathered for the evening included Francesca Howe, Baker Peeples, and Walter Mathes. They sang "Der Hochzeitsbräutigam" ("The Marriage Toast") with Pippin at the piano. The piece is a song for three voices that Schubert extends to a musical situation. A work where song and opera meet. A bride and groom are caught poaching for rabbit by a game warden. The piece ends in death for the rabbit, marriage for the couple, and post-marital possibilities for the game warden. He wants the young lady, but the blushing maid might insist on marriage as the ripened wife could not. Schubert keeps things musically unclouded in spite of darker possibilities and so did the three singers.

The second half of the program consisted of a one-act opera, The Consopristas, essentially a simple situation Schubert spins out into an operatic form. In order to end a war, the women in a medieval town decide to go on a sex strike. Unfortunately their plans are overheard and so the situation doesn't evolve quite as Aristophanes' Lysistrata might have led us to anticipate. In this last piece, five more Pocket-Operaters joined the three mentioned earlier. Everybody sounded fresh of voice and caught up in the bright, clear, melodious world of Schubert. They must remain anonymous for lack of space, not quality. In both of these shorter vocal scenes, Schubert matches the transparency and simplicity of his situations with music that is supposed to sound comparably transparent and simple. The singers cannot be praised more highly than by saying they made the music sound that way—effortless and easy.

That must mean everybody was in excellent voice. They were. Friendliness, like the warmth from an open fire, pervaded the evening's music as it will next Sunday for Verdi's rare Stiffelio (March 9th).

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THEATRE

CAT ON A HOT TIN ROOF

by Dick Hasbany

Tennessee Williams' *Cat on a Hot Tin Roof* is theatrical prime rib. It combines Hellman's expert structural craft with characters as complex and a situation as tantalizingly ambitious as any in late O'Neill. Consider the cast of characters. There's Brick, guilty both for loving Skipper and for not being brave enough to admit to that love. By denying his love for Skipper, he becomes paralyzed with self-loathing. Then there is Maggie, one of Williams' most fascinating creations. With her the playwright begins his exploration of the saint who will save the weak, sensitive, and paralyzed. She stands preeminent among those saints, those strong women who dig in, fight, and endure, saving the world for the Blanches, Bricks, and Shannons. This latter, finally, is what *Cat* and Williams are about and why they continue to be worthy of consideration. The subject here is nothing less than the fight for the world and who shall inherit it, Maggie and Brick, or Cooper, Mae, and those incipient punks, the no-neck monsters. Because it is such an ambitious and beautifully made play, one welcomes its revival by the new company, *Quantum Leap*.



Shan Sullivan and Caroline Arnold in *Cat* (photo by Janet Fries)

I gather that *Cat* is their first production, so I want to preface my comments about their work with two observations. This is a young company doing a big, difficult play, and I think it happened to see the production on an off night. When you go to a film, you see the same thing at 7:00, midnight, and next Tuesday. You know you've seen what there is to see. But you don't know that when you go to a play. Everything can change with the curtain's next rise. Every line dropped tonight may be a line picked up, polished, and splendid tomorrow. Perhaps

Quantum's *Cat* will improve night by night. But there is room for improvement.

As it is, the company's production, directed by Carla Sarvis, needs an energizing center... a grasp of the opposing motives and emotions that the central characters hold in precarious tension. Except for some forceful moments in Act II when Big Daddy (Joseph Darling) confronts Brick (Shan Sullivan), the actors give us half the characters and, therefore, almost none of their resonant inner tension.

Statuesque actress Caroline Arnold's Maggie is edgy but solid. Her carriage suggests an uncertain, desperate strength. It is, however, strength without the arresting willfulness that comes from an alert and humane intelligence. The Maggie Williams seems to have wanted is vulnerable, tough, and, maybe most of all, smart. Arnold's Maggie is sardonic, sometimes witty, but never observant enough, shrewd enough, or gentle enough to make her a real saint or sympathetic and credible contender.

Shan Sullivan's Brick is a resentful, clenched jawed, thick voiced adolescent. He reminds us of Hollywood's teenage delinquents of the '50s, vulnerable but unapproachable. Sullivan's Brick breaks out a little in Act II. Jaws relax and anger replaces pent up hostility and hatred. This break in the shell allows his confrontation with Joseph Darling's Big Daddy to register its effect.

Darling's short rotundness gives him more the look of an old Italian grocer than of an imposing plantation owner. The actor overcomes this by projecting a commanding authority. It originates in Big Daddy's guileless love of power and life as well as in his intelligence and grasp of emotional ambiguities. He is more able to understand and accept Brick's love for Skipper than Brick is. When Sullivan's adolescent Brick confronts Darling's intelligent yet authoritarian Big Daddy, *Quantum Leap*'s second act achieves that fine tension so crucial to drama. Unfortunately, when Big Daddy leaves the stage, so does the tension.

The play's third act contains a series of strategic moves and revelatory shocks to which almost every character must respond. On the night I attended, the actors veritably whisked through the act handling each new revelation as casually as a cashier handles your pudding and cabbage at the supermarket check out. There may be nothing wrong with handling pudding and cabbage casually, but when you're handling the tenderest and richest of meats, as *Quantum Leap* is here, please, there must be more thought, more care.

Jo: A Lesbian History Play

by Sue Zemel

Jo: A Lesbian History Play, by Sue Ellen Case, is both a joy and a disappointment. The play, directed by Brenda Berlin Reineccius, documents the life of Jo, from her high school experience of growing up gay in a small town, to her coming out and of age in the big city (where else but San Francisco?) and her eventual political awakening.

cluster together onstage and make statements that seem like television commercials for feminism and gay rights. Case's heart is definitely in the right place but her political consciousness vis-a-vis her dramatic sensibility seems misdirected.

Throughout the first act, when Case deals within the personal vs. political realm, she successfully involves the audience in the young lesbian's struggle to find her identity. A short scene at the family dinner table was nothing short of brilliant. Jo begins joking with her mother and father and proceeds to articulate her feelings of confusion, isolation, and pain. The tension between Case's use of poetry and humor works, and the conflict between societal expectations and Jo's own desires and needs is poignantly familiar.

Pauline Pfandler's performance as young Jo is impeccably alive and believable. She captures the effulgence of adoles-

cence and beams it back to the audience. Likewise the performances by supporting cast members were complimentary and convincing.

In the second act, however, Pfandler did not rise above her material to reflect her character's growth. With the exception of Gail Golden's energetic performance as Jo's lover, Gwyneth, the sarcastic and sexy bar dyke, the cast members managed to remember their none-too-exciting lines and lumbered adequately through the act.

Again, one wonders exactly what Sue Ellen Case had in mind as she attempted to present a slice of gay life. The stale scenes at the women's bar and the gay freedom day parade, punctuated by a slide show that was too slow and too long, failed to either inform or transform. Granted, the gay community may sometimes be lacking in political elan, but there is

no reason the audience should settle for stereotypical images of lesbians or gay men.

Interestingly, these scenes were worked on by participating directors, actors, and community members as well as by the playwright. Perhaps all of the above needed more distance in order to portray the contemporary lesbian and gay community for better or for worse in a palpable and multifarious fashion.

Regardless of its limitations (most of which were in the second act), *Jo* is a significant attempt to deal with a subject all too often ignored or distorted in the theater. Sue Ellen Case should be commended for going as far as she has, and should be encouraged to go further in her future work. The Julian Theater likewise should be applauded for presenting this lesbian play as part of its 1980 Playwrights in Residence program.

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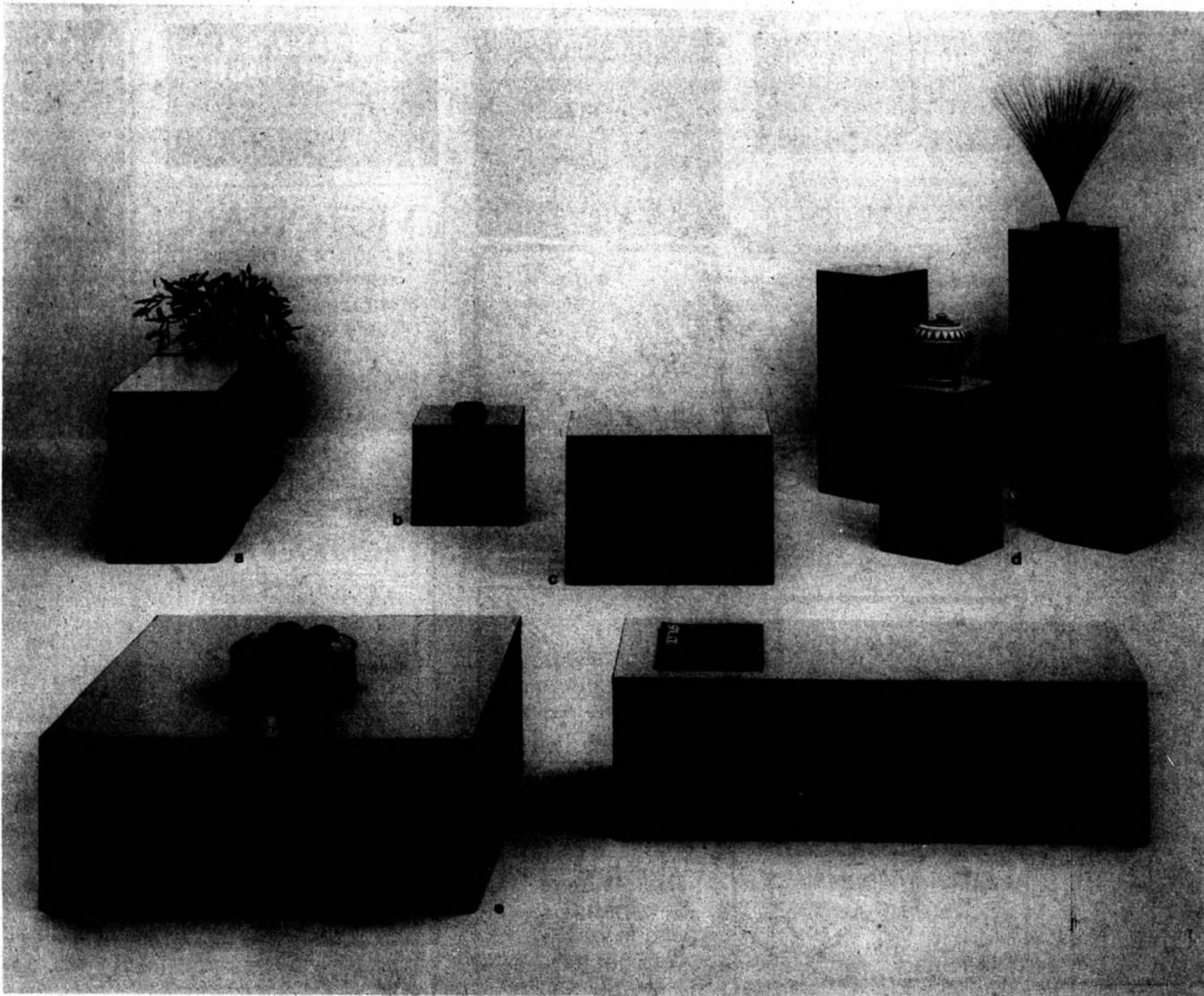
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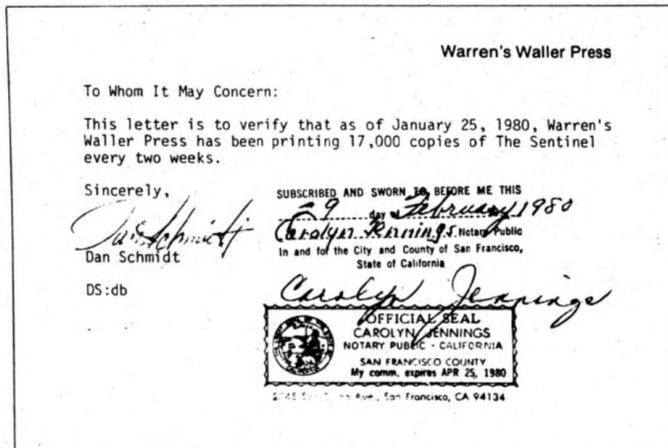
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