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Civil Service Probe Clears Johnson

Shawn P. Kelly

(San Francisco) *The Sentinel* has acquired a copy of a Civil Service investigation that states that there was no basis for the termination of former District Attorney's office employee Marc Johnson other than the uncorroborated testimony of his supervisor, Sylvanna Alemany. The report also cites apparently false information given by District Attorney Arlo Smith and Johnson's supervisor during the course of the four month-long controversy.

The report confirms stories reported in the *Sentinel* since the incident occurred.

Johnson was fired from his position as a clerk in the Family Support Bureau of the District Attorney's office in March. The reason given for his firing was that he allegedly placed a box of candy containing a glass eye on a co-worker's desk, as an apparent refer-

ence to her eye problems.

Johnson in turn charged that he had had no connection with the incident, that no evidence existed that he did, and that the real reason for his firing was that he was openly gay. Johnson appealed his firing to the Civil Service Commission, and the resulting investigation was conducted to determine the facts.

The independent staff report, prepared by Ms. Sylvie Jacobson, the affirmative action coordinator for the Civil Service Commission, is the result of several weeks of interviews with witnesses suggested by both the District Attorney's office and by Johnson's attorney, John Wahl.

The report only considers the question of whether or not Johnson was justifiably terminated, not whether his charges of discrimination are true. The report will be presented at Johnson's

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Moderates Support Civilian Review for Police

Feinstein, POA, ultra rightists join forces

(San Francisco) Both sides began letting hard punches fly over the last two weeks in the fight, led by San Francisco Supervisor Harry Britt, to place civilians in the police department to investigate charges of police misconduct towards citizens. As the weight of public approval seemed to tip towards Britt's position, many of the punches of opponents began swinging wild.

The first round in the fight began several weeks ago with the release of a Mayor's staff report alleging misconduct by the present police Internal Affairs Bureau. The so-called Barron report, after its author Catherine Barron, touched off a renewed effort to pass a 1976 Bar Association plan to replace police investigators with civilians.

Supervisor Britt led the movement from the beginning, and he opened hearings last week before the Board of Supervisors' Select Committee on Crime. Those hearings have touched off the new mood of combativeness over the controversial issue.

It was apparent at the hearings, which continued this past week, that Britt had enlisted a formidable and broadly-based army of support for his plan. Testimony included many individuals who allege that they were victims of police brutality, and remarks in support from public officials and civic leaders, including San Francisco Public

Defender Jeff Brown, the co-chairs of the city's Bar Association, and leaders of nearly every middle to left political organization in the city.

The only major power centers left opposed to Britt's plan, in fact, were the police department establishment, the Mayor, and the Police Officers Association. It was the latter group which threw the most wild blows, and the gay community seemed to bear the brunt of the attack.

Last Thursday, the POA announced that it would sue the gay newspaper *the Bay Area Reporter* for \$20 million in damages over an article which appeared May 21. The article, by reporter John Karr, gave an account of a meeting of the Alice B. Toklas Club's Political Action Committee at which specific complaints of police brutality on Haight Street were reported. In the article, an incident involving two officers who were named was recounted at length.

POA President Bob Barry charged that the two officers were not even out of the police academy on the date mentioned, October 10, 1980. He called the accusations "blatantly false" and a "reckless disregard for the truth."

On the same day, the BAR printed a correction to the story in which the only change was in the date, which publisher Bob Ross said was "transposed" accidentally. "The story

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Showdown at 8th and Howard Milk Club wants to escalate protest unless changes implemented

(San Francisco) Eighth and Howard Baths owner Dale Bentley reportedly admitted that he encourages—and has helped produce—the image that his establishment discriminates against minorities, older men, and unattractive customers in order to increase his business, according to participants of a Monday night meeting with him.

After more than a month of leafletting in front of the bath house in protest against the alleged discrimination, leaders of the Harvey Milk Gay Democratic Club agreed to negotiate with Bentley.

Several hours of frank discussion, however, produced many surprises but no common ground. Milk Club officers say they will likely escalate their activities into a full-scale boycott if changes are not forthcoming soon.

The account of everyone in attendance, however, is a fascinating story of determined liberal activists knocking heads with an equally deter-

mined and financially powerful businessman bent on manipulating his image and policies to increase his success.

Representing the Milk Club at the session were club president Gwenn Craig, vice-president Ron Huberman, long-time gay activist Arthur Evans, who has spearheaded the club's protests, and the club's attorney. Bentley came with Paul Hardman, publisher of the gay publication *The Voice*, whom Bentley had asked to attend as an observer.

Milk officials said that they were put on the defensive immediately by the unexpected attendance of a press member (Hardman), and next when Bentley charged that Milk members were harassing him.

Bentley reportedly charged that the leaflets, which warn customers entering the bath that they may be subject to illegal discrimination, are "slandering and untrue" according to Evans. "He said we were engaged in il-

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Reagan Silent on Immigration Ban

Gays Push for Reform by Congress

GRA to Seek Court Ruling This Week

Larry Bush

Presidents Reagan's new proposals for reform of immigration laws are silent on exclusions of certain individuals from this country, including the controversial exclusion of homosexuals, according to a Justice Department spokesman and an early draft of the new immigration proposals circulating in Congress last week.

A Reagan task force on immigration has been at work on the proposals since last January, creating a new version of immigration reform following recommendations of the Select Commission on Immigration and Refugee Policy made in the last weeks of the Carter Administration. The Select Commission voted down a proposed recommendation specifically ending the exclusion of gays in favor of generalizing language calling for "modernizing" the exclusion. In a final staff report sent by the commission to Con-

(Continued on page 9)

(San Francisco) The stage was set this month for gay rights lawyers to mount a full challenge in federal court against the ban on avowed gays seeking to enter the United States, ending a two year trek through legal thickets and allowing for the first court trial on the merits of the law.

Gay Rights Advocates (GRA), the San Francisco legal rights group, will petition next week for San Francisco federal district court judge Robert P. Aguilar to hear arguments based on the Carl Hill case. Hill, the British activist who first was refused entry to the country in June 1979, was ordered deported by a U.S. Justice Department court on July 9, 1981 in the last of a series of administrative appeals.

Since Gay Rights Advocates first began fighting the Hill case two years ago, when he was denied entry to attend San Francisco's Gay Pride festi-

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NBC Poll Shows Increased Support for Gay Rights

Two polls by NBC television shows that public support for gay rights made significant gains during last year's election campaigns despite the rise of the Moral Majority and similar groups in public prominence.

The polls, taken in August of 1980 and May 1981, show public support for laws banning discrimination in housing and employment rising from 44% to 48% while opposition to gay rights legislation declined from 41% to 38%. The number of undecided remained virtually the same, 15% in 1980 and 14% in the 1981 poll.

The polls show gays making the first real gain in public acceptance of their goals in four years.

NBC began national polls on gay rights following Anita Bryant's campaign against a local gay rights ordinance in Miami, Florida in June 1977. While support for gay rights has always been marginally greater than opposition in the national poll, the gap between those

opposed and those in favor was statistically within the margin for error and considered insignificant. The new poll, showing a 10% gap with those in favor of gay rights leading, is the first to clearly show that gays have outdistanced their opponents in winning public support.

NBC offered no analysis of the reason for the shift. However, during the August-May period, gay rights received national attention as the Moral Majority and other anti-gay lobbies sought to make it an issue in the Presidential campaign as well as various Congressional campaigns. Gays also made their strongest effort in that period, primarily through the Democratic Party, to focus attention on the need for nondiscrimination laws.

The NBC poll was made available by the Gay Rights National Lobby as part of its on-going program to show support for an end to discrimination based on sexual orientation.

Cancer Strikes the Gay Male Community More questions are raised than answered

Reprinted with permission from The New York Native.

Lawrence Mass, M.D.

Many diseases, including cancer, are associated with a wide variety of human populations. These groups may be characterized by age, gender, race, ideology (mental illness), a multitude of environmental conditions, or some combination of all these factors. Like the vulnerability of some black men and women to sickle-cell disease, or of some Eastern European Jews to various inborn errors of metabolism, or the risk of lung cancer among smokers or of leukemia among radiation victims; like the sometimes familial and nearly always gender-specific risk of breast cancer, sexually active homosexual males in several urban centers are currently manifesting a striking, group-specific vulnerability to a relatively rare cancer called Kaposi's Sarcoma (KS).

What is it about male homosexuals—or a subgroup of male homosexuals—that distinguishes their susceptibility to this disease? Unlike the acquisition of sickle-cell anemia or Down's Syndrome, this susceptibility can't be overridingly genetic because homosexuality

itself has never been convincingly demonstrated to be so, and because the outbreak has not afflicted a broader geographical distribution of homosexuals. The fact that the cancer has never before been identified with this group likewise argues against the primacy of hereditary patterns.

Hereditary patterns cannot, however, be ruled out entirely, especially in view of the fact that the nongay prevalence of KS is much greater among certain ethnic groups—African blacks, Eastern European Jews, and Italians. But if the new KS epidemic is not characteristically genetic, it must be significantly environmental: male homosexuals, or some subgroup of them, have been exposed to a biological environment that is somehow different from that to which the rest of the population has been exposed. Perhaps certain homosexuals in certain urban centers have been breathing, eating, drinking, or wearing unusual things, behaving in unusual ways, or frequenting unusual locations.

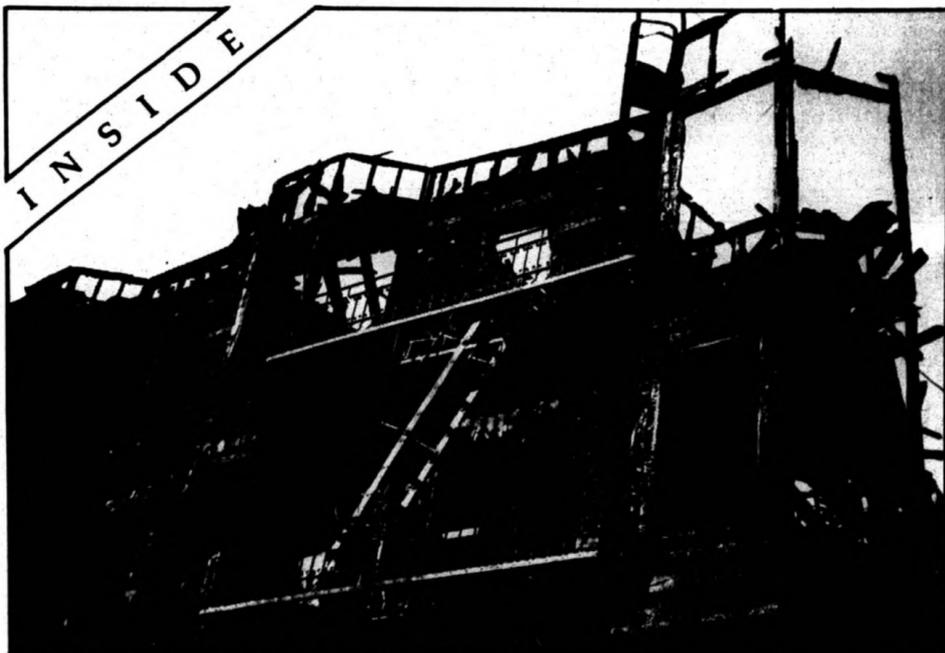
The most immediately seductive environmental explanation of "the gay cancer" is that it is being caused by an infectious or otherwise cancerous agent. Because of their community

proximity and physical interaction, perhaps some homosexuals are transmitting a carcinogen, a virus, parasite, bacteria, or other microbe. If the common source is a carcinogen—some drug, for example—why would it develop only in some users of the drug, and how are we to explain the complete absence of this association among the nongay subgroups vulnerable to KS? If the cause is infectious, why is KS being seen only among certain gay men?

As Dr. James Curran, a spokesperson for the Federal Center of Disease Control (CDC) in Atlanta, tentatively concluded: "The best evidence against contagion is that no cases have been reported to date outside the homosexual community or in women" (*New York Times*, July 3, 1981).

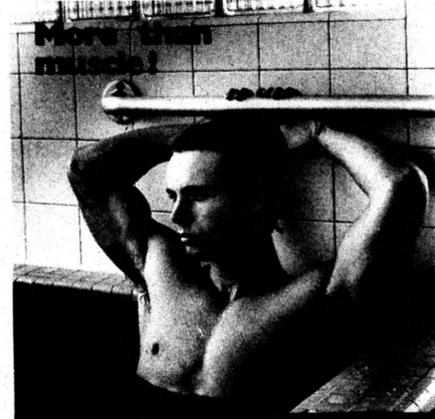
The question remains: if the explanation is significantly environmental, why are only certain male homosexuals acquiring the disease? Perhaps the carcinogen or infectious agent prefers that its host provide a special environment—some genetic predisposition, a weakened ability to fight infection, and/or unusual modes of transmission.

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Washington, D.C. to Drop Sodomy Law

(Washington, D.C.) The District of Columbia became the first jurisdiction in two years to approve a comprehensive reform of sex offense laws...

The D.C. reform, begun through colorful commissioned reviews and committee hearings, was marked by a major controversy during the final debate after the Washington Post reported provisions of the bill which lowered the age of consent when both parties are minors...

from city religious leaders and newspaper columnists, who viewed the proposal as an endorsement of teenage sex. In the end, the proposal was dropped from the bill before it won the council's approval.

Washington gays first sought repeal of the sodomy laws through court action but were unable to win a favorable ruling. The last of those major test cases dated from 1975 and a comprehensive sex law reform effort began in 1977.

Notes on Political Kitsch

by the lashes of liberal guilt and American puritanism. Though it supposedly criticizes both, radicalism today thrives on guilt which it continually invokes and always through overstatement.

Abstraction is a big part of political kitsch. Connections must be made in the mind even if they barely exist in reality. Hence, the attention to theoretical analysis and its little sibling the "politically correct."

Anti-Abortionists Push Koop Nomination

(Washington, D.C.) Congressional supporters of controversial nominee Dr. C. Everett Koop to become U.S. Surgeon General are building behind-the-scenes support for a move to quickly confirm him as the nation's top medical officer.

Koop, a leader in several anti-abortion groups, has been opposed for the position because of his strong bills on social issues, including homosexuality, and his lack of experience with public health work.

Waxman used hearings on the age waiver as an opportunity to air criticisms of Koop specifically, including testimony from the national coalition of gay health workers, which angered Koop's supporters.

Koop's nomination has been a particular concern to gays because, as Surgeon General, he would have authority to reinstitute medical certification of suspected foreign homosexuals seeking to enter the United States.

SF Lesbian/Gay Library Project Wants Input

Remember when you first found out what people like you were called? The first thing you did was run to the library to see what books they had about "homosexuality."

Participants in those early efforts have continued to pursue the idea of a comprehensive and extensive collection of lesbian and gay materials.

Materials in the library will involve all media in a wide variety of subjects. In addition to books and other print materials, the library will also have available records, tapes and films.

Community service is to be a primary guideline for the library. The legal aspects of the Capp Street Foundation.

"She [Robin Tyler] lost me completely when she denounced Adidas sneakers."

the program not knowing that it contained "graphic material using gay male sexuality to advertise products and places." A few paragraphs down this became the "aggressive male sexuality" traditionally used to "oppress and exploit women" and "those men who don't fit in."

"The so-called radicals seem to carry on that deeply rooted American suspicion of enjoyment as being inherently subversive."

After that, what could be said about the Jaguar club, I wondered. A lot, I found out. The article opens with some poetry about this being a windswept city but it soon becomes apparent that there is nothing so windy as Dan Woodworth's rhetoric.

"It is remarkable how readily radical politicians resort to holocaust imagery."

ingful radical politics to be had. What then are those people doing with the microphones and loudspeakers? Kitsch. Political kitsch at high decibel.

Folsom Fire Continues to Smolder

(San Francisco) The confusion resulting from the "conflagration" on Folsom Street two weeks ago has proved once again an increasingly common axiom for gay related events in San Francisco: where there's fire, there's smoke.

Two distinctly different issues have become topics of debate, and neither is easy to make sense of. The first is the apparently homophobic remarks made by members of the fire department and the press the night of the fire and afterwards.

homosexual males are more prone to be arsonists than heterosexual males, nor should it be construed to mean that the gay community is more prone to lovers' quarrels."

CA Rodeo Canceled

(San Francisco) After losing its staff, falling apart with essential capital, and striking out in an attempt to sell out to another owner, Bar None Productions last week canceled the California Gay Rodeo, scheduled to take place August 15 at San Francisco's Cow Palace.

ingful radical politics to be had. What then are those people doing with the microphones and loudspeakers? Kitsch. Political kitsch at high decibel.

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Civil Service Probe

(continued from front page)

termination hearing this Wednesday, July 29, at 2:00, at the main branch of the public library.

If no further evidence is forthcoming, it seems unlikely that Johnson's termination will be upheld by the Commission at that time. Jacobson interviewed all parties suggested to her by both sides.

The formal recommendation from Ms. Jacobson is that the case is "open for review," but the findings at the end of the report bear reprinting in their entirety:

On page 2 (last paragraph) (Exhibition E) of Mr. Smith's letter to Mr. Wahl dated April 8, 1981, Mr. Smith states . . . "Mr. Johnson admitted his responsibility for the incident to other employees." During staff's investigation of witnesses provided by the District Attorney's office and Mr. Johnson, Ms. Sylvia Aleman was the only employee who testified that Mr. Johnson had made a confession to testimony as to Mr. Johnson's involvement in the incident. The reason for termination is the uncollaborated testimony of Ms. Aleman.

1) The purchaser of the candy is unknown.

2) The identity of the person or persons responsible for placing the candy on Ms. Villareal's desk is unknown.

3) There is no way of tracing the manufacturer of the prothesis for the purpose of identifying where the eye was obtained.

The five-member commission is expected to question both sides carefully. Parties close to the case believe that D.A. Arlo Smith, through his attorney Paul Principe, who is handling the case, will vigorously oppose the report because it casts doubt on the District Attorney's personal handling of the incident.

In the April 8 letter to Wahl, Smith adamantly assured conclusions directly contradicted by the Civil Service report.

"The termination of Mr. Johnson," the letter reads, "in no fashion was related to or involved any kind of discrimination. It was based exclusively on strong evidence . . ."

"An investigation indicated that Mr. Johnson was instrumental in obtaining this box of candy and the artificial eye, he also caused the same to be placed on Supervisor Villareal's desk. Mr. Johnson admitted his responsibility for the incident to other employees. No contrary evidence has been brought to our attention . . . despite the thorough investigation by the Family Support Bureau as well as by myself and Mr. Jacobson . . ."

(Don Jacobson, Smith's second in command at the D.A.'s office).

In addition to finding no corroborating testimony indicating Johnson's guilt nor any physical evidence, the Civil Service report suggests that

Aleman gave false testimony on another matter during the course of the interviews. A previous "joke"—one that was admitted by all to be good natured—was played on Mark Benga, a gay clerk in the office who was later charged with helping Johnson in the "candy box" incident.

The report states that Aleman denied any participation in that prank but that "This statement presents a conflict in fact, as Mr. Benga received a 'wedding' card signed by Ms. Aleman." No conclusion is drawn in the report from this apparent contradiction, and the "wedding" card is given as evidence.

When contacted about the report, Ms. Jacobson stated that her superiors on the Civil Service staff are "standing by the report" and that it is an "impartial presentation of the facts" that were brought to her attention.

Wahl was confident that the report will be confirmed by the Commission on Wednesday. "I am very happy with the results of the report," he said. "I was confident that an impartial professional staff investigation would prove . . . that Marc was fired" without just cause.

The larger issues that have been raised subsequent to the Johnson firing—the questions of homophobia, racism, and sexism in the Bureau, are not explored in the report. But Johnson has already filed discrimination charges that Ms. Jacobson will separately investigate after Johnson's termination hearing.

In addition, Johnson has filed a one million dollar suit against the city of San Francisco over the incident. Johnson has been out of work for more than four months, and claims to have suffered emotional trauma as a result. District Attorney Smith has repeatedly refused to return the calls of the *Sentinel* over the matter, and his reaction to the report is unknown.

Showdown at 8th and Howard

(continued from front page)

legal conduct," Evans told the *Sentinel*. Bentley then reportedly claimed that the apparent rudeness of clerks at the baths entrance was the result of their having to shout through a thick pane of glass. Bentley said that he has recently replaced the glass.

But Milk officers were not satisfied with such cosmetic change, and challenged Bentley on the numerous cases of illegal discrimination that have been charged against him. They presented him with an "86 list" that attorney Richard Gayer had acquired in a similar battle in a 1977 battle with the same establishment and management.

The list, which is a photostat of customers' registration cards, identifies rejected customers with labels such as "toad," "older gentleman," and "short, ugly."

Evans said that Bentley denied the

Civilian Review

(continued from front page)

stands," Ross told the *Sentinel*. At the POA press conference, Barry took jabs at other groups who have come out in favor of Britt's plan. He reportedly said that there was a conspiracy among "radical" groups such as the Prairie Fire group and the Toklas club to "destroy the morale and effectiveness" of the police department.

"We play mainstream politics," said Toklas president Connie O'Connor. "We are not anarchists. He's redefining."

The POA continued to charge that only the radical elements of the city are in favor of the proposal for civilian investigators, when it sent out a mass-mailing to over 90,000 households. It alleged that there was an alliance between "criminal defense attorneys and left-wing street activists" to "hamper our efforts in providing you with the highest quality law enforcement."

The letter also asked the rhetorical question of "just how much force is too much force to arrest a criminal who has broken into your home, or committed a sexual offense against a loved one, or assaulted you or a member of your family?"

While that question remains unanswered, it seems that the city has discovered how much political lobbying by the POA is too much. "It's my opinion that the Police Commission, not the POA, runs the Police Department," said Commissioner Jo Daly. "I think most citizens thought the \$12,500 could have been better spent."

Daly has come under increasing concern from leaders of the lesbian and gay communities of late, both because of her close connection with Mayor Feinstein and her silence during police commission hearings on the subject, which have overlapped Britt's.

On Tuesday evening, representatives of all major gay political clubs met with Daly to present their unanimous favor of Britt's position, and to test whether she is aligned with gay and lesbian opinion.

Daly would not state what her specific position is at this time, pending a police report on possible changes to be presented to the Commission next week. But she emphasized that the Police Commission has the entire authority to set policy, and that now is the time for citizens to make their feelings known.

"The Police Commission's job is and always has been to maintain . . . credibility," Daly told the *Sentinel*. "People who are interested must realize that the police commission can change" the system.

Supervisor Britt emphasized the importance of Daly at this time. "The most important person, and the one who we need the most, is Jo Daly," Britt told the *Sentinel*. "Every single gay organization is supporting it (Britt's plan). Every leader of the gay community is supporting the plan."

"Our aim is not to close down the baths," Evans said. But Bentley, he said, is "lying through his teeth when he says that there is no discrimination."

Evans said that Bentley denied the

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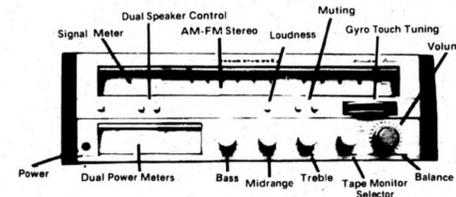
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The Sentinel Interviews Gay Lobby Director Steve Endean

Richard Hasbany

Few people know more about what's cooking for lesbian and gay American's on Capitol Hill than Steve Endean, executive director of Gay Rights National Lobby (GRNL), the primary gay lobbying organization in Washington. He came to the organization in 1978 after working for gay rights in Minnesota, running the successful effort to pass a gay rights ordinance in Minneapolis and serving as assistant campaign manager for the less successful 1978 campaign to save St. Paul's measure.

In GRNL, as in Minnesota, Steve has known good and bad days. When he arrived in DC, he found that the organization had "nine dollars in the bank and \$10,000 in tax loss." Things are better now. The membership has tripled in the last year and a half, and this year's budget is \$280,000. The Weiss-Waxman national gay rights bill has 49 co-sponsors this year. That's about the same number as last year at this time, a fact that Endean sees as a kind of victory given Congress's sheepishness about social justice issues this session. Still, it seems like a hollow victory given the June 17 introduction of the Family Protection Act and the success of the McDonald amendment in the House two days previous to that.

Endean spoke with the Sentinel in GRNL's west coast offices on Haight Street during Gay Pride Week. He reflected on the apparently bleak outlook for lesbians and gays in Congress and the recent controversy regarding the strategies and leadership of national gay organizations. Surprisingly, perhaps, he couldn't find it in him to be entirely grim. Here and there in the legislative storm clouds over the gay landscape, he spied what to him seemed some pretty bright silver linings.

You learned two days prior that Larry McDonald would once again introduce an amendment denying gays access to the Legal Services Corporation. How did GRNL respond?

There wasn't time for a letter writing campaign. We had to do quick action in 80 key congressional districts. Our west coast director, Kerry Woodward, got on the phone out here and we got on the phone to the rest of the country and called key lesbian and gay organizations urging them to exert constituent pressure through phone calls and mailgrams.

We also went to our co-sponsors (of the Weiss-Waxman bill) and asked them to lobby certain colleagues. A number of them followed through, and I suspect that the improvement we got on the McDonald amendment vote this time was due to the colleague lobbying.

Improvement? The critical vote, the one that the community needs to focus on, is the vote on the (basically meaningless) Weiss amendment (245-151) because that shows where the support is, that shows how people really wanted to vote. When it was clear we were losing, some of the 151 went the other way, and the McDonald vote itself (245-124) showed us our most solidly committed friends. The 151 is a solid pickup of 40 votes over last session. Leo Shaul, national director for Americans for the Democratic Action was really flabbergasted that we picked up votes because it just isn't being done on social justice issues.

What are the effects of the McDonald amendment?

It's not absolutely clear. Our contention was that it will cut off gay citizens' access to legal services. McDonald attempts to portray it as heading off gay rights cases by the Legal Services Corporation. It still has the Senate to go through yet.

Who will introduce it in the Senate? We don't know. They have no shortage of folks over there who could do it—Helms, Jeremiah Denton.

They have two purposes: one is the anti-gay purpose in terms of trying to deny us access. The second is to get the roll call vote to show our supporters later. I want to say that we have a chance to get the language or minimize the damage, though it's not a good chance. We've always come at it that way. Helms is often a terrible thing to us but we had the Senate to save us. If the Senate does something horrible, we're going to be hard pressed to get a compromise that's anything but reprehensible.

What do you think prompted conservatives like Tom Rallsback (R-Illinois) and Henry Hyde (R-Illinois) to speak against the amendment?

Rallsback and some of the others are very decent folks. They're not pro-gay, and I'm not sure how comfortable they are with gay people. But they believe in fairness, and they just can't stomach the idea of something so basically inequitable.

Frankly, that's where we've got to pitch our legislative campaign. We've got to move well beyond those who are mellow and laid back with gays. We



Steve Endean

You want to start a hit list of our own?

Yes, in essence. I think people respond negatively to the concept of a hit list, but the name of the game in politics is help your friends and defeat your enemies. For the mushy middle, you show them you're doing that and it may bring them around.

What is your impression of the new version of the Family Protection Act?

In terms of gays, it's better. There are two rather than three anti-gay provisions. One deal with the Legal Services Corporation, essentially saying no more gay rights cases. The other denies federal funds for any organization, and they don't say "gay" organization, that advocates homosexuality or presents it as a positive lifestyle. The direct mail rhetoric of the right wing leads us to believe that they're probably going to try to attack gay organizations also through the tax exempt and deductible 501(C)3 and 501(C)4 status that many gay organizations have.

The provision that might have cut out social security for gays was cut. My sense is that last session they perceived the Family Protection Act as a rallying tool. This session they want to go further. They think it has a chance to advance, maybe not pass, and they're trying to cut some of their deadwood—their least saleable features.

The existence of the Family Protection Act does some things that are really positive, though not its passage. Good help us. The opportunity lies in that it is not just anti-gay; it is anti-black, anti-labor, anti-woman, anti-teacher—it's anti-virtually everything that's good or right about America.

But can't the inclusive attack of the Family Protection Act be used against us? By offering to delete, say, an anti-black provision, can they not get black support for an anti-gay measure?

I hear what you're saying. They could make that deal, but I think that's not likely. I think that the coalition building that we get out of the Family Protection Act if we take advantage of it (and that's a pretty damn big if) will be immensely valuable to us.

Why do you think it's such a big if? Because we haven't made our coalitions in the past.

Why? I think in some ways the reason is that there hasn't been a Family Protection Act per se that people have felt threatened by.

I want to say again that I don't think the Family Protection Act is likely to pass. The way the U.S. House is now, the relevant sub- and full-committee chair people are social justice-oriented legislators who are appalled at the provisions of the Act and will only vote against it but will refuse to hear the bill. It will be very difficult to get it out of the House committees. I don't think they're going to get the bill to the floor on the Senate side, and I don't know if they even care to. What we think will happen is that they will use the Family Protection Act as a mobilizing vehicle. We need to do the same thing.

Is the gay community and its organizations ready to go on this?

We're going to have to get ready. I think people need to take some cognizance that the real danger of the Act is that there are provisions that are likely to be pulled off, like the legal services bill was in the McDonald amendment, and used as riders. That's

Cancer Strikes the Gay Male Community

(Continued from front page)

The current consensus of informed opinion is that multiple factors are involved in the present outbreak of KS among gay males. Dr. Bijan Safai is Chief of the Dermatology Service at New York's Memorial Sloan-Kettering Institute. He has co-authored several papers on KS and is considered an authority on the subject. In the most recent of these papers, "KS: A Review and Recent Developments," Dr. Safai concludes that "the rarity of familial cases suggests that even if the disease does not involve an infectious agent, it is not contagious as such, but is a result of multiple factors at work. An appealing view is that a slow-growing virus infecting individuals with a particular genetic or immunological makeup or both may lead to their developing KS."

Although this was written before the homosexual data were released from Atlanta, Dr. Safai's multifactorial perspective remains unchanged. I asked him if there were any definable ethnic distribution involved among the afflicted gay men of the sort he has documented among the other KS subgroups. "We don't yet know, but certainly this is one of the factors we want to study."

Lymphoma, a malignancy with some of the features of KS that has been likewise demonstrated to have a strong association with a virus (the Epstein-Barr virus). As in other cases of cancer where viruses have been directly associated or strongly suspected, there continues to be uncertainty about whether the virus actually causes the cancer or whether the virus and the cancer are both growing, independent of one another, due to the host's inability to defend itself against invasive conditions. Thus far, in fact, no virus has been unequivocally confirmed to cause any kind of cancer in human beings, however regular the circumstantial presence of both virus and cancer may be.

Of the 26 cases of KS diagnosed in homosexual males in New York City and California during the last 30 months, tests for CMV have been performed on only twelve. As reported in the *Morbidity and Mortality Weekly Reports (MMWR)* from the CDC (July 3, 1981), all twelve of these patients had serologic evidence of past or present CMV infection.

Unfortunately, there are several factors which complicate the CMV association. In addition to the fact that no human cancer has yet been proven to be caused by a virus, CMV is seen in many people with no evidence of disease. It is suspected, however, that CMV is more prevalent among male homosexuals and other KS subgroups.

In a recent issue of the *Journal of Infectious Diseases*, researchers documented a substantially higher prevalence of positive tests for CMV among gay males attending an urban VD clinic, as compared to control group males. But CMV was also present in a significant number of controls. If CMV is so critical in the development of KS, why aren't any nongay males in the same age group acquiring the cancer?

Kaposi's Sarcoma, named after the Hungarian physician, Moritz Kaposi, who first described it in 1872, takes several different forms and is observed among several diverse populations. It is considered a rare cancer with less

than 500 cases reported in the American and European literatures before 1953. Most of these patients continue to be of Italian, Eastern European Jewish, or Ugandan extraction, but it has also been documented in three pure Eskimos. There is a male preponderance of approximately ten to fifteen for every female, although there is a reversal of this ratio among a few KS cases in the white populations of South Africa and Algeria. The Italians and Eastern Europeans are usually elderly males suffering from immunosuppression—kidney transplant patients, for example, or individuals on immunosuppressive therapy for such diseases as lupus. In this population, the cancer usually runs a slow course with survival rates extending from eight to thirteen years. Often these patients die from other conditions. Skin lesions are usually a prominent feature in these cases. By contrast, young men are primarily vulnerable in Equatorial Africa, where the disease is said to be endemic and to account for approximately nine percent of all malignancies seen in Uganda. There is often a fulminating illness in which lymphatic involvement is especially prominent.

"The KS cases among gay males in San Francisco and New York differ from the other groups in several important ways," Dr. Safai observed. "First, the age distribution is very different. Adult males from young or middle age, rather than the boy or elderly males of the other groups. Second, the KS of the elderly males is usually slow and indolent. But in gay men, as in the Ugandan boys, it is often a rapidly developing, fulminating, and fatal disease."

So far, only one factor links many of the individuals in all subgroups: evidence of the past or active presence of cytomegalovirus (CMV). In fact, the distribution of KS in Equatorial Africa is similar to that of Burkitt's

lymphoma and hepatitis were commonly reported." Precisely how common we don't yet know, but the observation that KS has a high degree of correlation with infectious processes seems justified. The reasons for such a correlation are probably best sought in some deficiency, suppression, or other malfunctioning of the body's immune system.

Suppression of the body's complex immunological mechanisms may result from a variety of factors. It can be

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Since 1974, GGBA members have been developing an association that supports the goal of improving our business operations and relationships while serving the community in which we work. If you or your business are not a member, we would like to tell you more about GGBA benefits, services, and activities.

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Golden Gate Business Association
Box 806, San Francisco 94111
415 956-8660

Bring slowly to a boil

If you heat the kettle slowly enough, it's been said, frogs die in lazy comfort. They just fall asleep.

Do you feel a little drowsy? The Bible shouters are stoking up the fires. Especially here in Washington, D.C. The hot core which sends out heat across the country, it's where a change in national law can cook us all together.

Gay Rights National Lobby is at the center, rallying our friends in Congress to help put out the fires. We've had successful expanding support and co-sponsorship of gay/lesbian civil rights bills, generating thousands of letters to Congress, fighting anti-gay bills such as the "McDonald Resolution" and the "Family Protection Act," and bringing together coalitions with other groups who also feel the danger. In the *Advocate*, October 16, 1980, you can find an independent evaluation of our work. On an absurdly low budget, GRNL is producing miracles. Imagine what they could do if we really supported them.

We ask for your real support. The heat's on right now and we truly need your contributions. Please wake up. Let's not go like frogs.

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(Continued on page 8)

HEAD SPACE ON LIVE!

Jim Boland, Ph.D. and Alan Sable, Ph.D.

"Head Space" is designed to help gay people with personal issues by providing support, advice, understanding and useful information in response to readers' letters. In addition to maintaining gay-oriented private practices, the authors contribute their services to various gay community mental health organizations. Write "Head Space" care of Dr. Jim Boland, 1466 Hopkins, Berkeley 94702 or Dr. Alan Sable, 2223 Lincoln Way, San Francisco 94122.

Dear Head Space,

Several months ago my lover and I decided to live apart after nearly nine years of a relationship which was a caring and loving one. I am now living by myself and with my new-found independence I am meeting many men and am having many sexual encounters. I am not a naive man, but I am mystified when a sexual encounter is absolutely magnificent and then when the other person turns a cold shoulder to any further involvement. I am not necessarily seeking a long-term relationship, but am looking for a warm and caring relationship with sexual intimacy.

I'm considered masculine, good looking with a strong body. I'm careful about coming on too strong but I do enjoy sex and verbalize my enjoyment.

Recently I met a beautifully attractive man, we had fantastic sex and he came on very strong. I was naturally flattered and we made plans for another date, but he cancelled one date after another giving flimsy excuses. This is not an isolated incident as it has happened again with another man. It seems to me that once two people have had hot sex that it is only natural for repeats and subsequent intimacy.

Am I asking too much, or is this the usual way gay men in San Francisco act due to the smorgasbord social inventory?

Puzzled

Dear Puzzled,

Except for the problem of how to handle rejection while cruising, the complaint you raise is the most common one we receive from men who trick a lot. As Masters and Johnson's recent research has shown and as many of our readers undoubtedly know, gay men make excellent sexual partners. (According to Masters and Johnson, they are surpassed only by Lesbians in their abilities to relate well erotically to others.) However, many people feel that gay men aren't that great in handling emotional relations. There exists no good research on this and undoubtedly there are millions upon millions of gay men who love others deeply, sensitively and openly. Nevertheless, in and around the tricking/cruising scene, many gay men feel hurt, puzzled, angry and emotionally ripped off—just as you do—by how they are treated. One reason for this is, ironically, that the sex often is magnificent, as it was for you with the man you are writing about.

In our culture, as in most, sexual feelings are supposed to be associated with feelings of intimacy. And although

Randy Alfred

ALUMNI CLOSET DOOR OPENS: Three months ago, I informed you that the *Yale Alumni Magazine* had censured the word "gay" out of letters which a friend and I had written to the "Class Notes" section. Since both letters were "coming-out" missives, they were thus rendered meaningless.

A round-robin of letters ensued, in which we—the gay alumni—objected, our Class Secretary and the magazine's editor rejected the use of the notes for "advocacy," and we again pointed out the existence of a double standard in this area.

"If the word 'gay' is itself advocacy or advertisement," I wrote, "then so are such terms and appellations as 'God's miracle,' 'Republican,' 'Democrat,' 'Air Force,' 'anti-trust,' or 'Chase Manhattan.' Surely you do not propose to eliminate these from the Class Notes. How little any of us would then be able to share with our classmates!"

We have a victory! The latest *Y.A.M.* notes my feeling, "perhaps justified," that the word "gay" was essential to my letter. It quotes my line that the gay members of my class and other classes are entitled to share in the Class Notes the same kinds and types of information" as straights do.

The Class Secretary concludes that the "Class Notes belong to all members of the class. Clearly, no one would undertake this job with the intent of lessening communication amongst the members of the class."

Try this yourself at college and high school reunions, in alumni magazines, or at other similar opportunities. It'll get you in touch with other lesbian and gay grads, let the straights know that some of their best friends are, and bring hope to current students.

COMING OUT, CONTINUED: It is a continuing process. Thus, on Gay Freedom Day, I called my folks with no specific news to report. "Well, why are you calling?" asked Mom. "I call you on Mothers' Day, and I call Dad on Fathers' Day. Today's Gay Day, and it's my holiday, so I thought we could use it for a family chat."

"O.K.," replied Mom, happy for any occasion that gets me in touch with them, and her consciousness moved along another tad.

"I'll do it again on the morning of the Castro Fair. I recommend this, too."

FANNING THE FLAMES: Whew! For a moment, I thought arson investigators would try to pin the five-alarm, Folsom fire on a straight Corsican woman who spent her leisure time at the local gay bars. You know, a regular contact with you lead you into bitterness, cynicism and hopelessness. There is nothing wrong with your desire to move on from an intensely pleasurable sexual encounter to building a caring and loving relationship, just as there is nothing wrong with other men not wanting to do this with you, or perhaps having said.

As we have said many times before, by far the most important skill a gay man who tricks must have is dealing

Mediterranean fruit fly.

HONOR AND OFFER: The royal wedding procession of H.R.H. the Prince of Wales and Lady Diana Spencer begins at 2 A.M. PDT on Wednesday, July 29, and I can't think of a better place to watch live coverage than on the big TV screens at the Palace.

The royal badge of the Prince of Wales incorporates three ostrich feathers, suitable for hot-tub eroticism (erotichristian?), and the German motto, "Ich dien" ("I serve").

TAKING ORDERS: Holy, that is. Or unholy. School Board candidate Tom Ammanno asks if the Sisters of Perpetual Indulgence qualify for non-profit status.

Well, nun but the bold deserve the fair. With the August 16 Castro Fair following an important Catholic feast by just one day, will the Sisters use the occasion to celebrate the Feast of the Unwarranted Assumption?

AUTHOR! AUTHOR! The Friends of the San Francisco Public Library are sponsoring a six-lecture series by prominent American authors to benefit the city's 27-branch library system. The authors are Fran Lebowitz (Sept. 25), Gore Vidal (Oct. 30), Rita Mae Brown (Nov. 13), Susan Sontag (Nov. 17), Ray Bradbury (Feb. 5), and Jerzy Kosinski (1/6/84).

Rumor has it that one or more of this illustrious company may be bisexual or even straight.

THE GAY LIFE on KSCAN, 95 FM, concludes its coverage of the 1981 Lesbian & Gay Freedom Day Parade & Celebration on Sunday, July 26, at 11 P.M., with a second hour of speeches recorded at the Civic Center Rally.

On August 2, at 11 P.M., *The Gay Life* presents a panel, "It's Safer to Be Gay on Another Planet," moderated by author Robert Silverberg and featuring author Elizabeth A. Lynn and bibliographers Lyn Paley and Eric Garber. On August 9, the guest is S.F. Fire Chief Andy Casper.

If you want to see Casper before then, he'll be showing slides of the Folsom fire at the next meeting of the Stonewall Gay Democratic Club on Monday, August 3, at the Women's Building, 3543 18th St., at 7:30 P.M. Question-and-answer period will follow.

POET James Broughton reads from his prose work, *The Androgynous Journal*, and new poems, Sunday, July 26, 7 P.M., at the Walt Whitman Bookshop, 1412 Sutter St. Two bucks. 771-1068 for reservations.

with rejection. And rejection doesn't only occur when you are cruising in the bar, bath or street. It can be rejected after a night of wonderful, magnificent sex, when you have begun to let yourself go with the feeling that maybe, just maybe, this is the one, or at least a man you want to get to know better. A rejection at this point really hurts, far more than it does when you are turned down by someone you have just chatted with for a few min-

utes. And these rejections hurt especially when they are done as clumsily and insensitively as the man you wrote us about did. But rejections of this sort are almost inevitable if you remain open to moving on from a one-night

stand to something more in a situation in which many men do not want. We urge you to remain open to what you feel you need and want.

Cancer in the Gay Community

Editor,

As a reader of your excellent newspaper, I hope to see soon more information on the disturbing news out of New York on "gay men's" cancer. I would assume that the various gay doctor groups, the cancer research foundations, etc. will be (or already have) making a thorough study of these cases (lifestyle, drugs used, sex practices, etc.) so that the millions of other gays can know what to *not* do to avoid this particularly lethal form of cancer.

When a rare cancer (fewer than 10 cases a year in over 50 years old men in past years) suddenly claims 26 in one year—all young and gay—this is a very serious situation!

VD Clinic Charge
(Copy of a letter to Mayor Dianne Feinstein)

I would like to take this opportunity to voice my objections to the charge

CITY HALL REPORTS

An Alternative Approach To Police Review—The Right of Appeal

Supervisor Lee S. Dolson, Ph.D.

I have been quoted as saying there is already an appeal process by which a complainant who feels his issue has not been properly addressed can appeal to the Police Commission. Technically, this is true in so far as that right already exists.

In practice, it has not filtered down or been made accessible to the general public in the same way as appeals on zoning matters or decisions of the Police Dept. on permits have. Appeals heard by the Police Commission tend to be limited to those dramatic and controversial situations that make headlines.

In its July 2 editorial the *San Francisco Chronicle* voiced concern over the Police Commission's ability to adequately fulfill its function when it "does not receive direct information when accusations are made against an officer but receives only that information which filters up to it through many hands within the department."

In addressing these two problem areas my alternative approach is to refine and clarify what is already there—the right of appeal. I am requesting the City Attorney to draft legislation that would adapt the procedure currently used to appeal decisions of the Police Dept.'s Permit Bureau to the *Police of Permits Appeals* to appeal *Internal Affairs Bureau* findings to the Police Commission.

This approach makes use of a long-established governmental entity—the Police Commission—without having to create any additional official or quasi-official ones that would only increase bureaucracy, red tape and confusion. The procedure itself has proven successful with both the Police Dept. and the citizenry. It has the additional advantage of being familiar one.

In concept and intent my proposal is similar to the plan used by Detroit, insofar as it hinges upon the right of appeal—not an auto *de fe* for police officers. According to the report pre-

pared by the Mayor's Criminal Justice Council, this plan seems both successful and applicable to San Francisco. I'm particularly impressed by the classifications: *Detroit uses—proper conduct, policy failure, improper conduct, insufficient evidence or unfounded—and would include it in my own proposal.*

Of particular significance is the category called "policy failure." I can conceive of many possible situations where a citizen may have a legitimate grievance without the individual officer being reprehensible or culpable. The addition of this category would, I believe, better enable the Police Commission to perform its ongoing policy-making function through precedent.

Detroit, however, has gone one step further than I would propose. They have taken what is essentially the nine-member staff of the Police Commission, given it a name (Office of the Chief Investigator), institutionalized it and locked it into their Charter. This, I believe, would be a mistake for San Francisco.

Anything that we will do in this area now must, at least to some extent, be considered experimental. Once we lock something into the Charter, it is graven in stone, requiring the time consuming and cumbersome process of Charter Amendment for even the most minor change—a process for which we Supervisors have been repeatedly and roundly criticized.

Thankful for Radicals

Editor,

I'm real tired of reading letters by gay men that put down "militant women" and "politically correct lesbians" for speaking out on government oppression, religious hysteria and white male supremacy. It's a real shame that the militant dykes and a small handful of radical faggots are the only ones in the gay community who are screaming about it.

It's a real shame that the parade and rally wasn't just another fun Castro Street Fair. It's really too bad that those nasty dykes had to spoil all our fun. Shame on you, Robin Tyler. It's such a bore to be reminded of the harsh realities of our lives when it's ever so much more fun to get fucked up and have a party.

I hope all you stylishly blasé gay guys are having a good time now, cause I hear the concentration camps are a real drag.

Deplores Attack on Ron Reagan

Editor,

I am outraged at Robin Tyler, who, during her SF Lesbian/Gay Pride speech, declared, "I don't care what you say, President Reagan, your son is still gay!"

Just who the hell does Ms. Tyler think she is? Ron, Jr.'s choice to marry indicates at most he may be bi, but not gay. Or does Ms. Tyler fall prey to the assumption that all male dancers are gay? How sexist, and homophobic, of her!

And, even if he were gay, just what right does Ms. Tyler have to openly declare that fact to the world? What about his rights to privacy and the freedom to decide whether or not to "come out"?

Obviously, Tyler cares very little about the individual's rights. She is more concerned about attacking the President, and pursuing the "Cause," than in maintaining an individual's human rights. That she should pull this low-handed type of thing in a forum of official approval by the parade committee is even more offensive, and scary. Is this what the Gay Movement has become? That we are to trample on individuals' rights in our feverish attempt to gain group equality? This smacks of fascist-communist tactics, and I want no part of it!

Family Protection Act

Editor,

Mary Dunlap's report on the Family Protection Act (*Sentinel*, July 10) ought to alert enough gays and liberals to do all we can to defeat this current threat to democracy. It can be argued quite persuasively that the bill (S.B. 1378) is unconstitutional. It seems hypocritical of some conservatives who back this bill to continue raving about government interference in the private lives of individuals (private sector).

Congressmen and other government leaders ought to read Alvin Toffler's book, *The Third Wave*, to learn that there are viable alternatives to the traditional nuclear family unit, and the nuclear family is becoming archaic as the only model, no matter what right-wingers believe.

Citizens can write letters to our congressmen and to President Reagan, to oppose passage of this egregious legislation. Since the ultra-rightwingers and Christian fundamentalists initiate gargantuan letter-writing campaigns, why can't liberals and gays do the same for our point of view?

Most sincerely yours,
Michael D. Delaney

Gay Donations

Editor,

If in fact \$4,667.40 was collected from an estimated crowd of 250,000 at the Lesbian/Gay Freedom Day Parade, then we each contributed .0186696 cents on Sunday. But let's do be generous, at least in mathematical terms, by rounding this figure up to an even .02cents, thereby granting every one the political peace of mind of knowing that we've contributed our (you got it) "two cents worth."

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LETTERS

Intestinal Parasites

The chief purpose of this letter is to thank the *Sentinel* for reprinting in your July 10 issue Tim Dlugos's timely warning about the prevalence of intestinal parasite infection within gay male communities in large North American metropolitan areas. We are a research team presently involved in data-gathering about this problem in the Bay Area gay community and our preliminary findings (150 participants in 1981) indicate about one in four volunteers infected with amebiasis. Obviously then, disseminating information locally about this health hazard is an important community service.

While the Dlugos article contains much useful and accurate information, we question two of its principal contentions. It would be important to know more about the studies undertaken in New York City before extrapolating to the startling conclusion that one in five, or 50%, of New York's gay male population are infected with intestinal parasites. It appears from the article that the Gay Men's Health Project sample, like many other such studies recently undertaken, may have been unduly biased towards those showing symptoms (or likely to have them) and seeking care in a clinic setting. If a sample is to represent a true cross section, it should draw volunteers from a variety of non-medical sources. More important, since we do not question the likelihood of a high infection rate, whatever the exact numbers, is Mr. Dlugos's discussion of treatment. The gloomy prognosis for cure of amebiasis with the standard drug therapies (including a promising new drug not discussed) is unwarranted by specialist experience, which suggests 85-90% effectiveness if one of the recognized treatments is appropriately prescribed and faithfully taken.

Even assuming 15% nonresponse to initial therapy, the physician has excellent medical options before consigning the patient to garlic, kelp and an empty bed.

These strictures and a few other quibbles aside, Dlugos has excellent advice to offer about minimizing the risk of first time or recurrent trouble from these pests (e.g., no rimming, extreme caution with other potential anal-oral contact, full understanding of the high risks connected with no-holes-barred promiscuity, and the advisability of thorough cleansing after sex). Unquestionably, greater gay community knowledge and responsibility levels are the most effective weapons in the fight against these nasty invaders.

Cancer in the Gay Community

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OUTLOOK

Political Power—Citizens or POA?

The furor over whether or not the City will establish a civilian review board to investigate charges of wrongdoing in the San Francisco Police Department shows no signs of withering away as it has in the past. We have been besieged from both sides of the question to issue a statement on the *Sentinel's* position. We have maintained an editorial silence on this issue until now because, quite frankly, we wanted to see what arguments would be ushered in from both sides of the arena.

There is one overwhelming argument which, at least to us, seems to have been ignored in all the hullabaloo surrounding this highly controversial proposal. We have yet to see the Mayor, the Chief of Police, the Supervisors, or the Police Commission address the very simple (and yet, in our view, overriding) fact that a very large segment of this City simply no longer trusts the police to investigate charges against its own. And, truth be known, just as large a segment of San Francisco really holds no great faith that the police can really do much of anything. There is a pervasive feeling that most San Francisco police are more concerned with pay raises, fringe benefits and maintaining a strong political control over the SFPD than they are in serving as officers of the law (and that is *of* the law, not the law itself—which they very definitely are not).

The argument offered by the Police Officers Association that a civilian review board would seriously damage morale in the department doesn't phase us in the least. Every time the POA opposes something they trot out the "morale" issue. Frankly, it's been overworked and lacks any real value as an argument to begin with. The issue here is not the morale of civil servants (which police officers are) but whether or not the citizens of this City hold unto themselves the exclusive right to determine how our police department is to be run. Matters of policy are the legitimate right of the voters of this City to decide and not the civil servants who are paid to implement that policy.

The POA, in a rather desperate attempt to kill the civilian review board, has characterized the proposal as a radical leftist plot of some sort. Since it drafted the original proposal some six years ago, the San Francisco Bar Association must be reeling under the newfound discovery of itself as a radical leftist organization.

We find it difficult to understand why the POA, the Mayor and the hierarchy in the SFPD oppose civilians reviewing charges against police officers accused of wrongdoing. The argument that the Police Commission is a civilian review board just doesn't hold up under scrutiny. The Police Commission—as the SFPD and all City officials well know—cannot possibly serve effectively as a review board unless they are in on a complaint from the very beginning. Bureaucracies in this City are notorious for being able to hide anything from any commission which the bureaucrats simply don't want the commissioners to see. It's as easy as falling off a log. And none is more painfully aware of this than the Police Commission itself.

The Mayor, the Board of Supervisors and the Police Commission run a very serious risk of ignoring a very clear demand from the citizenry of this City to change the current investigative procedures used in handling complaints against police. Undoubtedly minor cosmetic changes will be offered to try and stem the tide in favor of a civilian review board. Cosmetic changes and sleight-of-hand politics won't work.

There are some who are trying to characterize this as a gay vs. police issue. It isn't and couldn't possibly be when large segments of this City are up in arms about police investigations into their own wrongdoing, including the black, Hispanic, Asian, women's, senior and white communities. Nothing more varied than the County Central Committee of the Democratic Party has called for the establishment of a civilian review board.

The Mayor is making a grave political mistake—perhaps the biggest of her career—if she once again capitulates to the supposed clout of the POA and refuses to endorse some form of civilian participation in the Internal Affairs Bureau (and claiming that the Police Commission is the civilian participation doesn't quite make it). When the POA demanded former Police Chief Charles Gain's ouster, the Mayor placated them and dumped Gain. Once again, we will point out that the majority of the POA membership does not live in this City and has no right, as public servants, to determine City policy.

We urge our readers to write the Police Commission, 850 Bryant St., San Francisco, CA 94103 and express your views. The battle over the civilian review board is really a battle for political control of this City and it's time that fact emerged in the furor surrounding this proposal.

Family Protection Act

Editor,

Mary Dunlap's report on the Family Protection Act (*Sentinel*, July 10) ought to alert enough gays and liberals to do all we can to defeat this current threat to democracy. It can be argued quite persuasively that the bill (S.B. 1378) is unconstitutional. It seems hypocritical of some conservatives who back this bill to continue raving about government interference in the private lives of individuals (private sector).

Congressmen and other government leaders ought to read Alvin Toffler's book, *The Third Wave*, to learn that there are viable alternatives to the traditional nuclear family unit, and the nuclear family is becoming archaic as the only model, no matter what right-wingers believe.

Citizens can write letters to our congressmen and to President Reagan, to oppose passage of this egregious legislation. Since the ultra-rightwingers and Christian fundamentalists initiate gargantuan letter-writing campaigns, why can't liberals and gays do the same for our point of view?

Most sincerely yours,
Michael D. Delaney

Gay Donations

Editor,

If in fact \$4,667.40 was collected from an estimated crowd of 250,000 at the Lesbian/Gay Freedom Day Parade, then we each contributed .0186696 cents on Sunday. But let's do be generous, at least in mathematical terms, by rounding this figure up to an even .02cents, thereby granting every one the political peace of mind of knowing that we've contributed our (you got it) "two cents worth."

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Entertainment & the Arts



Drawing for Monteverdi's "L'Incoronazione di Poppea"
by ARIEL



Ariel

An exciting contemporary expression of two Seventeenth Century operas by the award winning artist and costume designer, Ariel, will be featured at the Vorpall Gallery for a limited engagement through Sunday, July 26. The exhibition includes crowns and helmets (for l'Erismena) and drawings and sketches (for l'Incoronazione di Poppea), recently performed by the San Francisco Summer Opera Festival.

Ariel is a Bay Area-based costume and set designer and artist. Her designs have been featured in many productions in the Bay Area, including the San Francisco Opera and Ballet. Listed among her large group of collectors is the Cooper-Hewitt Museum of the Smithsonian in Washington, D.C. and the Lincoln Center in New York. She has won numerous awards for her costume and set designs, and has exhibited in two one-woman shows at the San Francisco Museum of Modern Art. Ariel explains below how she came to create the collection now on display at the Vorpall Gallery in San Francisco.

Ever since the novelist Michel Vinaver introduced me to it in 1954, Monteverdi's *l'Incoronazione di Poppea* has been my favorite piece of music. In 1968, shortly after I had designed the production of another 17th century opera, Cavalli's *l'Erismena*, Cambridge Records issued a *Poppea*. Although the cover was to be a fat girl with a swooning admirer by G.B. Tiepolo, there was a possibility of doing some small black and white drawings for the libretto. That didn't work out either, but six years later I took the little drawings with me to Verona, the sort of place that Monteverdi is all about. My job for four months was to do etchings for *Forgeries* and *A Lost Poem* for the Plain Wrapper Press. Still, there was time to work on the six large drawings in this exhibition. I had a studio near one of the bridges. My chair was a large tuna can. The immense drawing board was supported by four tuna cans. When the kerosene stove, the only other piece of furniture, balked, heat was supplied by several candles in a tuna can.

The drawings in the Vorpall exhibition are a concept of *l'Incoronazione di Poppea*. They were done in homage to its delicacy and passion, its sustained invention, its clear delineation of character. Unlike Ponnelle's wonderful rendering for television, this concept has no irony and no ambivalence. The images reflect the opera's direct, straightforward celebration of beauty and pleasure. That is only part of the story, but it is the part Monteverdi chose to tell. The drawings are incomplete. There is no Seneca. Maybe after this year's revival at the San Francisco Summer Opera, I shall draw Seneca.

The assortment of crowns in the exhibition was made for *l'Erismena*, in Alan Curtis' production for the University of California centennial. *l'Erismena* is a complicated opera about warriors, disguises, and love against enormous odds, where no one at all gets killed, and where in the end, almost everyone is crowned. Even Eros, responsible for the tangle, and also for undoing it, gets a crown of flowers.

Books

ON THE LINE / NEW GAY FICTION.
Edited by Ian Young.
The Crossing Press, \$5.95.

Charles R. Benedict

The recognition of a gay community, transcendent of regional, ethnic, economic and other communities, is a very recent and still far from universal phenomenon. A new collection of short stories, *On the Line/New Gay Fiction*, edited by Ian Young (The Crossing Press, \$5.95), offers persuasive evidence that a gay community not only exists but flourishes.

The best of the stories in this volume express deep and complex feelings, and while the communication of such feel-

ings is a prerogative of literature in general, it is certain that these stories speak first and most compellingly to a uniquely gay sensibility (there is some discussion of the possible nature of a "gay sensibility" in the book's introduction) and so belong to what we must call gay literature.

A number of the stories explore the conflict between convention and self-acceptance. "The Servant Problem," by Richard Hall, is about one man's exhilarating liberation from psychiatry and its assertions about "meaningful relationships" and emotional deficiencies. The solution to the "problem"—very much like coming out—turns out to be the simple realization that there is no problem.

The struggle for self-acceptance in

the face of sometimes brutal social barriers may be the most important of the shared experiences which define gay culture. Growing out of that struggle is a common perception of the shortcomings of conventional morality, which leads in turn to recognition and acceptance of the myriad of unconventional manifestations of love. Daniel Luckenbill's "Ask a Marine" works on many levels to reveal the possible depth and validity of the easily denigrated "casual encounter." "The Guernantes Way," by George Whitmore, catches some of the madness of a Fire Island summer and in the process makes a gentle and lighthearted introduction to the psychology of sadomasochism. In "Virility," Daniel Curzon examines the involuntary and contradictory nature of our attractions.

It is obviously difficult to discuss the themes common to a group of short stories without oversimplification. Above all else perhaps, this collection represents diversity, not only in theme, but in tone and in craftsmanship as well. The mood of the stories ranges from idyllic to menacing; the quality of the writing runs from not promising to dazzling (it is quite possible—for a number of reasons—that William S. Burroughs should not have been included in this anthology). Binding the stories together, however, is the honesty of their authors (rightly noted in the editor's introduction) and the integrity of the editor. With this book Mr. Young has put gay fiction "On the Line" to speak for itself. The risk is well calculated.

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Art



Pierre August Renoir. Oil on canvas. *The Luncheon of the Boating Party*. 1881

IMPRESSIONISM AND THE MODERN VISION. Master Paintings from the Phillips Collection. California Palace of the Legion of Honor. Through November 1, 1981.

Renee Renouf

Seventy-five superb paintings from the Phillips Collection in Washington, D.C. will be on view at the California Palace of the Legion of Honor until November 1. The Collection will appear in Dallas, Minneapolis and Atlanta before returning to Washington. Anyone with any interest or pretensions of knowledge and appreciation of Western painting, particularly of the mid- and late-nineteenth century, should see these works. They are a catalogue of names which roll off the tongue in the litany of French Impressionism.

Early this year a very astute art historian remarked to several dozen people at a conference that the course of art followed scientific discovery,

followed, more or less, by earlier painters. (You can easily shoot that argument full of holes, but objective reality was more dominant and more important prior to the advent of the Impressionists.) The contribution was the quality of the collector, and here the record is as remarkable and sustained and personal as one finds in the Reitberg Collection which was on view at the Asian Art Museum last summer.

The collection is the result of the life-long enthusiasm of Duncan Phillips, scion of a steel industry family, who graduated from Yale University and into a career, self-made, of lecturing, writing, collecting. The Collection is the memorial he created in 1918 to his father and brother. Started in his Washington mansion, the collection has remained a family undertaking, his selections augmented by the taste of his wife, Margerie, herself a gifted painter, and now carried on by his son, Laughlin Phillips.

In addition to the famous names of French Impressionism, some American masters like Edward Hopper, Thomas

Eakins, John Marin and Richard Diebenkorn can be found, as well as the more abstruse works of Piet Mondrian and Jackson Pollock, Willem de Kooning and Robert Motherwell.

The wonderfully personal quality of the collection can be underscored with Pierre Bonnard's *Woman with Dog*, a study with ovals, color and a thoroughly intimate situation. (How many lap dogs do you know that get to be stroked and petted at a table and on the lap?)

The connection of French Impressionist Painting with the Romantic Movement can be captured also with the figure of Delacroix' *Paganini* and Henri Daumier's *The Uprising*—opposite ends of the energy released with the first full flood of industrialization in Europe. To see this collection and then to read Barbara Tuchman's *The Proud Tower* is to place the pull and power, the creation and mechanization of the age in its full perspective, and where the artist reflects the urge and the need to place the emotions. Here

(Continued on following page)

one can almost substitute humanism for the word impressionist, for each canvas testifies in one way or another to the energy, drive and sustained skill which can come to bear in the image and impact of each canvas.

Edgar Degas' *Dancers at the Bar* reflects a familiar sight, but equally intriguing to me is Edouard Manet's *Ballet Espanol*, with its short, still figures, elaborately garbed, an ensemble caught in passing, looking back at the painter as the painter regarded them, silently, without comment, exposed to view and yet withheld. One wonders what happens next.

Edouard Vuillard was an adult-time discovery of mine. For me he epitomizes the circumscribed, stuffy, silent and detailed life of the French bourgeoisie. *Woman Sweeping* is no exception. If you have ever walked into a home where pattern abounds without selection or evidence of forethought, where rooms have stood long without fresh air, this closed-into-itself painting will reflect the stultifying sense of detail such an existence fosters. I am riveted with the accuracy of the emotion he manages to convey—a form of smothered life.

This recitation probably needs to close with the famous Pierre Renois *Luncheon of the Boating Party*, depicting a mixed bag of participants socially, based on the top and bowler

"The connection of French Impressionist painting with the Romantic Movement can be captured also with the figure of Delacroix' *Paganini* and Henri Daumier's *The Uprising*—opposite ends of the energy released with the first full flood of industrialization in Europe."

hats and the shirt sleeves with the straw boaters on the head. Presumably it all is taking place at a forever spring or summer moment on the Seine, perhaps south of Paris. The fruit on the table would indicate it was summer, the condition of the table that a long, leisurely and convivial meal has been completed and people are taking a second breath on a lazy afternoon. Self-satisfaction and the pursuit of sensual pleasure are the order of the day. One can almost smell the slight sweat under the armpits of two of the men who have either doffed their shirts or never started out with them. I wish my ear could hear the conversation. I'd be willing to guess that it might concern itself with supper and the theatre in some form. I do not harbor for a minute the idea that high finance is being discussed, rather high jinks in some form may be floating around the edges.

Part of the pleasure of seeing this collection at the Legion of Honor is that the vista arrived at before viewing, the figure of Rodin's *The Thinker* and the colonnades around the entrance testify to the slightly snooty, somewhat exaggerated attention given to the paintings housed therein. When you emerge from the collection and see the breakers dash against the cliffs of the Golden Gate, however, you will feel immensely grateful for the natural theatre of setting and collection.



Honore Daumier. Oil on canvas. *The Uprising*. c. 1860

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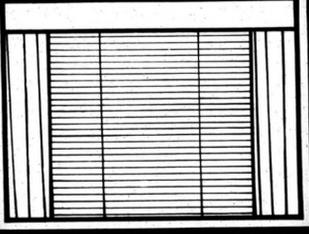


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Interview

Neal T. Dorschel

Described by film critics as an "inflated Jayne Mansfield," a "fleshy-fantasy Miss Piggy," "undoubtedly some sort of discovery," Baltimore's Miss Divine returned to her home town for the World Premiere of her latest film, *Polyester*, directed by John Waters.

This is the 10th film for Waters (director, writer and producer), a native of Baltimore, which he fondly refers to as the "hairdo Capital of the World." He made his first short film in 1964 and by 1969 he had released his first feature, titled *Mondo Trasho*, on a budget of \$2100. It starred his long-time friend Divine, a Waters discovery. His films quickly gathered a cult following on the East Coast. Perhaps his most popular film to date has been *Pink Flamingos* (1972), which received acclaim in the Cannes Film Festival that year, and has been running in Los Angeles, San Francisco, Boston and New York for eight consecutive years. Film critics responded enthusiastically: "the exuberance and energy of genius" (*Variety*); "mini-minded drug show" (*Vincent Canby*); "dammit, it can't be dismissed" (*Judith Christ*). Andy Warhol told Felitti that the films were a must to see.

MISS DIVINE talks about her new film *Polyester*, scheduled to open in San Francisco in October.

Tab Hunter says "I have worked with many of the great leading ladies in Hollywood: Lana Turner, Natalie Wood, Debbie Reynolds, Sophia Loren, Rita Hayworth, but Divine has more on the ball than any of them."

He enjoyed working with me, more than he did with any of them. He thought I was easy to work with. I didn't give him any attitude—there was no sort of "star trip." We had a wonderful working relationship. He was only here for two weeks of filming. He was so professional. I was a fan of Tab's when I was growing up. His experience with making 37 films was helpful to us. He helped me with our scenes together. He helped me for the cameraman and the lighting man, even for John. He knew little short cuts because of his years in the business. His help was unbelievable. It saved a lot of takes. I think my best scenes in the film are with him.

Please comment on the stage work that you have done.

I did *Women Behind Bars* for one year in New York, and for six months on the West End in London. *The Neon Women* played for six months in New York and then traveled for two and a half years. Stage is repetitious, after two shows it is repetitious. I do like the instant response, though. It's fun. You do go black at times and forget your lines. It's not because you don't know them—it's because you know them too well. Theatre people are very dedicated. When I work I am very professional and proud of the fact. There are too many people out there who want your job. There is no need or time for tantrums and all those ridiculous displays of emotion.

How did you become involved in Elton John's farewell tour in New York?

He came to the show (*Neon Woman*) and came backstage. He was wonderful to the cast and took about twenty of us to dinner. He came back to see the show about three times. I went to Chicago and Kentucky with them and attended the concerts. Then I participated in the shows at Madison Square Garden at the end of the tour. I was brought up onto the stage on a lift, and ran down steps throwing bananas. I sang back-up with the back-up people, and did a "kick-line" with

Elton, the lead guitarist, and the bass player.

In 1978 you were guest of honor at the *Alternative Miss World Pageant* in London. I understand that this event was filmed. Has it been shown in the United States?

Once a year, on the same night as the Miss World Pageant in Albert Hall in London, my friend, Andrew Logan (who is like a poor Andy Warhol of London) gives a mock Miss World Contest. It is not a drag show. Men, women, and children are in it. If a dog could dress up, he could be in it. The categories are day wear, evening wear, bathing suits, and questions and answers. The contestants put much time into costumes (which included that year outer space beaus, boxes of chocolate), a lot of time went into each one. Anyway, it was filmed and cut and a movie was made out of it.

I hear that you will release a record this year, and possibly a book.

In a few weeks. The record is titled *Born To Be Cheap*, the other side is *The Name Game*, an old '60s Shirley Ellis tune with a few changes in lyrics. I didn't think that I was a good singer, but someone from Columbia Records approached me, and I thought "What do I have to lose?"

I haven't started the book yet for St. Martin's Press—I think I'm too young for an autobiography. Maybe a book about my career. I have eight million funny stories on things that really happened. It will be humorous. I think I tend to be too serious at times. I get nervous.

What makes you nervous?

Interviewers. People take things and change them all around and put it all out of context. After awhile it makes you not want to talk to anybody, but yet you have to. I did an interview for a San Francisco newspaper, and when I stated that I hate the hills (cabs cost a fortune, and I can't walk around the hills—I'd have a stroke), he wrote that I hated San Francisco. There is a big difference in hating hills and hating a city.

Where do you spend your time now?

I grew up here and left when I was 21 or 22. I moved to Provincetown, Mass., then out to the coast, San Francisco for one year, and Los Angeles for four years. I have been living in New York City for six years now. I'd like to have a place here (Baltimore). I love it here. This is how I'm used to living. I love having an automobile, getting in, and turning the key, and being off alone. It's such a luxury freedom. You don't have that in places like New York. I can't hail a cab in New York and park someplace to enjoy a beautiful view—it's not the same thing!

Will you do another John Waters movie?

Money is being raised for a new show called *The Thorn* (NYC Stage), my first musical-comedy, a show about a rock star with the Highest Magnitude, and the Lowest Morals, her fight to get to the top.

I'll appear in Provincetown on the 4th of July this summer. *Polyester* will open on the West Coast this summer and I'll be there.



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Movie News & Notes

Edward Guthmann
Make no mistake about it, the man said. "This is the quintessential film story of Harvey Milk."
The man, Jerry B. Wheeler of West Hollywood, is the independent film producer ("one of the few openly gay filmmakers in the business today"), who plans to produce *The Mayor of Castro Street* as a \$3.5 million theatrical film feature. Mayor, six months delayed because of the Hollywood writer's strike, should start shooting next February with Ron Leibman (TV's *Kaz* and Sally Field's *Norma Rae* co-star) playing the slain San Francisco Supervisor.
I first heard from Wheeler in May, when my interview with Joel Grey ran in the *Advocate*. It stated that Grey and his wife, Jo Wilder, were trying to develop a separate TV-movie about Harvey Milk with Grey playing the lead. This made Wheeler unhappy. Some people got confused, he said, and thought that Grey had replaced Leibman in *Mayor*.
"Some people don't read."
"Since your *Advocate* article," he wrote, "we've been deluged with this inquiry. Joel Grey is NOT, I repeat, is NOT starring in *The Mayor of Castro Street*. Mr. Grey has been using Harvey Milk as 'press bait' for two years now in his attempt to find a suitable vehicle in TV or film." Wheeler added that he'd contacted "the proper network sources," all of whom denied interest in a Grey/Milk project.
This week, Wheeler and I finally spoke. He was still a bit fired up. "I think Joel Grey would be ridiculous casting as Harvey Milk," he said. "He's gone nowhere with his project, and it's become somewhat of a joke and reflects badly on those of us who are trying to do something serious."
How political might Wheeler's film be? "We're calling the picture a political drama," he answered, following some nervous laughter. Wheeler declined to name the screenwriter for *Mayor*. "I can't give that information out yet," he said, "until I get some kind of acknowledgment from the Writer's Guild."
Is the script drawn at all from Randy Shilts' upcoming biography of Milk, previously identified by the same title? "Not! It has absolutely nothing to do with Randy Shilts," Wheeler

debut (*Doctor No*, 1962), is better-looking, sexier, more supremely skilled and authoritative than ever. Even bugle when Connelly talks to his newly-estranged wife through an outerspace video screen, the emotional deft is painfully etched in that marvelous, now-craggy face. Is there another screen actor who's heroic, virile, vulnerable and ironic all at once? Aside from DeNiro, perhaps, I'd say Connelly's the best we've got today.

Other recent releases: The two beauties from *Endless Love*, Marlin Hewitt and Brooke Shields. Poor Brooke. This is high season for dumping on her, her turn at the Travolta Syndrome (i.e., really, but for her celebrity, the social phenomenon that attends her). For my money, Brooke's at her best this time, which ain't bad, I would surmise.
As for *Endless Love*: sure it's implausible, but when did romantic love ever make sense? People ought to look at this one as a fable, not a document.

News from the Surf Theatre Chain: *The Fox and The Hound*, predictably, is bombing at the Castro. "People just don't want to take their kids into that neighborhood," one observer said. Coming to Mel Novikoff's Lumiere: David Hemmings' *Just a Gigolo*, the David Bowie/Marlene Dietrich/Kim Novak (unintentional) comedy which sat on a shelf for three years. And at the Clay, opening August 14: *Lili Marleen*, Rainer Werner Fassbinder's first big-budget feature, with perennial Hanna Schygulla and sexy Giancarlo Giannini.

A fine lineup of American film comedies are scheduled through August 30 at U.C. Berkeley's Pacific Film Archives. This Sunday, July 26, Vincente Minnelli's *Father of the Bride* (with an 18-year-old Elizabeth Taylor) plays with George Cukor's *Pat and Mike*. The show comes complete with the band's film *Carnage Visors* and a light show. No disco this night, and note the early hour, because this ought to sell. Wednesdays now feature a rock playlist and abstract videos. The promoter claims that this used to be a gay disco. Does the doctor know that he has gone and transcended another category? Stay tuned. (I-Beam, July 27, 9:30 p.m., \$9.)

BLITZ!'N' NEW WAVE VIDEO PARTY: KUSF brings fashion queen Steve Strange to host a night of video featuring Visage, 999, Peter Gabriel, Robert Fripp, Vivabeat, Jean Michael Jarre, Teardrop Explodes and others. Is this the future? Well at least the price is right. (On Broadway, July 29, 11 p.m., 90¢.)

BILL NELSON: I never liked his band Be-Bop Deluxe, but his new LP has an atmospheric solo disc that is downright enchanting, and he is supposed to be on his own tonight. (Stone, July 30, 8 & 11 p.m., \$7.50 adv., \$8.50 day.)

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Movies

ZORRO, THE GAY BLADE
Directed by Peter Medak.
At the Alexandria.
Steve Warren
I admit that I caught a few Z's during the screening of *Zorro, the Gay Blade*, so it's possible that I missed a few moments of classic comedy—film-making at its finest.
What I saw, sucks. The jokes are old enough to be the children of those in *History of the World—Part I*.
George Hamilton follows his off-the-wall success in *Love at First Bite* with what is supposed to be an affectionate parody of another romantic film genre. He plays the twin sons of the original *Zorro*, a "Robin Hood" type who lived in old California.
Don Diego is semi-dashing and handsome in a silent film star way. He speaks with a heavy accent which is Spanish what "Inspector Clouseau's" is to French, and it's used for the same

kind of jokes: "Ships in the field—you know, the leetle baabaabaas."
Diego's brother Ramon went to England and spent 20 years in the Royal Navy. ("They make men. They made me.") Now he calls himself "Bunny Wiggleworth" and acts like a graduate of the Paul Lynde School of Masculinity.
We live in an enlightened age. Even "Middle America" bought *La Cage aux Folles*. Nobody does fag jokes anymore, right?
Sure. Just ask President Matlovich if you don't believe it.
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turns, finally dressing as a woman to go to a party with his brother. La Cage aux Shucks.
Aside from screenwriter Hal Dresner the principal villain is Ron Leibman as the wicked *alcade* (mayor) of Los Angeles. He leads the wealthy landowners in bleeding the poor through taxation. Sometimes a good actor (*Norma Rae*, *Slaughterhouse-Five*, *It's a Wonderful Life*), Leibman's approach here follows the rule, "If you can't say it funny, say it loud."
Inspired by lovely Lauren Hutton of the People's Independence Committee, Diego straps on his father's old sword and vows "to help the helpless, befriend the friendless and defeat the feeblest!"
Brenda Vaccaro is embarrassingly bad as the mayor's horny wife.
Peter Medak, always a creative director (*The Ruling Class*) and often a good one (*The Changeling*), appears to have taken the money and run on this one. He can't punch any life into a dead script, but the attempt at comedy

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Pop Previews

Adam Block
BLOOLIPS in *Lust in Space*: Nobody does drag with more panache than the Brits, and this group delivers the goods. See the savagery of an arched eyebrow, epiphanies of dizziness, and theatre fashioned out of unspeakable tatters and breathtaking timing. This celebration of anarchy, androgyny, and nonconformity is both sidesplitting and wise. Bloolips make Grace Jones at *Marine World* look positively tame. (Boarding House, July 24-7, Wed., Thurs., & Sun.: 8 p.m., \$7.50 Sat. & Sun.: 8 & 11 p.m., \$8.50.)

MOSE ALLISON: This master of the pop ballad can count amongst his fans Bonnie Raitt; who recorded "Everybody's Cryin' Mercy," and the Clash, who put "Look Here" on their last LP. He charges those tunes with a wry wit and knowing cool all his own. (Grand American Music Hall, June 24, 8:30 p.m., \$7.)

SCREAMING MEMES: SF's live comedy revue, casting the same waters as Fridays, have an all new 1 1/2 hour show featuring the Oral Majority Restaurant, and appearances by President Ronzo Reagan. They call it *Egg Foo Yucks* in a tribute to the Chinese restaurants in the neighborhood. The show has got to be better than that name, doesn't it? (Open Theatre, 441 Clement, July 24-7, Fri. & Sat.: 8:30 p.m., \$4.)

FREDDIE HUBBARD ALL STARS: This lyrical trumpeter earned his stripes with the Jazz Messengers, and went on to accompany Wayne Shorter, Herbie Hancock, Eric Dolphy, and Ornette Coleman. In the '70s he went mainstream, earning a Grammy for an LP that featured "Uncle Albert/Admiral Halsey," and string arrangements, and later dipping towards disco. The club attracts the purists though, and Hubbard never lost his chops. (Keystone Korner, July 24-26, 8:30 & 10:30, \$7.)

GREG KIHN BAND, LLOYDS: Lulu and the boys ought to have the place steaming before the headlines prove themselves again as our most ferociously likeable bar band. Shucks, Kihn even has a hit single. (Stone, July 25, 8 & 11 p.m., \$6.50 adv., \$7.50 day.)

PSYCHEDELIC FURS, WOUNDZ, B-TEAM: The opening acts have their own buzz going. DJ Howie Klein names them as "two of the three best new bands in town." The Furs wowed locals on their debut visit last year, bringing some cosmic lyricism to Sex Pistols savagery. I hear they went with "We Love You," which sounds almost as inspired as the Plastics doing "Last Train To Clarksville." Buy early, I'd expect a sell-out. (Old Waldorf, July 26, 8 p.m., \$7 adv., \$12 day.)

JOE JACKSON'S JUMPIN' JIVE: The erstwhile new wave widget makes his bid as the Willie Nelson of the UK with a show of '40s chestnuts. There is little of the spooky angst Costello brought to "My Funny Valentine," but as much enthusiasm as the prophetic Commander Cody brought to "Minnie the Moocher." I'm hoping for Herb Caen to MC. (Old Waldorf, July 27, 8 & 11 p.m., \$7.50 adv., \$10 show.)

SLITS, WILMA: Wilma are all-female and local, Slits are girl-led UK white rasta primitives. Amazon night. (I-Beam, July 27, 9:30 p.m., \$6.)

THE CURE: The I-beam scene a coup with this booking—their only appearance in the Bay Area, and one of three in the U.S. Last year's masterful atmospheric *Seventeen Seconds* LP was arguably the finest import to cross the Atlantic. Recording as Cult Hero, the band stole the #5 spot, and highest score for an import, in my 1980 Rock Disco DJ's list.
The show comes complete with the band's film *Carnage Visors* and a light show. No disco this night, and note the early hour, because this ought to sell. Wednesdays now feature a rock playlist and abstract videos. The promoter claims that this used to be a gay disco. Does the doctor know that he has gone and transcended another category? Stay tuned. (I-Beam, July 28, 8 p.m., \$9.)

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FLIPPER, WILMA, TBA: The women will precede Jello Biafra's local faves who make incompetence look difficult—ah, beyond fear and dignity. (Mabuhay, Aug. 1, 11 p.m., \$5.)

JOAN BAEZ: When she isn't playing the painfully earnest madonna, or doing the funky chicken in a shimata, she can be genuinely moving. This show benefits the starving populations of East Africa, which is reason enough for an afternoon in the sun. (Concord Pavilion, Aug. 2, 2 p.m., res: \$10.50, lawn: \$8.50.)

TAJ MAHAL: Allen Toussaint once said, "This man embodies 2000 years of black music." He also gives it life. (Great American Music Hall, Aug. 2, 8 & 11 p.m., \$7.50.)

STAN GETZ QUARTET: Sax daddy of the west coast cool school, this accomplished romantic player graces the small and funky club. (Keystone Korner, Aug. 4-9, week: \$8:30 to 10:30 p.m.; Fri. & Sat.: 9:30 to 11:30 p.m., \$7.)

NEVILLE BROS., WILD TACITOULIS: Since the death of Professor Longhair, this may be the greatest aggregate of musical talent in New Orleans. The senior member, Aaron, was responsible for the original "Tell It Like It Is," which he covered but couldn't improve on last year. The core of the Meters, N.O.'s legendary dance band and producer Allen Toussaint's favorite sidemen, fatten the team. The membership remains the same for their bill-opening appearance in the feathered towns of Mardi Gras Indians, but they can shift from voodoo funk to silken R&B like quicksilver. (Stone, Aug. 5, 9 & 11 p.m., \$8.50 adv., \$9.50 day.)

DEAD KENNEDYS, TBA: One more chance to see the indomitable rebels, and singing along with "Nazi Punks Fuck Off." See other reasons in their earlier listing. (Mabuhay, Aug. 6, 11 p.m., \$5.)

JOE KING CARRASCO: Austin, Texas' eccentric gift to the new wave adds farfisa organ, and has been known to rip into a polka. As a live performer he has performed more than one skeptic. (Stone, Aug. 7, 8 & 11 p.m., \$5 adv., \$6 day.)

EMMYLOU HARRIS, TBA: True believers would go anywhere to hear this country waif with good taste in songwriters, and the outdoor amphitheater isn't a bad destination. (UC Greek Theatre, Aug. 7, 8 p.m., \$10.50 adv., \$12 day.)

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MOVIES

(continued from page 18)

jump countless times in other movies; but this time we shoot them away like flies because Wolfen is operating on a higher level.

Perhaps that's why, like The Hand, it's being dumped by Warner Brothers into armpit houses for fast payoff.

Director Michael Wadleigh is best remembered for Woodstock, and the Woodstock mentality is very strong in Wolfen—a politically correct liberal stance against imperialism and in favor of oneness with the universe.

What's so scary about that? you ask—unless you're with the Moral Majority and that kind of thinking scares the hell out of you. Wolfen is a "nature's revenge" picture with an advanced eco-think message that will register with the like-minded in the audience before it's reiterated in the action climax that adds 15 minutes for the thrill seekers.

Albert Finney plays a New York police detective assigned to solve the apparently related murders of a megabillionaire and a derelict. We know some strange force is at work because we see and hear the victim from an alien point of view that gradually reveals things to us about the nature of the beast.

A sophisticated police lab starts us with its infra-red heat sensitive equipment and sound analyzer that approximate what we've been seeing and hearing through the killer. Per-



Wolfen is a film that attacks the brain.

haps we're catching up with a superior intelligence? Or perhaps... You know from the title that some kind of wolf is involved, so I won't spoil anything if I reveal that "Wolfen" is a kind of superwolf. I'll leave the why and wherefore for the movie to explain—which, unlike Alien, it does. There's gore aplenty and lots of spare body parts, but the edge is removed early on in a clinical, humorous tour of the morgue that might be a Johnny Carson commercial for "Cadaver City." It seems as if Wadleigh didn't want to shock us but was contractually required to insert the usual commercial elements.

Actors play less of a role in Wolfen than the excellent optical effects. Finney fares okay with a credible American accent (close to his Bogie imitation, but not quite) and a world weary attitude. Gregory Hines gives further evidence of his versatility—which is not a punny reflection on his fancy carring that is neither explained nor questioned. Diane Venora will have to wait for her next picture to make an impression, but Tom Noonan and Edward James Olmos register strongly.

"Terrorism—territory—terror," Finney muses once the Wolfen connection makes the pieces fit together. If you enjoy the rare thriller that doesn't insult your intelligence, Wolfen is for you.

Rock Records

ECHO AND THE BUNNYMEN: "HEAVEN UP HERE"

More glum, dum-bunny musings from this British foursome. Their second album is better than #1 in that the arrangements are more colorful, the recording is clearer and the musicianship is sharper. But their fatal flaw is that there are still no keenly-felt emotions transmitted, just a mournfully vague and chic aura of discontent. A slide show of surfaces without mystery. Fashionably fading silhouettes.

Is this the blues they're singing? Well, in a way. Basically, what these blokes are on about is merely the marketing of a post-punk catatonian... for your shopping convenience. Steeped in a catalogue of refrigerated, narcissistic, cut-off sensibilities and slumped over in a state of fatalistic passivity they've replaced rock-as-revolt with a rollover resignation—inverted aggro and impotent rage.

To their credit, however, they've achieved a cavernous sound that reverberates with tension and urgency. Lead vocalist Ian McCulloch has all of Jim Morrison's vocal shadings committed to memory but now exhibits a more versatile range of his own design. The band cuts loose here with guitarist Will Sergeant etching drone figures into the oddly-structured tunes and tossing in some clangorous chords drawn from the Asian modality. Bassist Les Pattinson and drummer Peter De Freitas have derived an unpredictable stop-and-lurch style that self-destructs whenever the rhythm threatens to achieve regularity.

"With A Hipp," "No Dark Things" and "All I Want" are very interesting. Again, although I realize that the Bunnymen's stance involves the projection of frustration through withdrawal and deliberate irresolution, McCulloch's solipsistic muttering and generalized incoherence discourage compulsive listening. Too much is unclear. While the denial of emotion and panic are clearly felt, McCulloch's generally skirt emotion, have no real bite or resonate helplessness too often to be plausible.

The band's attempts to camouflage lack of coherence with atmospherics are more successful from a technical standpoint, but they're eventually nullified by the fact that McCulloch really has nothing to say, no matter how thin you slice it. Though the songs are spiced up with the trappings of pain and desperation, they're about as substantial as a yard of these cloth. There's simply no point in trying to stretch a little drizzle into a full-fledged thunderstorm.

PAUL PARKER: "WELCOME TO FREEDOM/NOWHERE TO FALL"

Good double-sided 45 from some local talent. Both songs are rockaballs with words and music by composer-pianist Jon Randall—who arranged and produced the single—and vocals by Paul Parker.

"Welcome To Freedom" is about a smalltown boy's difficult adjustment to the fast-life of a big gay mecca and his grief at the lack of love in

his life. Good keyboards, nice guitar break, and the song itself is well-written but bemoaning the lack of love in the dirty '01 city strikes me as a facile truism, too soapy. The flipside "Nowhere To Fall" is another story. Excellent song, also sorrowful—reflection of the end of a love affair. Strong lyrics, a sort of reedy Bryan Ferry-like vocal from Parker and a very pretty arrangement featuring descending keyboard runs and a jazzy Benesonque guitar. "Nowhere" sounds a bit like The Stones' "As Tears Go By," only prettier, and with words and music that've burrowed their way into my stream. Hit!

POINTER SISTERS: "BLACK AND WHITE"

Great! Their hottest album under producer Richard Perry's tutelage. Though Perry boosted them from the doldrums to the hit-making heights ("Fire," "He's So Shy," etc.) he also had a talent for wringing the natural juices out of their fiery vocal interplay and wasting their versatility on powder-puff phluph—routine R & B tunes that were generally wistful or facelessly slick.

On "Black & White" there's a rougher dynamic in their vocals—grittier, more friction. The songs are also guttier—every single one a potential hit—and The Pointers display a freewheeling range in jazz, rock, pop and soul, instead of being tethered to the kewpie doll ballads.

Best tunes are the gospel cooker "Fire In Love Again," the Shirelles-like teen-teaser "Should I Do It," the heated Motown sound of "Take My Heart, Take My Soul," the salsa-flavored "Sweet Lover Man" and the jazzy "What A Surprise." "Slow Berate" is a sweet smoochy ballad with poetic lyrics and strongly-stated sentiment, is the current single, although I would've chosen a boppier one.

The Sisters are back on the beat with this one—with a whole new slew of songs to mark the Summer by. So bebop and shimmy, already!

KRAFTWERK: "COMPUTER WORLD"

(Warner Bros. Records) Holy Moses, it's the return of the born-again technocrat! Heralding the New Age romance between lumpen-technocrat and his sweet shiny software, on their first LP in three years Kraftwerk extract the peculiarly erotic laser igniting this biotech passion and pour it into a synthoniphic frieze that twinkles with radiant serenity.

Countervailing the doomy '84-ish spectre of techno-totalitarianism with a mesmeric wash of tranquility, this quartet of German synthesists conjure up a seductive electronic wonderworld that glides along optimistically on a symbiotic flow of intimacy and compassion between man and machine. This cock-eyed concept is encased in a suit of unperturbable benevolence that makes it tantalizing as some microchip cookies.

Within the context of this transfixing and meditative suite, Kraftwerk

envisions a futuristic spirituality arising from the mutually supportive interface between man and leisure-time technology—a religiosity rooted more in the reverence of sensual pleasure than in the gone-dead repentance of shame. Amen! "Computer Love" and "Home Computer," the album's most haunting compositions, are entrancing baroque cascades that buzz the listener with Pavlovian signals of internal contentment—a feeling that's hypnotically reinforced by repeated listenings. What a pleasure!

ROBERT GORDON: "ARE YOU GONNA BE THE ONE"

(RCA Victor Records) A gaunt dude with a pompadour-cum-crewcut, Gordon's the New Wave's foremost Presley clone and rockabilly-revivalist. "Are You Gonna Be The One" contains my usual reservations about Gordon's style (or lack thereof), but it's packed with more thigh-slappin' riffs than I've heard on any of his other records, his backing band is superfine, production's great; so I reckon this is Gordon's best record.

In fits of finger-poppin', shiverin' and a-gulpin' juke-joint twitch, with a half-suppressed sob in his throat, Gordon "does" everyone from Elvis, Eddie Cochran, Gene Vincent and Conway Twitty to Johnny Cash, Fatsy Cline and Fats Domino. Now that's no feat to sneer at, but the trouble is that Gordon's such a studied revivalist that he often strikes me as constricted, entirely too cautious and not hot enough to discard the "nostalgic" trimmings and showcase some particular talent that he originated.

For instance, when Gordon tries "sexy"—a broncho-bustin' stud—he comes off more like a charley horse. Though he knows all the moves, he just doesn't rattle. He coulda been the next Tom Jones—if Jones hadn't already been "invented." Though he is about as sexy as Ann Margaret, he's still got no real chops of his own.

Which brings us back 'round to the album at-hand. Above-average entertainment, I'd call it. Good songs in the country/rock style, it's Gordon's most consistently pushy record. He remains true-to-form—not one whit of originality. But "Are You Gonna Be The One" is an upbeat number, slamming riff, with a hippy-hop riff that jumps down your memory circuits the very first time you hear it.

"Lover Boy" is a fast skiffle-type rhythm with a great guitar break. "Drivin' Wheel" is a countryish Johnny Cash number with a slappin' bass and another good get-tar break. And "But But" is wonderful, a stammering rockabilly tune with Gordon playing a tongue-tied good old boy who's nervous with the fair sex. This is about as good as Gordon gets; so if you've thought about buying one of his albums and wondered which one to go for, this is it.

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