

# The Sentinel

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## Legal Frontier: Donor Insemination of Lesbians

by Sue Zemel

An increasing number of lesbians are using donor insemination to conceive children. The Lesbian Rights Project in San Francisco has been working on the legal issues involved for four years.

"There's been quite a baby boom," said attorney Donna Hitchens. She and attorney Roberta Achtenberg provide legal assistance to women who conceive children through donor insemination. The relatively simple medical procedure has more complicated legal implications.

Donor insemination, Hitchens says, evolved when lesbians realized that it was not necessary to use medical facilities, such as sperm banks, to become pregnant. "They can choose the donor and do the insemination themselves, at home," Hitchens explained, citing numerous reasons why this method is preferable.

Sperm banks often do incomplete medical screening of donors, most of whom are medical students. The only medical history available in these situations is self-reporting. Also, many doctors have refused to inseminate single women and lesbians.

The obvious alternative was self-insemination," Hitchens continued. Lesbians have done this in a variety of situations. Sometimes the donor is going to be known to the child, and they may have a continuing relationship. In other cases, the lesbian and her lover may not even want to know the donor's identity. In that case, they can use a third party to find a donor and serve as an intermediary. In one situation, a lesbian acted as a surrogate mother for two gay men who wanted to co-parent a child.

The donor deposits semen in a sterile container. Later, the semen is introduced into the mother with the use of a turkey baster or large syringe.

According to Hitchens and Achtenberg, the legal implications of donor insemination vary from state to state and largely depend upon the type of donor used.

"The major concern, of course,

is whether a donor will be recognized as the father of the child, obtaining parental rights and responsibilities," Hitchens said. These include visitation and custody rights, as well as child support.

Many states have no statutes covering artificial insemination by a donor. Nor do they have any court opinions that define the rights of mother, donor, or child.

California and a few other states do have laws that cover marital situations or situations where doctors perform the insemination procedure. The California statute, for example, says that the donor of semen to a licensed physician, for the insemination of a woman who is not his wife, is not the legal father of the child.

"The problem is that many of our clients don't use licensed physicians," said Hitchens. "So, the legal question still unresolved is, are donors fathers, or are they treated like someone who was a donor to a licensed physician?"

At present, Hitchens is handling the first court case in the country to address this question. The case involves a donor who is an acquaintance of the woman who was successfully inseminated. At the time of the child's birth, it became clear that the parties had very different expectations about the role the donor was to play in the child's life.

The woman thought they had a clear understanding that he was not going to be a father, that he was to have neither paternal responsibilities nor rights. The conflict, according to Hitchens, escalated when the donor changed his desire to visit the child to an assertion that it was his right as the father. When the woman asked him to stay away, he filed a lawsuit.

This unprecedented case, pending in Superior Court in a county outside of San Francisco, presents a number of unique problems, Hitchens reiterated.

"There is a very strong preference in the courts that every child should have a father," she said. She noted that the Lesbian Rights Project is currently doing a lot of

(Continued on page 2)



An 1882 comic book mocked the visiting poet.

## Wilde's S.F. Centennial March 26

by David Lester

Exactly a century ago, San Francisco beckoned with sunflowers, lilies and dahlias to honor the visit of the "apostle of aestheticism," a young, but already well-known poet, Oscar Wilde.

"The further west one comes, the more there is to like," Wilde said shortly before arriving in San Francisco by train. "The Western people are much more genial than those of the East, and I fancy that I shall be greatly pleased with California."

Wilde visited the West as part of a year-long tour of America in 1882. His reception in the East was hardly warm and often hostile. He hoped for better in San Francisco.

He came to America for a series of lectures sponsored by Richard D'Oyly Carte, Gilbert and Sullivan's producer. Carte hoped Wilde's appearance in America would stimulate demand for *Patience* and other Gilbert and Sullivan operas.

Wilde created a stir when he appeared in New York in early January boasting shoulder-length hair, knee breeches and silk stockings. Carte encouraged him to dress like Bunthorne, a character from *Patience* supposedly modeled after Wilde.

Publicity preceded Wilde's trip West. In March he declared, "Like the helianthus, I shall wear my willing way toward the Occidental uttermost of American civilization."

After a trip from Omaha on the still new transcontinental railroad, Wilde arrived in San Francisco near sunset on Sunday, March 26. At the Ferry Building, the man who would become a martyr for the love that dare not speak its name first set foot in the city where, a century later, it would never shut up.

He esconced himself at the new Palace Hotel. Wilde gave his first lecture, "The English Renaissance," at Platt's Hall the next evening. Reserved seats came dearly at \$1.50 (the price of 12 pounds of round steak), and the hall was not quite full.

The critics were not kind. Wilde appeared in his famous knee breeches, and a *Chronicle* reporter overheard a well-known society lady in the second row gasp, "Oh, my soul! what a dress!"

Ambrose Bierce was scathing in the *Wasp*. "His lecture is mere verbal ditch-water — meaningless, trite and without coherence. It lacks even the nastiness that exalts and refines his verse. Moreover, it is obviously

his own; he had not even the energy and independence to steal it. And so, with a knowledge that equips an idiot to dispute with a cast-iron dog, an eloquence to qualify him for the duties of a caller on a hog-ranch, and an imagination adequate to the conception of a tomcat, when fired by contemplation of a fiddle-string, this consummate and star-like youth, missing every-where his heaven-appointed functions and offices, wanders about, posing as a statue of himself, and, like the sun-smitten image of Memnon, emitting meaningless murmurs in the blaze of women's eyes. He makes me tired."

Wilde visited the Cliff House, then far outside the developed area of the city. Several established citizens invited Wilde to join them in a game of dollar-ante poker.

He asked them to explain the game to him and joined. When it came around to Wilde's deal, everybody went in. The bets escalated quickly and Wilde called each one. One gentleman laid down three aces, another a full house. Wilde calmly showed four deuces and said, "Now that I remember it, gentlemen, we used to indulge in this little recreation at Oxford. Come and take a snifter with me."

These events, together with Wilde's shoulder-length hair — which Westerners associated with daring Indian fighters like General Custer — persuaded San Franciscans Wilde was no "Miss Nancy," as one reporter had described him.

The visitor was enchanted with Chinatown's stores, restaurants, theaters, and opium dens. "I was delighted with the Chinese quarters," Wilde told a reporter. "I wish those people had a quarter in London. I should take pleasure in visiting it often."

Before he left the city, two pastors rallied from the pulpit against Wilde and his aestheticism. Stores along Market street were cluttered with sunflowers, supposedly his symbol of aestheticism. Sullivan's clothing shop advertised suits that were "Too Utterly Ut," a phrase incorrectly attributed to Wilde.

But the fever was passed. The *Chronicle* noted the day after Wilde's departure, "It can hardly be doubted that Oscar Wilde's visit to this coast has been a deathblow to that aestheticism which, following the movement in England, developed here in the form of a taste for Japanese bric-a-brac and an insane desire to paint flowers on everything, even in coal scuttles."

## Supes Soften Porno Revision

The Board of Supervisors' Fire, Safety, and Police Committee diluted Supervisor Wendy Nelder's anti-pornography law March 17 when it dropped provisions to regulate video stores in the same way as bookstores.

The committee retained provisions allowing the police chief to revoke the permit for an adult bookstore, if the chief determines certain crimes have taken place on the premises with the owner's knowledge. These crimes include prostitution and public sexual conduct. Back rooms that are not private clubs are thus regulated.

The amendment would require

the chief to hold hearings, make recommendations to deter the activity, and hold further hearings before lifting a license. It eliminates, however, the current law's requirement of a court conviction.

The committee dropped new provisions that would have changed the definition of an adult bookstore from one with a "substantial portion" of pornographic inventory to one with 25% or more.

Supervisors Nelder and Quentin Kopp voted to send the altered amendment to the board for consideration March 22. Supervisor Carol Ruth Silver was absent.

—D.L.

## GRA Names Graff Legal Director

Leonard Graff is the new legal director of Gay Rights Advocates, executive director Jean O'Leary announced March 15. The GRA board selected Graff, a prominent gay activist, after a nationwide search for the job of directing the litigation efforts of the renowned San Francisco public interest law firm. Graff replaces Don Knutson, who resigned last year.

O'Leary stated, "We will be able to work together creating legal strategies that will have far-reaching effects. Our litigation efforts will be even more important in the future with what appears to be an anti-civil-libertarian administration in place."

Graff became involved in the gay rights movement as a student at Michigan State University in 1973, where he was instrumental in legal action which permitted the celebration of Gay Pride Day on the campus. He also lobbied successfully for the passage of East Lansing's gay-rights ordinance, one of the first in the nation. After graduation from law school, Graff practiced in New York City and Washington D.C., where he devoted substantial time to gay-rights litigation.

Graff's most celebrated cases include *Gay Rights Coalition v. Georgetown University*, which seeks to establish the rights of gay student organizations on private as well as public university campuses, and *Gay Activists Alliance v. Washington D.C. Transit Authority*, which secured the transit authority to accept gay-related advertisements on their buses.

Graff stated, "Initially, I expect that GRA will concentrate on First

Amendment cases, an area that has proven especially fruitful. Other top priorities will include employment discrimination and a state-by-state challenge to the remaining sodomy laws."

"We hope to work closely with the ACLU, other gay public-interest law firms, and NGLF and GRNL in coordinating a national coherent policy of attacking discriminatory laws."

Don Knutson, who remains "of counsel" and a member of the Board of Directors, left fulltime involvement with GRA to pursue research and writing. He will continue to participate in litigation for GRA, particularly in the Pacific Telephone case and the seemingly unending series of immigration cases.

Knutson said, "I have full confidence that Leonard will effectively pursue the aggressive litigation policy that has been the trademark of Gay Rights Advocates. He comes to us with impeccable credentials and an enthusiasm that is refreshing. He is a skillful litigator and a cautious negotiator."

Graff received the Franklin Kameny Humanitarian Award in 1981. He is also the first recipient of the Washington, D.C. Gay Pride Day annual award for outstanding leadership and service.

Leonard has also been a cooperating attorney for GRA involved in its challenge to the military in the *Dronenburg v. Zech* case. He has served as the Washington representative of NGLF, a contributor to the Sexual Law Reporter, and as a member of the National Committee for Sexual Civil Liberties.



LEONARD GRAFF, Gay Rights Advocates' new legal director.



ROBERTA ACHTENBERG (standing) and DONNA HITCHENS of the Lesbian Rights Project prepare pioneering legal work on donor insemination of lesbians.

# Boy Meets Thugs on Muni

A lead actor in the current S.F. production of *Boy Meets Boy* intervened in an anti-gay attack on a Muni streetcar Sunday, March 14. David Gallegly, who plays Guy Rose in the musical, suffered cuts, bruises, and a twisted arm during the fracas.

Gallegly said he boarded the crowded inbound car at Church and Market Streets about 2 P.M. He observed about ten youth, all of high-school age, all white, all wearing matching dark blue wind-breakers, and all drinking from beer cans, "giving this little, gay guy a rough time" at the back of the vehicle.

"They were really vicious, calling him 'faggot' and everything, and it was getting worse and worse," Gallegly continued. "And nobody was doing anything. There must have been at least 15 other gay people on board, too."

"I moved to the back to help,



DAVID GALLEGLY in his role as Guy Rose in "Boy Meets Boy."

and the streetcar stopped to transfer its passengers to a bus," Gallegly said. The St. Patrick's Day parade disrupted regular service that day, Gallegly said. "Everyone started

to get off, and the high-school kids started punching and kicking this guy," Gallegly then jumped into the fight and got cuts, bruises, and bumps on his head, face, neck, and arm. The original victim of the attack told Gallegly he was O.K. and left.

Gallegly said the Muni operator came up afterwards and apologized. "I was so angry I didn't even think to get his number," Gallegly recalled. He reported the incident to the Muni and the police the next day.

Lieutenant Donald Goad of the S.F. Transit Police said the Muni driver did not report the incident. He noted that the transit police are "lightly staffed" on Sunday afternoons.

Goad said that the transit police have not received "many reports of people being dumped out there in the Castro area for about a year."

## INSEMINATION

(Continued from front page.)

psychological and social research about children who are raised in all-female households.

Hitchens points out that a high percentage of children in this society don't have fathers. She questions the assumption that the mere presence of a male has a positive impact on a child's development and growth.

"It's not true that children of lesbians aren't exposed to men," Achtenberg added. "Lesbian mothers recognize that they can't raise their children to be dysfunctional in a heterosexual society."

To avoid potential conflicts between the donor and mother, Hitchens and Achtenberg both urge people to make written agreements, prior to the insemination, that spell out the parent-child relationship.

"While these contracts may turn out to be unenforceable because of prevailing social policy," explained Achtenberg, "they do set the tone and make explicit the intent of the parties involved."

Achtenberg noted that a well-drafted agreement should include a provision for community arbitration if a conflict arises between the parties.

"We try to politicize people that it is in no one's interest to have legal battles," she added. "It is extremely unfortunate when gay men and lesbians look to our oppressors to settle disputes that should be settled within our own community." A situation could potentially occur where the state may try to take the child away from both gay parents.

Achtenberg also noted that one

reason lesbians choose gay men as donors is to ensure that, in the event of a court battle, there is no presumption in favor of the non-gay party.

The Lesbian Rights Project has also developed an agreement between the biological mother and her partner, when two women decide to co-parent the child.

"It's important that women try to be as clear as possible about whether they are going into motherhood in a co-equal relationship," said Hitchens. "and to make an agreement that reflects the rights and responsibilities of both of them; if in fact, their relationship should dissolve."

Since the role of the co-mother is not legally recognized, Hitchens and Achtenberg have provided a clause within their sample contract that creates nominations of guardianship, establishing the co-mother as the child's guardian.

As advances continue in the field of science, it may someday be possible for two women to reproduce together. That is, a lesbian mother could father a child. This process, called ovafusion, is still the stuff of science fiction novels. However, Achtenberg speculated that people might try to outlaw this procreational choice, perceiving

it as "a total threat to patriarchy." At present, donor insemination remains for the most part outside of the law. Both Achtenberg and Hitchens express the concern that as the political climate turns to the right, state legislatures may attempt to interfere with women's rights to choose self-insemination.

Since there are so many unknowns, and since the law in this area could change rapidly, Hitchens and Achtenberg suggest that women considering donor insemination consult with a lawyer in their own state.

In addition to handling lesbian-mother custody cases, the Lesbian Rights Project, a non-profit public interest law firm, has done pioneering work regarding donor insemination. They assist clients who are choosing to conceive children through this procedure, as well as answer frequent requests for information from lawyers throughout the country.

As public funding sources continue to dry up, the Lesbian Rights Project increasingly relies on community assistance to continue their valuable work. For further information about how to support the Lesbian Rights Project, contact Donna Hitchens or Roberta Achtenberg at 621-0675.

## Chamber Offers Reward in Fag-Bashing

The Secret Witness Program of the San Francisco Chamber of Commerce is offering a \$1,000 reward for information leading to the arrest and prosecution of the suspects responsible for the homophobic stabbing of Michael Nolan and John Esqueda. Chamber officials said this was the second instance of their program offering

a reward for the perpetrators of explicitly anti-gay violence.

On Saturday, January 23, 1982 at 11:30 p.m., two males confronted a group of gay men in front of 2347 Market St., near Castro. The incident escalated from an exchange of words and shoving, to a stabbing in which two of the men were stabbed and a third was hit in the

side of the head with a coffee cup.

During the attack, both of the suspects were quite outspoken about their dislike of "faggots," and had allegedly initiated the incident in order to use their force. Upon the conclusion of the attack, the two suspects walked leisurely away laughing about the incident.

The first victim has sustained two stab wounds to the chest: one that collapsed his lung, and one which nicked an artery in his heart. The second stabbing victim sustained a wound to his lower back.

The suspects have been described as:

#1. Male-Latin, early twenties, 5'8", medium build, straight black hair; wearing dark blue sweatshirt with white lettering, and blue jeans.

#2. Male-Latin, late twenties, 5'10", medium build, dark curly hair; wearing white jacket or shirt.

If you have any information which may assist in the apprehension of a suspect or suspects, please contact the Secret Witness at 956-TIPS (956-8477). The Secret Witness Program does not need to know who you are.

Last year, the Secret Witness Program offered a \$2,000 reward in the slaying of David M. Duncan. That crime is still unsolved. Kille Ozier of the Chamber of Commerce said that the program has received information on "non-targeted" anti-gay crimes as well.



PASSING THE BUCKS: Fund for Human Dignity executive director Virginia M. Apuzzo (c) presents check for \$48,900 to Lucia Valeska (l), executive director of the National Gay Task Force. The grant is for projects in the areas of anti-gay violence, communications, and educational and bi-lingual publications.

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# Party S.F. County Central Committee Elections Attract 19 Gay Candidates

by Bruce D. Pettit

Nineteen up-front gay men and lesbians — nine Democrats and 10 Republicans — will seek election June 8 to their parties' San Francisco county central committees.

Gwenn Craig, Ron Huberman and Jack Trujillo are three of 22 incumbents vying for 24 openings on the Democratic County Central Committee.

Don Bowden is among 23 incumbents seeking re-election to 25 seats on the Republican County Central Committee.

County committees conduct voter registration drives and set parties' priorities through raising and distributing money.

Each party this year is raising the number of committee seats in the reapportioned 16th and 17th Assembly Districts from 8 to 10. The city lost a substantial part of a third AD, and the parties are thus reducing slots in AD 19: the

Democrats from 8 to 4 seats; Republicans from 8 to 5 seats.

Although it is the oldest gay political club here, the Alice B. Toklas Memorial Democratic Club is making its first intense thrust into a committee campaign. Many Democratic activists, including S.F. chair Agar Jaicks, see the Toklas move as a challenge to the Harvey Milk Gay Democratic Club, which has taken the lead on the committee representation. But, both clubs publically downplay that interpretation.

Craig, Milk president, and Huberman, Milk vice president for political affairs, were elected from different ADs two years ago. Re-apportionment has thrown them both into AD 17 this year.

Trujillo, a former Toklas officer, first won election in 1978, on a reformist slate independent of his club. He is running in AD 16 and is also a candidate for Board of Supervisors in the November election.

Toklas this year is putting forth its president, Connie O'Connor, and Randy Stallings in AD 16 and Lawrence Wilson, Louise Minnick, and Margaret Frost (who is not gay) in AD 17.

Cleve Jones, whose main involvement has been in Milk, is an AD 16 candidate. Jones is an aide to Assemblymember Art Agnos.

Steve Krefting of the Sierra Club and Campaign for Economic Democracy is also running in AD 16. Dennis Peron, marijuana law reformer, is dropping out of the AD 16 race.

Gay Republicans Bowden, Gary Myerscough, Frank Crossetti, and Henri Leleu are running in AD 16. Larry Hughes, Stephen Ernst, Del Dawson, John Van Heusden, and Wallace Myers in AD 17, and Bob Bacchi in AD 19 complete the gay G.O.P. picture.

All are members of Concerned

Republicans for Individual Rights. CRIR members Kevin Wadsworth and Paul Johnson are running for central committee positions in Solano County.

Huberman said that problems caused by the Toklas entry into the process did not stem from rivalry between Milk and Toklas. Huberman pointed out that many central-committee incumbents are seeking re-election as part of a coalition that was formed two years ago. "It just happened that Gwenn and I were the two new gay people, running then, when there were several vacancies, and they (other minorities) gravitated into coalition with us."

Other minorities, Huberman explained, neither understand nor think it fair that gays should now be demanding four out of 10 slots in AD 17. "It tends to alienate other minority groups who felt they had a relationship with the gay

community. They make the assumption we don't have our act together."

Huberman said it was late in the declaration process before Toklas contacted him and Craig — a move he thought would naturally be made with incumbents.

O'Connor said, "We shouldn't have to go to anyone to ask permission to run. People were feeling it shouldn't be only people from Harvey Milk who are in elective office. Everybody panicked when we said we want a slice of the action. They see us as a power to be reckoned with, that some room has to be made for Alice.

There has to be some reshuffling."

The Castro and Mission districts are in AD 16. So are Russian and Nob Hills, South of Market, Portrero Hill, the Excelsior and southern Diamond Heights.

Polk Gulch, the Haight-Ashbury, and Upper Market (beyond Douglass) are in AD 17. So are Pacific Heights, the Richmond, the Western Addition, the Inner Sunset, the Outer Sunset (basically north of Kirkham), Twin Peaks, northern Diamond Heights, Mount Davidson, and Ingleside.

AD 19 contains most of the Outer Sunset, West Portal and Lake Merced.

## Fire Chief Reveals 2 Aides' Heart Attacks After Popper Fires

Heart attacks killed one senior fire department aide and forced another to retire two years ago after both fought blazes at three San Francisco locations where large quantities of isobutyl nitrite were stored. Both men had been present at all three fires, and neither had worn protective breathing equipment, according to S.F. Fire Chief Andy Casper.

Richard Dineen suffered a heart attack at the third fire on January 22, 1980. Two months later, Bob West was stricken and died on a golf course. The coroner did not perform an autopsy.

Isobutyl nitrite, commonly known as "poppers," has a direct pharma-

logical effect on the circulatory system. Doctors long prescribed a similar drug, amyl nitrite, for control of certain kinds of heart pain.

Chief Casper declined to link the two heart attacks directly to the chemical. Both men were in their fifties at the time, he said, but neither had a history of heart trouble.

The first two fires, on November 21, 1979, and January 13, 1980, burned the Pharmex, Ltd., manufacturing plant at Folsom and Spear Streets and office at 145 Mission Street. The third fire involved a sex-paraphernalia shop on Mason Street.

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# COMMENT

## The Other Holocaust: Then and Now

by Bishop Mikhael Ithin

I recently sat in at several sessions of the San Francisco Mayor's Commission on the Holocaust. I am still somewhat in a state of shock from learning that almost all of the commissioners consider the Holocaust to have been "a specifically anti-Jewish event only." One of the members even went so far as to describe the destruction of five million gays, gypsies, eastern Europeans, pacifists, communists, trade unionists, physically handicapped, mental patients, and others as simply "fallout" from the destruction of six million Jews.

"Never mind that the first use of the horrendous term "final solution" was applied to gays by Reichsführer SS Heinrich Himmler, head of the Gestapo, who said: "Two years ago when it became necessary, we did not scruple to strike this plague (homosexuality) with death, even within our own ranks." Never mind that the Dutch Council of Churches has records of over a couple of a-million gay victims...ones who went to the death camps simply for being gay, which is not even to begin counting the gays who went as members of other groups.

Lutheran Pastor Martin Niemöller, in an autobiographical description of his incarceration wrote: "In Germany, they came first for the Communists. I didn't speak up because I wasn't a Communist. Then, they came for the Jews. I didn't speak up because I wasn't a Jew. Then they came for the trade unionists. I didn't speak up because I wasn't a trade unionist. Then, they came for the Catholics. I didn't speak up because I wasn't a Catholic. Then, they came for me. And, by that time, no one was left to speak up."

As we once again face a resurgent fascism, we must speak up against all oppression. We must say, "Never again!" To do so with an understanding of what's coming down, it is up to us to remember our own martyred brothers and sisters, since clearly no one will do it for us.

So let's take a little quiz on our knowledge of fascist heterosexism, then and now. We're going to give you a series of names and descriptions, and a series of quotations. See how many of them you can link together correctly.

1. "Homosexuality is that mark of Cain, of a goddess and soulless culture...which is sick to the core."
2. "Where spiritual heroism is made fun of and the sowing of one's wild oats is glorified, everything which is perverse, demonic and vile picks up courage to manifest itself openly; indeed, it scoffs at the healthy as an illness and gets itself up as the standard of life."
3. "The teaching of the youth to appreciate the value of the community, derives its strongest inner power from the truths of Christianity. For this reason it will always be my special duty to safeguard the right and free development of

the Christian school and the Christian fundamentals of all education."

4. "We need some rather extreme legislation in some areas to hopefully rebuild the emphasis and credentials of the traditional family. We do not want people to promote homosexuality as an alternate or acceptable lifestyle."

5. "The new regime has proved its claim to be better protectors of family life by imposing harsh curbs on equality for women, abortion, homosexuality and (conspicuous) prostitution."

6. "I agree with capital punishment, and I believe that homosexuality is one of those that could be coupled with murder and other sins; that it would be the government that sits upon this land who would be executing homosexuals."

7. "I support anyone and anything that is against homosexuals...No form of homosexuality will be permitted in any way, shape, or form. There will be laws against it....You people have to accept the liabilities of your deviance."

8. "Just as we today have gone back to the ancient view on the question of our judgement of homosexuality — a symptom of degeneracy which could destroy our race — we must return to the guiding principle: extermination of degenerates."

9. "Homosexuals could be sent to death after a Biblical state is created in the nation."

A. Rev. Jerry Falwell: National "Moral Majority" leader.

B. Prof. Doktor Foerster: *Sexual-ethik*, the official Nazi textbook on sexuality, 1937.

C. Rev. Dan C. Fore: New York State Moral Majority.

D. Heinrich Himmler: in the 1936 Gestapo speech.

E. Adolf Hitler: in his 1933 edict on the education of German youth.

F. Rev. Charles McIlhenny: Californians for Biblical Morality.

G. Nazi Youth Pamphlet: 1933, Germany.

H. Dean Wycoff: Santa Clara County Moral Majority.

I. Richard Grunberger: *The 12-Year Reich: A Social History of Nazi Germany*.

©1982 Mikhael Ithin

Mikhael Ithin is Bishop of the Community of the Love of Christ. He was formerly an investigator of American fascist groups, working for the non-sectarian *Anti-Nazi League in New York*. He has published articles on the subject of gay people under the Nazi/Holocaust which have appeared in *The Alternative*, *Gay Community News*, *Coast to Coast Times*, *Maverick*, and *The Los Angeles Gay Freedom Day Parade Program*. In 1969, in his capacity as a social psychologist, he authored the *American Sociological Association's gay-rights resolution*.

CORRECT ANSWERS:  
1-C 2-B 3-E 4-A 5-F 6-H 7-D 8-G 9-I

AT THE START OF THE RACE FOR CONGRESS:



REPUBLICAN MCQUOID OF THE RIGHT WING, TEMPTS THE DEMOCRATS INTO A MUD SLING!

# FIVE YEARS AGO

March, 1977

Fourteen lesbians and gay men met with Midge Costanza in the White House. Costanza was President Carter's assistant for public liaison. The National Gay Task Force organized the meeting, and other groups also sent representatives.

The three-hour-long discussion touched on exclusionary practices of the armed forces and the Immigration and Naturalization Service, Defense Department policies on granting security clearances, treat-

ment of gay prisoners in federal prisons, and tax provisions that discriminate against singles, same-sex households, and gay charities.

Carter's press secretary, Jody Powell, said the meeting was what "American is all about."

The University of San Francisco administration revoked the charter of the campus Alliance for Gay Awareness. The student senate had previously approved the group by a 13-1 vote.

# PARRIES & THRUSTS

**COMPLAINTS, GENERAL DELIVERY:** *The Sentinel* has quickly moved back to number 1 among publications in San Francisco's gay community! But the economy has limited our expansion. Why should we be any different from other small businesses, struggling with the Reagan depression? The size of the paper depends on the number of ads. So patronize our advertisers and you'll see more of us.

**MediaFile**, published by the Media Alliance (quoting *B.A.R.* editor Paul Leach, "In terms of outreach, readability and impact, I'd rather be the *Nation's Enquirer*. I'm not holding it [B.A.R.] up as a model of journalism..."). Shucks, Paul, I hope we aren't wasting our time trying to be as good as the gay community deserves. And a great big thank you to the professionals that have praised *The Sentinel* so highly.

Anyone who wants a copy of *MediaFile* to read what the mainstream media critics have to say about the gay press may get a copy by stopping by our office at 500 Hayes Street.

**NEW ORLEANS:** Last week 5,000 gallons of bourbon spilled when a large tank slipped from a loading crane. Firefighters quickly added water to reduce the alcohol's fire potential. Now, that's creating one hell of a large highway. Can you imagine a spill like that on Castro Street? During the Castro Street Fair?

**CLARKESVILLE, TENN.:** Peter Wenger, 34, a professor at a local state university, committed suicide because of extensive newspaper coverage of his arrest. Clarkesville's local newspaper, the *Leaf-Chronicle*, published Wenger's name and address no less than 8 times in different stories. The case involved a police raid that netted 14 men in a public park. They were charged with a "crime against nature."

When the editor of the *Leaf-Chronicle* was asked if he thought its coverage was fair, he said it was "as objective as we could make it." It was "logical" to repeat it so often "because it was a continuing case," he added. (Courtesy *Gaze*.)

**FORT LAUDERDALE, FLA.:** Sheriff's Deputy Charles Lynch arrested Christopher O'Toole and Frank Cavathas while they were hugging and kissing at the airport here. O'Toole was about to fly to New York. Lynch reportedly told the two men, "Take your faggot shit elsewhere."

A judge later found the two men guilty of battery on a police officer and resisting arrest. They are awaiting sentencing. O'Toole could receive five and Cavathas 11 years, if the maximum penalties are imposed. (Courtesy *The Weekly News*.)

**TEXAS:** Ronnie Dugger reveals in *The Politician*, his biography of Lyndon B. Johnson, that LBJ believed God visited him in the early morning hours in the form of the Holy Ghost. Now we know what inspires those who write and enforce our laws — as in the two stories above.

**NEW YORK, N.Y.:** Pulitzer-Prize winner Joseph Lash, in his new book, *Love, Eleanor*, writes: "Eleanor Roosevelt loved deeply and lavished her affections on men as well as women...." Funny he should say it that way.

# EDITORIAL

by W.E. Beardemphl

## 6th C.D. Primary: Keep it Clean

Phil Burton's assurance last September that Democrats were "in their mother's arms" when he presented his Congressional re-districting plan, has already become a joke. The plan risks dire consequences for legitimate representation. A case in point is Congressional District 6. Burton shaped the district to ensure the re-election of his liberal brother, John. But John Burton has withdrawn, and the ensuing turmoil among Democrats could result in a loss of this seat to Reagan-clone Dennis McQuaid, a Republican.

With the withdrawal of Supervisors Richard Hongisto and Carol Ruth Silver, the field in this district no longer seems so crowded as the Bay-to-Breakers race. Nonetheless the potential remains for a dirty and divisive Democratic fight. Such a fight would serve no one but McQuaid, an advocate of Reagan's "New Federalism." This is really nothing more than warmed-over "old Hooverism" as Gore Vidal has wisely pointed out. Our present economic situation, as well, offers ample proof.

Even though the 6th Congressional District has the bizarre shape of a Borschach ink blot, stretching from Point Reyes to Vallejo to Daly City, its constituency is overwhelmingly progressive and liberal. It is now up to Democrats to provide a strong winning candidate against McQuaid.

We have a full field of competent and acceptable Democratic contenders who can represent a progressive/liberal constituency. The candidates do differ in approach and ideology, and they should intelligently explain these differences to the voters. But we do not need a mud-slinging primary. McQuaid would like nothing better than to fight among the Democratic contenders. He would then have a full cannoner of quotes from Democrats to use against whoever wins the primary. When it comes to influencing voters in the final elections, this could be devastating.

Nor should this lesson be lost to the gay community. We have seen those who find it advantageous to call themselves the representative for the San Francisco homosexual community. Each feels he is the only spokesperson for all of us.

In reality, we are a very diverse community. As we grow, we must have representation of varied points of view. We do need political representation that is knowledgeable of gay civil rights in positions of power that are conservatives as well as progressives, even though the liberal parts of our community are in greater numbers presently.

# LETTERS

BIAS BACKSLIDE?

Have you no standards for the classified section of your paper? If you do I urge you to publish them. It strikes me as most inappropriate for you to be publishing advertisements for apartments that specify gender requirements.

This is no time to backslide on standards that discriminate on the basis of sex. This is not roommate-wanted ads, but an apartment-for-rent ad. Would there be one male or female is not a factor in determining the ability to pay rent.

I urge you to take a position of not running ads that are explicitly discriminatory. Any other position is a gross abdication of responsibility to the community.

Arthur Morris  
San Francisco

*Ed: The Sentinel regrets the inadvertent inclusion of two discriminatory ads in our last Open Market section. Our policy, which will appear in the Open Market order form, starting with this issue, is:*

Advertisements offering employment, rentals, real estate, accommodations, services, opportunities, goods, or business will not discriminate on the basis of sex, race, religion, ancestry, disability, age, sexual orientation, or any criterion unrelated to the offer.

Personal ads and roommate ads may specify the preferences of the advertisers regarding which traits they find desirable. We urge you to state who or what you want instead of who or what you don't want.

# The Sentinel

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# Arts & Entertainment

## Films

### Apocalypse in Beirut

**CIRCLE OF DECEIT**  
Starring Bruno Ganz and Hanna Schygulla.  
Directed by Volker Schlöndorff.  
Written by Volker Schlöndorff, Jean-Claude Carrière, Margarethe Von Trotta and Kai Hermann. In German, English and French. At the City Theatre.

by Steven Taylor

The most striking element of Volker Schlöndorff's new film, *Circle of Deceit*, is its vivid, on-location photography of the devastated city of Beirut. To film his fictional story about the ongoing war in Lebanon, Schlöndorff (whose previous films include *The Tin Drum*) took his cast and crew to the actual site of the conflict. The result is a motion picture of extraordinary realism.

*Circle of Deceit* is the story of Georg Laschen (Bruno Ganz), a journalist who has made his reputation as a war correspondent. Georg's wife cannot understand his recurrent need to witness combat. "Is it by chance that there's always a war in the places you go?" she asks him.

Georg himself is a pacifist. Violence repels him; it also attracts him. "Why is peace at home so unbearable?" he asks himself, echoing his wife's distress. "Just because it's peace?" He has no answers for her, or for himself.

On the verge of dissolving his stagnant marriage, Georg accepts an assignment to cover the bitter street fighting between Christians and Moslems in Lebanon. A West German newsmagazine sends him to Beirut accompanied by a brass photographer, Hoffman (played by Polish director Jerzy Skolimowski).

The two take up residence in a journalists' compound in a plush hotel near the center of the city, in the no man's land between the opposing factions.

At night, while the fighting flares outside, the crowded hotel lobby is the scene of an odd mixture of

East and West. White-robed Arabs sip coffee and watch an Ann-Margret revue on a giant video-screen; the European journalists drink whiskey, watch belly dancers and talk shop.

Bruno Ganz, the strong, soft-spoken everyman of the new German cinema, is perfectly cast as Georg, a journalist with a conscience who keeps his inner conflicts to himself. He listens to the other reporters' cynical judgments on what is newsworthy and joins them in bidding for atrocity photos. Unlike the others, who are unmoved and unchanged by what they see, Georg cannot simply observe the war. He must live it.

During the day, in relative safety, Georg and Hoffman venture into the streets. Whole blocks are in ruins. Modern high-rises have been reduced to empty concrete boxes with shattered windows and scared facades.

Snipers are everywhere. Partisans with machine guns patrol the city in jeeps, strafing the sidewalks and throwing grenades. As soon as the raids are over, the people continue their day-to-day existence, buying, selling, strolling in the markets. Life is impossible in Beirut, but it goes on nonetheless.

Volker Schlöndorff, a director with a keen eye for the painfully absurd, makes the television set his symbol of normalcy in the midst of chaos. Televisions, like snipers, are everywhere in Beirut, and they are always on: in the lobby of the journalists' hotel, in a guerrilla hideout high atop a deserted Holiday Inn, even in a shelter packed with terrified civilians under siege.

At night, Georg works in his hotel room by the light of a television set. The stations have signed off for the evening, but the screen emits a reassuring blue glow. Where there is television, there must be civilization, even if death lurks outside every door.

*Circle of Deceit* does not take

ideological sides. Schlöndorff's subject is not the history or politics of the Lebanese conflict, but war as an environment. The real struggle is not between Christians and Moslems, but between civilization and disorder. The relentless devastation of Beirut is horrifying. It is also strangely seductive.

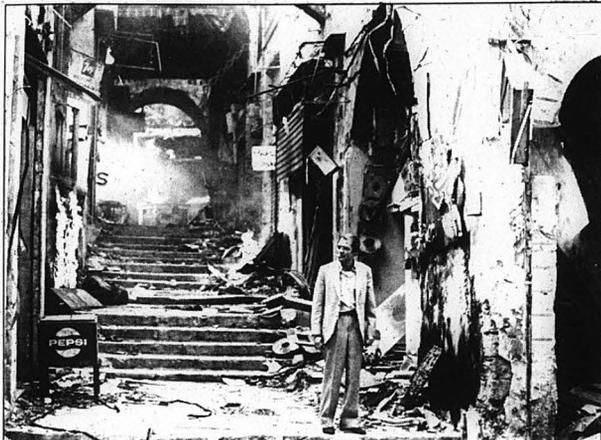
Arienne (Hanna Schygulla), a widowed German expatriate with whom Georg has a brief affair, tells him she has grown used to the war. A world-weary French journalist, played with piercing melancholy by Jean Carmet, amplifies her sentiment when he says that the sound of fighting helps him sleep at night.

Through her Moslem husband has died, Arienne has no intention of returning to Germany. "I've never thought less about death," she tells Georg. In the midst of war, Arienne thinks about life. She desperately wants to adopt a child, a desire made impossible because of her mixed marriage.

Finally, she obtains an abandoned infant. A doctor tells her that the undernourished child has suffered brain damage, but Arienne is content. She has not merely accepted the carnage, but embraced it. The war has given her a child.

Slowly, Georg's horror at the devastation turns to fascination. The dangerous excitement in the streets and the exhilarating sense of vulnerability in the midst of random death exert a perverse attraction. Georg begins to make forays into the streets at night, when the fighting is at its peak. The numbing ugliness of charred bodies and dismembered limbs pales beneath the nightly spectacle of exploding shrapnel and cascading sparks. The powerful combination of excitement, horror and moral indignation is addictive.

When the other journalists return home to write their stories, Georg stays behind. Ostensibly, he remains so he can continue his affair



THE CARNAGE IS REAL: Bruno Ganz surveys the devastation of war-torn Beirut.

### Gibberish, Grunts, and Missionary Sex

**QUEST FOR FIRE.**  
Starring Everett McGill and Rae Dawn Chong.  
Directed by Jean-Jacques Annaud.  
Written by Gerard Brach.  
At the Coronet Theatre.

by Steve Taylor

When we were kids, cavemen movies gave us kicks by blithely showing our early ancestors walking the earth with dinosaurs. The resultant mayhem was thrilling but meaningless.

Now, for more jaded palates, there's *Quest for Fire*, a muddled and mechanical "head trip" film extrapolated from the opening sequence of *2001*. Vain about its pretensions to prehistoric accuracy, this film is resolutely dinosaur-free, but graphic in its gore and possessed of a "breeder" mentality.

Shot in remote stretches of Canada, Scotland, and Kenya, *Quest for Fire* tips its hand regarding its commitment to accuracy by presenting heroes who are so humanoid they resemble hippies, and pseudo-gorilla villains made ugly through makeup and costumes. Still, the considerable charm of the initial rainfall episode keeps us hopeful that something concrete about cavemen is going to be expressed. At least never is it.

With dialogue consisting of grunts and gibberish, from original languages concocted by novelist Anthony Burgess, this witless film will be able to play to audiences all over the world with no need for expensive redubbing. In this respect only, *Quest for Fire* occasionally resembles a silent movie. To relate

its tale, it depends to a daring extent upon its images. Ah, the tale. It seems that the benign, hippie-humanoid marsh people suffer a rainstorm that quenches their pilot light, and a trio of their bravest adventurers sallies forth to confront wild animals and cannibals. Finally, a girl from the mud brick teaches them how to manufacture fire with dry twigs and kindling. Along the way, our hapless heroes are treed, by a sabre-tooth tiger, which despite the \$10 million budget is played by an ordinary tiger fitted with dentures.

Later, the rag-tag trio inadvertently succeeds in frightening away a menacing tribe of cannibals. The bad guys run because (naturally) the woolly mammoths have lumbered up, undetected, behind the good guys in what must be the earliest recorded instance of a Three Stooges gag. The dawn of civilization notwithstanding, moviemaking inept inspires a sort of wonder all its own.

Worst of all, the movie goes sanctimonious on us. Our marsh-dwelling trio's idea of sex is decidedly rear-entry, though exclusively heterosexual. The same girl who knows how to make fire with sticks finally turns over triumphantly to demonstrate the missionary position. Music up: progress has been made! This is where I gave up on this film.

Later we see the expectant couple gaze happily up at the moon, anticipating history's first nuclear family. If this is progress in cavemen movies, give me gladiators and Roman soldiers any day.

The plays' formal structure is powerfully realized.

With the exception of the beautiful costumes by Robert Blackman, the overall aspects of the production are less satisfying. I have already commented on Ralph Funicello's sets. The lighting (Joseph Appelt) is too subtle, with little distinction between day and night, interior and exterior. The incidental music (Larry Delinger), with its odd mix of atonal herings and American folk songs, adds little.

Briefly: Theatre Rhinoceros has just opened Studio Rhino, their down-stairs second stage, with two one-act plays: *Dressing, Undressing*, and *Talking on the Phone* by John Berryhill, and *Delivery* (a fantasy play) by local playwright G.D. Arnold.

The title of Berryhill's *Dressing* could also be taken as its plot summary. The three main characters — Richard (Tony Alfano), John (Phillipe Roy), and Diane (Sandahl Hebert) — spend their time dressing, undressing, and talking on the phone, trying to deal with the irresponsibility and dishonesty of the men in their lives. They whirl across the stage in a marvelous parade of up-to-the-minute fashion, rarely appearing

in the same outfits twice. Most of the time, it is a witty satire on big-city life, and here it succeeds best. One-liners, lovers, and clothes drop all over the stage in a wonderfully carefree way. When it tries to be more serious, the writing is clumsy and has a tendency to moralize.

Arnold's *Delivery* is much more disturbing. Frankie (Timo Butters) has moved out on his lover Billy (Roger Scroggs) to explore life as a poet in Bohemian squalor. In response to an ad offering "Free Deliveries," Frankie is visited by The Man (John Ponybman) and Lady (Sandahl Hebert), old friends from his fantasy life. The Man is a dominant S/M leatherman, and Lady is Marilyn Monroe. Billy and the two visitors surrealistically battle for Frankie's mind.

This is a disturbing short play. It begins with seemingly deliberate, awkward dialogue between Frankie and Billy. The scenes quickly become more bizarre and macabre. In the generally abe cast, Sandahl Hebert stands out in both plays first for her sensitive portrayal of Diane, and then for her brief but wonderful imitation of Marilyn Monroe. Charles Solomon directed both plays. John Willbraund did the sets and Michael Prevulsky did the lighting.

## Theatre

### ACT's Ambitious, Uneven "Electra"

**MOURNING BECOMES ELECTRA**  
A trilogy by Eugene O'Neill.  
Directed by Allen Fletcher.  
At ACT, 450 Geary, in repertory through May 27.

**TWO ONE-ACTS.**  
Plays by Jon Berryhill and C.D. Arnold.  
Directed by Charles Solomon.  
At Studio Rhino, 2926 16th Street, through April 10.

by Stephen Nash

Eugene O'Neill has a special fondness for tragedy. Of all his major works, only *Ah, Wilderness!* is a comedy. The rest explore a darker world of failed dreams and lost ideals. *Mourning Becomes Electra*, his 1931 trilogy now at ACT, is no exception. Although considered by many (including O'Neill) to be the best of his early plays, it has been performed only rarely since its first production.

*Mourning* is based on the Orestes trilogy of Aeschylus. In Aeschylus' plays, King Agamemnon returns home victorious from the Trojan war, only to be murdered by his wife, Clytemnestra and her lover. Their son Orestes, with the aid of his sister Electra and at the urging of the god Apollo, in turn kills mother and lover to avenge his father's death. Orestes is ultimately absolved of guilt after a trial supervised by Athena, the goddess of power and wisdom.

O'Neill's plays begin similarly, with General Mann returning home to New England from the Civil War. His wife Christine, with the aid of her lover Captain Brant, murders him. Christine is motivated by hate. Brant by revenge — Brant's mother was seduced and then cast off by the Mann family. The son Orin returns from the war two days later, and goaded by his sister Lavinia, kills Brant. This murder then provokes Christine's

suicide. It is here that the stories diverge. Orin cannot rid himself of the guilt he feels for causing his mother's death, but the screen Lavinia, duty-bound, assumes responsibility for the crimes of her family and locks herself up in the family house, now her lifelong prison.

Although their plots have much in common, the ancient and modern trilogies are motivated in different ways and have quite different themes and moods. Aeschylus examines conflicts between public duty, expressed by the gods, and family devotions, represented by the mortals. The ending is optimistic, and because of Greek dramatic devices, the audience is distanced from the tragedy.

O'Neill is concerned with the hopelessness of ideals and with the psychological destruction of a family. His characters are motivated, not by the god Apollo, but by the spirit of Freud.

O'Neill also wanted to break with Greek dramatic conventions of stark, stylized theatre. In his copious stage directions (which give the plays a novelistic character when read), he specified in detail a realistic stage designed, presumably, to involve the audience strongly in the action, resulting in a play of almost oppressive power. ACT has abandoned this approach and used a stylized pseudo-Greek set with a huge white front door representing the Mann house. Admittedly, O'Neill's instructions are too intricate to follow exactly, and some compromises are necessary. Nonetheless, this does not justify ignoring the spirit of O'Neill's wishes.

In this production, although the Greek source of the trilogy is emphasized, the plays have a mythic air about them, and some of the characters are now monuments and not people. Since O'Neill wrote with realistic sets in mind,



JULIA FLETCHER as LAVINIA, with Nicholae Kaladin as Captain Niles: "an ominous presence overshadowing the other characters."

the result is sometimes unintentionally humorous.

Throughout the plays, for example, the characters dream of a South Sea island that represents a paradise of lost innocence where love is a pure, positive emotion. Instead of emphasizing the hopelessness of the family's situation, it here becomes the evening's funning gag. The other major chuckles come, again unintentionally but for much the same reasons, at the two murders.

This might seem like a serious fault, but O'Neill's major plays never concentrated on action, preferring instead psychological problems. This play is, no exception. The only significant characters are Christine and her daughter Lavinia, and the major tensions are caused by the similarities and contrasts in their natures.

Both these roles are powerfully and intelligently performed. Anne Lawler brings out Christine's more emotional and personal character, gradually showing the weaknesses that overwhelm her. Julia Fletcher as Lavinia is an ominous presence overshadowing all the other characters. She handles beautifully her loss and recapture of the family's sense of honor, making her the only heroic character in the plays.

I was also impressed by Dakin Matthews as General Mann and Wendi Radford as Hazel Niles, a woman in love with Orin. Allen Fletcher's direction is admirable in the way it handles the almost unchanging mood with no trace of tedium in the performance's five hours. The many ideas in the script and the many asides in the stage directions are brought out with clarity and intelligence.

# Erotica

## Lesbian Fantasies: Out of the Closet

by Sue Zemel

I sat with the editors of *Sapphic Touch*, a newly published journal of lesbian erotica, at an indiscreet table in Kiss My Sweet, an appropriately decadent setting in which to consider the controversial subject of sex and art in lesbian culture.

While women have, of necessity, paid a great deal of attention to the issue of pornography, until recently we have shied away from public discussion and expression of what does turn us on. Webster's innocuously defines pornography as "a portrayal of erotic behavior designed to arouse sexual excitement," while a reliable word source, lesbian writer Audre Lorde, argues that it is "a direct denial of the erotic" that produces "sensation without feeling."

Untangling sexuality from patriarchy, making distinctions between erotica and pornography, is a difficult, if not downright dangerous endeavor. I've heard more than one story of "respectable" lesbians who've smuggled alleged "smut" into their therapists' offices, distraught because what their "politically correct" friends call pornographic, violent, and unhealthy elicits in them a positive sexual response.

Confusion abounds in this sphere of the most personal and most political. Mutual consent as the bottom line for setting limits around people's sex lives still makes the most sense to me. Nonetheless, fears of being classified as perverse, kinky, or someone you wouldn't want to meet up with in the bathroom of Amelia's, pervade our community and have inhibited the development of a sexual aesthetic.

This volatile topic has been considered off-limits by some puritanical lesbians, who argue for "restraint" in the interest of "political responsibility," a euphemism, I believe, for self-censorship.

Gertrude Stein comes to mind when I think about lesbian creative artists who either repress or hide the sexual components of their work. Stein wrote poems about getting down with Alice, using a code word for orgasm, "cow." Of course, she must have been more than peripherally aware that Christian, patriarchal culture destroyed the erotic poetry of her predecessor, Sappho.

"Words and images erotic in nature have been co-opted through institutionalized sexism to enforce a system of behavior and thoughts and to dictate the correct sexual response," Jeanine Karen and Sue Skope write in the introduction to

*Sapphic Touch*. Their journal includes poetry, short stories, experimental prose, essays, drawings, and photographs. "We have been robbed of words, textures, and images that celebrate our individual and collective sexuality."

But times, taboos and tastes, after all, do change. I recall the furor created by the publication of *The Joy of Lesbian Sex*, co-edited by Bertha Harris and Dr. Emily Sisley in 1977. It was the first book I ever saw that explicitly portrayed lesbians making love and described the meaning of this act in our own terms.

"Lesbian sexuality quite literally is about re-creation. It is the interface of mind/body spirit," the editors say in the introduction to this best-seller. According to Harris and Sisley, sex between women is non-economic and for pleasure, which they describe as "an impulse toward freedom." They boldly assert that "the lesbian is the emblem of eroticism."

In her insightful essay, "The Erotic As Power," Audre Lorde describes the erotic as "a measure between the beginnings of our sense of self and the chaos of our strongest feelings... an assertion of the life force of woman."

Susan Griffin, author of *Pornography and Silence*, likewise suggests that eros is "not the sensation of pleasure alone, nor the idea of love alone, but the whole experience of human love." She writes: "Here is the capacity for speech and meaning, for culture, for memory, for imagination, the capacity for touch and expression, sensation and joy."

Lesbian sexuality has finally come out of the closet, marked by the appearance of erotic journals such as *Sapphic Touch*, the sex issue of *Berries*, and *Yellow Silk* — a Bay Area magazine whose editorial policy states, "All persuasions; no brutality." The publication of books such as *What Lesbians Do: A Woman's Touch*, *Graphic Details*, *Sapphistry* to a lesbian sex manual by Pat Califia, and *Samos' To Power*, are also part of this trend.

Writers of poetry, prose, fantasy and fiction are discovering a new language for that which was formerly unspeakable, secretive.

Visual artist and lesbian scholar Tee Corrine, in addition to creating her own drawings and photographs, has done important work to uncover erotic images of lesbians, making them accessible in slideshows for women across the country.

I'm waiting for Tee to get into



"I've heard of respectable lesbians who've smuggled alleged smut into their therapists' offices, distraught because what their politically correct friends call unhealthy elicits in them a positive sexual response."

the basement of the Vatican, where an extensive collection of erotic art is supposedly hidden away.

"Inherent in the word 'erotica' is a subjective voice, a personal vision," suggested Sue Skope, who responded to a sign Jeanine put up at Artemis, a woman's cafe, asking lesbians to submit erotica pieces for an anthology she wanted to publish.

Three years ago Sue and Jeanine began gathering material for *Sapphic Touch*. They were looking for other lesbians' sexual views, input, and fantasies. They placed ads in women's newspapers and distributed about 4,000 flyers to women across the country.

"We didn't want something totally romantic," explained Jeanine, a visual artist who has recognized erotic components in her own work for a number of years. "There was a point where we had to decide whether we were doing this anthology as an expression of what we, personally, found erotic, or as a general overview of the potential for lesbian erotica," said Skope. They decided to take the more general approach.

The editors recalled a work-in-progress reading they held at Old Wives' Tales, the local women's bookstore. "Pieces that we would have tossed out, or weren't sure about, were pieces that other women fell madly in love with."

Sue and Jeanine report that the response to *Sapphic Touch* (available for \$6.00 from Pamir Production, P.O. Box 40218, San Francisco, Ca. 94140) has been favorable. Reactions to particular pieces included in the anthology, however, are mixed.

I found the quality of the writing in the journal somewhat uneven, although I enjoyed the variety. Joan Nestle's essay about butch/femme relationships (which is also printed in *Heresies*) is especially illuminating.

"*Sapphic Touch* is just the top layer of eroticism," said Sue Skope, "as far as women would dare to go for now." The editors plan to publish a second volume of the journal and are seeking submissions.

One limitation to their format, says Skope, is the necessity of keeping the pieces brief. "Does erotic imply components of the sexual act itself, the build-up, an orgasm? As a writer, how do you enable your readers to connect with the characters as in a personal way, have a sex scene, and a resolution all in ten pages?" Skope posed.

Another difficulty, as Jeanine observed, is the translation of eroticism, something "that breathes and is alive, directly felt," into literature or photography.

Definitive answers to these aesthetic problems will become clearer as lesbians continue to contemplate and express our sexuality in a diversity of creative forms. Lesbians who pursue this activity deserve our support, I believe, for daring to contribute to the state of the art — and the art of the state.

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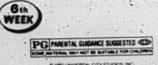
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Books

Criticizing Cuba: Gay Leftist Comes of Age

by Rich Grzesiak

For writer Allen Young, leftist politics, American journalism, and gay liberation have often functioned as a common theme.

Young was a prominent member of the New Left in the '60s and worked as a reporter not only for establishment journals like the New York Times, but also the Liberation News Service. Later, as his interest in leftist politics gave way to a concentration in gay activism, he and writer Karla Jay edited three anthologies of political journalism that are essential source books of the period (Out of the Closet, After You're Out, and Ladder Culture).

For both Jay and Young the maxim, "the personal is political," was very much a fact of life. In the earliest of these anthologies Young wrote admiringly of the revolution that had brought Cuba socialism. Still, he had many reservations, which he made very clear. Young drew these criticisms of the Castro regime not only from reports reaching him through friends, but from direct observation. On a visit to Cuba in 1969, Communist Party luminaries rolled out the red carpet for him.

But something was wrong, as any perceptive gay man could see. The party shunned lesbians and gays. Some were imprisoned. In 1971, a party-sponsored cultural congress issued a declaration condemning homosexuality.

As the '70s lengthened, the horror stories of gay Cuban life multiplied. The Castro regime was systematically harassing, even torturing, lesbians and gay men. A respected leftist and self-proclaimed "red-diaper baby," Allen Young was shattered. The oppression of Cuban gays brought into question not just the behavior of the Castro government, but the very notion of socialism as a tool relevant to Young's own activism on behalf of gay liberation.

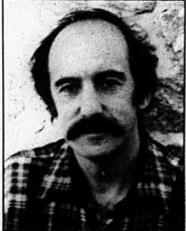
More than any other factor, Castro's expulsion of lesbians and gay men from Cuba in 1980 directly

precipitated Young's composition of Gays Under the Cuban Revolution (Grey Fox Press; \$5.95). The book represents not so much an eloquent documentation of the very terrible oppression that dominates that country, as it commemorates one gay leftist's coming of age. Gays Under the Cuban Revolution is an important political document of our time.

I talked to Allen Young recently in New York.

RG: What caused the persecution of lesbians and gays in Cuba during the '70s and forced it to reach such a fever pitch by the end of that decade?

AY: There are many reasons but the key one is the role that the



ALLEN YOUNG: Seeing the world in shades of gray.

old, dogmatic Marxist left came to play in the Castro government. It imposed its whole concept of bourgeois decadence and developed a political analysis of what causes homosexuality and why it should be eliminated. As a result, an official government policy emerged that separated gay people from the revolutionary process.

There were other tangential factors arising from the influence of the Roman Catholic Church, macho Latin American culture, and a heavy reaction against the way in which Havana had come to play

the role of Sin City overflowing with prostitutes for Americans over the years.

So as a rule you would view the oppression of gays in Cuba not as a function of the macho-oriented Latin society, but more a direct result of the policies that the Castro regime pursued?

Yes. If you examine American culture you see that there is a definite prejudice against homosexuals. But it doesn't reach this official, scientific, state-apparatus approach that it does in Cuba in most other Latin American countries.

From a right wing point of view, something similar has occurred in Chile and Argentina in the last two years. But the traditional position of Latin American culture is more a live-and-let-live approach, by and large. Effeminate homosexuals are tolerated. But a man who can pass for straight (as far as his appearance is concerned) can have sex with other males as long as his partner is not effeminate. That's excusable. The society there doesn't seem to be very bothered by that.

Did gay life in Cuba improve after the revolution?

Well, it's hard to know exactly what you mean by "gay life." I think that the lives of certain individuals may have improved... but the gay community was subject to the intervention of the government much more after the revolution. In that sense I think that gay life was actually damaged.

There definitely were anti-gay activities before the 1970s. Of course, there was the Cuban government's incarceration of gays in the camps in 1965, which I talk about in my book at some length. During that period people were expelled from schools and jobs. That seemed to continue in the '70s. Whether it got worse after the issuance of the Declaration of Education and Culture by a party-sponsored congress in 1970, I'm not really sure.

However, over the years Cuban gays have become more aware of the existence of gay liberation in other countries. And as a result of contact with outsiders, they came to view themselves as oppressed. In that sense gay life improved, but this development was due more to the march of time than to the revolution.

To the best of your knowledge has Castro ever changed his view

— which you quote in your book — that "a deviation of that nature (homosexuality) clashes with the concept of what a militant Communist should be?"

I don't think that his view has changed. The statement that you cited is the only one that I'm aware of. Now, Castro may believe that he has some loyal lieutenants who stay in the closet and do a good job for the regime... maybe he thinks that that's an OK kind of homosexual.

Is Castro himself married? No. He's really a macho type... he insists on getting that across. There's a type in Latin culture known as a caudillo, a man on horseback, and in a lot of ways Fidel fits that image. His sense of humor and even his speeches are filled with that type of sexist imagery. He lived for a long time with a woman known as Celia Sanchez, who was occasionally rumored to be his mistress and a lesbian.

Is Fidel's brother, Raul, gay?

Well, I don't personally know that he's gay, but this is very widely rumored. I first heard this rumor many, many years ago. If you talk to Cuban gays they all acknowledge this and some even have stories to tell to supposedly verify the rumor.

I suspect that you have shown your book to Cuban gays. What kind of response have you gotten?

I haven't gotten much feedback yet. But there was one Cuban gay man who came to this country when he was a child, who has since gone back to Cuba, and who has not been as critical of the regime as I have been. I think that he has his own reasons for trying to reclaim his nationality as a Cuban, and the way he can do it most comfortably is to embrace the Castro regime. And he just overlooks the oppression of lesbians and gays.

Let's face it, there are American homosexuals that serve in high, prestigious positions in this country who simply will not see fit to point out that their oppression as gay people is worthy of concern.

There are two members of the United States Senate who are widely rumored to be gay, for example, and I have heard neither of them express their views as being supportive of gay civil rights or the gay liberation movement. I



GAY CUBAN REFUGEES at Indiantown Gap, Pennsylvania.

suspect that both of them will go to their graves without being publicly identified as homosexuals, no matter how much it might be rumored.

Your parents interpreted press accounts of the Soviet Union in the '30s as being used only to discredit socialism. Do you feel that your book will be similarly used by people to discredit gay socialism?

I think it might be. The main purpose of my book, however, is to report on the persecution of gay people in Cuba and to compel people to realize what is happening there even now. I don't feel an obligation, as I think some gay leftists do, to legitimize this information for the sake of the glory of socialism.

I don't feel that I want to look at the world in Manichean, black-and-white terms anymore. We have lived most of the 20th Century with modern capitalism and modern socialism as it has evolved in Eastern Europe and Asia. As we face the future we should be able to find things in each of these major systems that are valuable and humanistic, and apply them towards the future of human societies.

Some critics might say that to focus on the oppression in Cuba is really inappropriate, in that there are other Latin American countries where lesbian/gay oppression is more intense — for example, Chile.

Well, I have attempted on occa-

sion to write on the oppression of gays in Chile or Argentina. My concern about gay, Cuban oppression arises for very personal reasons because for so many years I worked as a defender of the Cuban revolution. You might even say that I was a propagandist for it.

Whatever the facts of gay oppression here or in Cuba, gays experience suffering and persecution in both cases. Why ignore it because it's taking place in Cuba?

What advice would you give a young person who wants to be a gay activist?

Don't become a zealot. Most people, gay or straight, don't like zealotry, and by that I mean an all-consuming preoccupation with the issues of gay liberation.

People, if they're going to be active in promoting the ideas of gay liberation, need to keep sense of humor about it and to keep lines of communication open in dealing with people who don't necessarily agree with them. I would especially urge that people avoid a situation where they're simply talking to others who agree with them.

As much as you might be drawn to gay activism remember: it's one of the most important things in your life, but there are other things too, from art to sports to sex. One can't lose that wide-angle focus.

After all, you're trying to turn people on and not off.

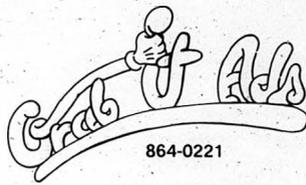
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# Music

## The Long & the Short of It

**BOBBY SHORT**  
*At the Boarding House.*  
March 12-17.

by Michael Mascio  
Evaluating a live musical performance is seldom a clear-cut endeavor. Though one sometimes recognizes a performance as unqualifiably great, or truly abysmal, more often one encounters a frustrating blend of the bad and the beautiful. The performance of singer-pianist Bobby Short, who just ended a week-long engagement at the Boarding House, is a case in point. Depreciating the performance of Bobby Short is not likely to draw applause. Like selling one's sister into slavery, it is just not done. For good reason: in a changing music world which finds Ethel Merman

attempting disco, and Kay Starr and Patti Page going country, Bobby Short has retained a musical integrity shared by very few of his peers. He has ignored the fads and doggedly stuck to the songs that will be here when the Rockies crumble and Gibraltar tumbles. Instead of bossa nova, disco, pseudo-rock and country, Short's albums feature the music of Gerahwin, Rodgers and Hart, Cole Porter and Noel Coward, replete with unusual and rarely-heard songs. This was true of his first album, *Songs of Bobby Short* (1955), his new recording, *Moments Like This* (Elektra), and every one of the 15 albums in between.

Yet, while we admire the quality and constancy of Bobby Short's

musical vision, his realization of that vision in performance has been ineffectual.  
His delivery — poised, suave, slick — is nicely in keeping with the image of tuxedoed sophistication he has cultivated, but is none of the things it must be — sincere, unaffected, vulnerable — for his ballads to truly move us. His ballads are airtight little packages from which no real emotion escapes. There is not one song that couldn't receive more of its due in the hands of most of his peers.

Short has a tendency to overstep, to suddenly boom out, even at a song's tenderest moments. Significantly, his rare attempts to keep this in check yielded touching readings of *I Can't Get Started* and *Too Marvelous for Words*.

This tendency has contributed to the sharp decline, at least in live performance, of his vocal abilities. The Boarding House engagement marked the third time in as many years that I have seen him perform, and I have yet to hear him in good voice.

Despite these complaints, one can still enjoy Short's uptempo and novelty songs like the charming *And Her Mother Came Too*, which are better served by his brash and dashing style. A performance by Bobby Short can be entertaining and fun, but it shouldn't be mistaken for genuine artistry.

### Comedy Tonight!

Foodsexual comic Carol Roberts continues to "come out of her refrigerator" at Fanny's Cabaret, 4230 18th Street, Thursday nights at 9:30 P.M. Admission is \$4.00 to see the world's only female stand-up comedy act that combines appetite, libido and laughs.

Every Monday night, Carol can be found hosting an open-mike Gay Comedy Night at the Valencia Rose, 766 Valencia, an ex-mortuary turned cafe-cabaret. Sign-up time for comics is 7:30 P.M.; the show begins at 8:30 P.M. Admission is \$2.00. Call 552-1445 for information.

### Non-struck S.F. "Making Love"

*Making Love* begins runs at two, non-picketed theaters in San Francisco on Friday, March 19. The gay-themed movie opens at the Cannery Cinema, at Beach and Leavenworth Streets, and at the Serramonte 6, in the Serramonte shopping center.

# Television

## Beating the Moral Majority At Its Own Game

**I LOVE LIBERTY**  
*Produced by Norman Lear and Bud Yorkin.*  
Written by Norman Lear, Rita Mae Brown, et al.  
Sunday, March 21, 9 P.M.  
ABC-TV: Channels 7, 11, 13.

by Steven Saylor  
Norman Lear, creator of *All in the Family* and founder of People for the American Way, a nonprofit organization combating the Moral Majority, faced an obvious problem in bringing his anti-MM message to television. How can one appeal to the same emotions tapped by TV preachers without descending to their level of heavy-handed bombast and simplistic rhetoric?

To solve this problem, Lear assembled a high-powered team of writers (including himself and lesbian feminist author Rita Mae Brown) and a group of actors and singers that only a producer of Lear's caliber could gather in one place.

Among the two dozen performers appearing in *I Love Liberty* are Mary Tyler Moore, Christopher Reeve, Walter Matthau, Martin Sheen, Barbara Streisand, Robin Williams and, not least, Kermit the Frog and Miss Piggy. Lear filmed the show before a live and very enthusiastic audience at the Los Angeles Arena.

The first half of the two-hour special is a bit heavy on hoopla — Lear and his co-producer Bud Yorkin evidently believed it necessary to establish their patriotic credentials before confronting any real issues. The Muppets perform an ersatz version of *1776*, and Streisand sings "America the Beautiful" accompanied by the U.S. Air Force Band.

Senator Barry Goldwater, an

outspoken critic of Jerry Falwell, introduces a big production number that is too gaudy to be taken seriously, but is rousing nonetheless. The Goldwater extravaganza fills the arena with a dozen brass bands playing Sousa marches, a troupe of ice skaters waving American flags, scores of costumed extras (one group posing as the two Jima monument), and an Uncle Sam on stilts — everything but a dancing bear.

Once Lear has shown that Hollywood liberals can be just as patriotic, and just as silly, as right-wing fundamentalists, the show gets down to brass tacks in a sure but subtle manner that will probably

play very well in Peoria. Historical re-enactments and topical vignettes recall the mixed roots of American history and stress the traditions of pluralism, compromise and tolerance. A videotape of John Wayne talking about his friendly disagreements with "Henry's daughter" introduces Jane Fonda, who has a few good words for the First Amendment.

*I Love Liberty* doesn't fail to address the issue of gay rights. In a vignette that pits a fed-up straight white male against various minorities, Lear surprisingly casts Rod Steiger as a gay man. Is Steiger expiating guilt for his role as a gay suicide in *The Sargeant*?

Gay men and lesbians already know the messages *I Love Liberty* puts across, but should watch it anyway for the entertainment and to see what others are doing to counter the Moral Majority. Let's hope the rest of America is watching with us.



BOBBY SHORT: Better on vinyl than in the flesh.



RITA MAE BROWN: Brainstorming with Norman Lear.

### QUATREFOIL



**Phillip Froelich is in trouble.** The year is 1946 and he's facing a court martial for acting insubordinate to a lazy officer in the closing days of World War II. But then he meets Tim Danelaw, and soon the court martial is among the least of Phillip's concerns...

So begins *Quatrefoil*, a novel first published in 1950. It marked a milestone in gay writing, with two of the first non-stereotyped gay characters to appear in American fiction. Now *Quatrefoil* is back. Readers today will find that it gives a vivid picture of life in our recent past; on top of that, it's still an exciting and well-crafted novel.

### QUATREFOIL

a novel by James Barr  
introduction by Samuel M. Steward  
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## From Goldwater volunteer to gay-rights hero...



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"A winning combination of contemporary gay consciousness and crisp American journalism." — Allen Young, co-author of *The Gay Report*

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Dance



THE UGLY DUCKLINGS DANCE: This is "Swan Lake?"

# Limón Soothes, Les Trocks Amuse

**LES BALLETS TROCKADERO DE MONTE CARLO**  
*Opera House, March 2-7*  
**JOSE LIMÓN DANCE COMPANY**  
*Zellerbach Auditorium, UC/Berkeley*  
*March 2-3*

by Mark Woodworth  
"O! that this *tutu* solid flesh would melt," one reads on the jut-jawed faces of the boy ballerinas of Les Ballets Trockadero, which recently executed six performances at the Opera House. Across the bay in Berkeley, members of the José Limón Dance Company may have been thinking, "O! that modern dance could draw drag ballet's audience!"

While the Limón dancers, a decade after their founder's death, were still affirming his presence in their vital art, Les Trocks were blithely impersonating that abstraction of Woman — the ballerina — in an art form that is itself an impersonation.

If you've just defected from

Burlingame and hadn't heard, the Trocks are the Victor Borge and Anna Russell of ballet, the world's foremost exponents of the *derrière-garde*. In their send-ups of dance biggies (Limón, Fokine, Petipa, deMille, Balanchine, Robbins), they explicate the art beautifully and without a word.

They reveal, by what's not in their dancing, what should be there — and vice, so to speak, *versa*. They may lack the velvety lines of legit ballerinas (they've got legs like telephone poles in toe shoes like herring boxes), but they pursue their craft knowledgeably and with *joie de verve*.

In a good *Swan Lake*, you suspend your disbelief; in the Trock's version, you disbelieve your suspense. Will that crazed swoop peek the prince to death? Will Tamara Boumdayeva (with the Martha Raye face) need a winch to pull her around a lost pirouette? Will the four furious cygnets tangle legs and topple like pine trees? Will

Igor Teupleze (alias San Francisco's Charles Butts) smother in his cape? Isadora would have been proud of *Marche Slav*, a solo paean to the joy of galloping around the stage in a red dress. And *Pas de Quatre*, that elegant conjunction of four stars from the Romantic era, reeks of old perfume and *mucho* attitude.

After the Trock's feathered frenzy, it was calming to see the José Limón Dance Company reflect the ennobling, expansive performance style that Limón cultivated.

Murray Louis, a choreographer-gremlin, once made a piece called *Index... (to necessary neuroses)*. A few years ago, he turned serious and devised an evening-length *Cleopatra* for the Royal Danish Ballet, later condensing it for the Limón troupe. The style varies episodically, from naturalistic to hieroglyphic.

Calmly, effectively, the work rises

## Arthur Tress

Recent photographs by Arthur Tress are on display at Jehu-Wong Galleries, 2719 Bush Street, through April 18. Viewing hours are Thursday through Sunday, 12 to 6 P.M.

Tress, whose brooding black-and-white images have garnered wide attention, will present a lecture at San Francisco CameraWork, 70 12th Street, March 24, Wednesday, at 7 P.M. A \$2.00 donation is requested.

## Randy West

Numbers, located at Fillmore and Sacramento, presents "New Directions: The Work of Randy West," through March 31. New works by the artist, known for his drawings of policemen and leathermen, include a haunting, silver-gilded portrait of actress Marlene Dietrich.

## Mythos Held Over

Mythos Mask Troupe continues to present "Selections from the Myths" Friday and Saturday evenings through March. Performances, at the Goodman Building Theatre, 1115 Geary, are at 8:30 P.M. General admission is \$5.00. For reservations and information, call 474-8842.

to Cleopatra's lush erotic duet with Anthony in which she takes the initiative. (Bill Cratty partners Carla Maxwell, the artistic director.) Louis is so secure an artist that he plants, then repeats, a movement phrase, enabling us to grow to like it.

Lucas Hoving's *A Day in the Life...* looks less needed in the repertory. It's painfully obvious in score, then maddeningly obscure when it needs to be clear — the antithesis of Limón's style. One is grateful to see dancing finally evolve from its theatrical aspects.

The program culminated in Limón's superb *There is a Time* (1956), a dance filled with rich confirmation of its creator's belief in humanity and the cyclical nature of our existence. Grandly, Limón swims in space, reveling in man's triumphs and tragedies. A true hero of American culture, he is greatly missed.

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**ADMINISTRATIVE ASSISTANT**, the National Gay Task Force is accepting applications for the position of Administrative Assistant to the Executive Director. S/he will serve as secretary and public liaison for the Executive Director. Applicants should have excellent communications and clerical skills and the ability to deal personally with the public. Applicants should send resume to NGTF, 80 Fifth Ave., New York, NY 10011.

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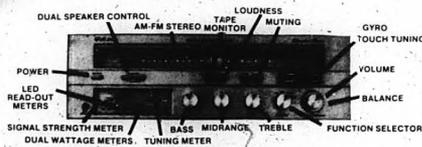
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