



Newsbytes

SUPES APPROVE AIDS MONEY

San Francisco, CA — The Board of Supervisors has urged Mayor Dianne Feinstein to spend up to \$2.1 million in additional funds to help combat AIDS. The fund resolution, which passed unanimously last Monday, would increase patient care at San Francisco General Hospital, expand community education and finance research into the cause and transmission of AIDS. The financial request was originally proposed by Supervisors Harry Britt and Jack Molinari, but was championed behind-the-scenes by Supervisor Louise Renne. Feinstein has publicly supported the resolution. She has said the funds to pay for the enlarged AIDS program would come from the Department of Health budget. (S.F. Examiner, 5/24/83)

COPS WARN DEMOS ABOUT AIDS

San Francisco, CA — Mayor Dianne Feinstein is said to be "furious" about a letter sent to the Democratic Party officials by two local police officers expressing "great concern" about the national convention being held here next summer. Inspector Ray Driscoll and Officer John Fowle, both of the SFPD's hit-and-run detail, wrote, "The reason for this concern is the epidemic proportions of (sic) unknown fatal disease now prevalent (sic) in San Francisco... I feel that this unknown disease should not be fostered (sic) upon the delegates and their families during the upcoming convention with possible consequences of spreading this disease nationwide." The two officers were just "exercising their First Amendment rights and do not represent the thinking of the Police Officers Association," according to a spokesman for the group.

Joshua Beeman, a former San Francisco supervisor and now a Democratic Party official, told *The Sentinel* that the letter from the two police officers "would have no effect whatsoever on our decision to hold the convention in San Francisco." Beeman also stated that they have received no complaints from any party officials about the AIDS hysteria.

This attitude was best reflected in a comment made to the S.F. Examiner by Marcia Duffy, the state chairwoman from South Carolina, who said she hasn't heard any misgivings in her state. "We understand the whole state of California is nutsville. But our life is so dull in South Carolina that we want to come out there and participate."



COMMUNITY UNITED AGAINST VIOLENCE director Diane Christensen at May 21st Rally on steps of City Hall. More in "The Castro" on page 3 and in editorial on page 5.

TOLERATED YES; ACCEPTED NO

San Francisco, CA — Archbishop John R. Quinn, a frequent critic of the local gay/lesbian community, recently discussed his views on homosexuality with writer Larry Liebert. Saying that the goal of San Francisco's gay leaders is to go from being reluctantly tolerated to being fully accepted as part of city life, Quinn said, "That's their agenda and that's where we can never have any agreement. That will always be impossible, for the Catholic Church to accept that agenda... It is part of my role as bishop to proclaim and bear witness to moral truth. And that means sometimes saying things that people do not like to hear. But once that is said, there remains the necessary role of healing and helping people. I would like to do that. And I'm struggling to find ways to do that in a constructive and positive way, but without compromising on the moral truth." Also in the interview, Quinn refused to endorse A.B.1 (the gay employment rights bill), but did call fag-bashing "a very grave evil." Quinn has repeatedly refused to be interviewed by *The Sentinel* "because he can't see himself in a gay newspaper," according to Fr. Miles Riley, official mouthpiece for the archdiocese. (S.F. Chronicle, 5/20/83)

'DAN WHITE BILL' ADVANCES

Sacramento, CA — A bill designed to make criminals pay restitution to their victims out of profits from books and movies about their crimes has cleared the first hurdle in the State Legislature. On a vote of 10-1, the Assembly Judiciary Committee approved A.B. 2102 by Assemblyman Art Agnos (Dem., S.F.). Dubbed the "Dan White Bill," it would require convicted felons to set aside any profits earned by selling the stories of their crimes for at least 10 years. Agnos said that his bill is not targeted at anyone in particular, but conceded that White would be among the first to be affected, in light of his early parole next January and reports that he is writing a book about how he shot and killed Mayor George Moscone and Supervisor Harvey Milk.

GAY GROUP GETS TEXAS HEEL

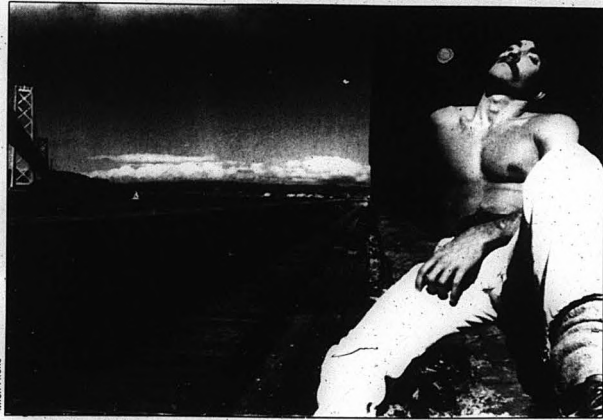
Dallas, TX — A gay student group at Southern Methodist University was denied official recognition by the university's student senate last month as an estimated 300 students, teachers and alumni cheered. The Gay/Lesbian Student Support Organization was denied recognition last month by a 17-11 vote. Young Americans for Freedom, an extreme right group, collected more than 3,000 signatures on the petition asking that the gay group's application to the student organization be denied. (Washington Blade, 5/13/83)

OLYMPIC COMMITTEE STRIKES AGAIN

Colorado Springs, CO — The U.S. Olympic Committee has taken an uncharitable view of the March of Dimes Foundation's use of the word "Olympics" in its promotional material. In fact, the Committee is now suing the March of Dimes for use of the word. Last year, the Olympic Committee sued the local Gay Games for also using the word in its title. (Montrose Voice, 5/13/83)

Coors Boycott Secret:

WALLACE PAYMENTS REVEALED



WARM WEATHER returns to San Francisco at last!

AB1 Passage A Real Probability

by Sal Rosselli
A.B.1, the Agnos "Gay Rights" bill, will be voted on in the California Assembly by June 24. The bill prohibiting discrimination in employment solely on the basis of sexual orientation has been introduced in the Assembly or the Senate since 1977, but until this year has never passed through all of the committees.

"We're in better shape now than we've ever been in" states San Francisco Assemblyman and A.B.1 author Art Agnos. "Opponents have not gone away, however. We still need to mobilize support from all over the state — it just can't happen in San Francisco and L.A."

Agnos made the comments at a workshop held last Saturday attended by over 100 lesbian and gay activists from various parts

of the newspapers in the state. At this time, the *L.A. Times*, the *Presno Bee*, the *Sacramento Bee*, the *Gilroy Dispatch* and the *Long Beach Press Telegram* have endorsed the bill.

The *Sentinel* has learned that 35 Assemblypersons have committed strong support for A.B.1. Three or four others have indicated they would probably vote yes. Passage of the bill requires 41 votes.

San Francisco Assemblyman Willie Brown and Senators Milton Marks and John Foran are co-authors of the bill. Assemblyman Louis Papan, who represents the Sunset and Lake Merced area, has refused to take a position.

Anyone interested in helping gain support for the bill should call Agnos' aides Cleve Jones or Eric Schokman, 557-2253.

California. The seminar concentrated on four main areas:

• To create an atmosphere to make A.B.1 a non-partisan bill with hopes of gaining some Republican votes. Assembly Republicans voted in a block to oppose the measure at the two committee hearings.

• Increase religious support. The bill has already been endorsed by dozens of church groups and clergy including Francis A. Quinn, the Catholic Archbishop of Sacramento. The major opponent of the bill however, is lobbyist Rev. Timberlake who represents moral majority type churches.

• Increase organized labor support. Virtually every statewide union and labor official has endorsed the bill but this support needs to be translated to the local level.

• To gain editorial support from

by Gary Schweikhart

For at least six years Solidarity leader Howard Wallace, a leading figure in the gay/lesbian community's effective and on-going boycott against the Adolph Coors Company, has been accepting payments from the AFL-CIO sponsored Coors Boycott Committee. *The Sentinel* has learned Wallace, who is currently being sued by the Colorado brewing company, has heretofore publicly and privately denied being "on anyone's payroll."

However, *The Sentinel* has been shown a copy of a letter to Wallace on AFL-CIO stationery, dated April 15, 1980, and signed by A. David Sickler, national coordinator of the Coors Boycott Committee. The letter states:

"Howard, per your recent re-

quest, here is the information on the monies paid to you during the period you provided your services to the Coors Boycott Committee. For the year 1977: \$907.43. 1978: \$4,900.00. 1979: \$1,600.00. Total: \$7,407.43.

The letter concludes, "Best personal regards. In unity, Dave. A. David Sickler, Field Representative." Copies went to OPEIU-2 and the AFL-CIO.

Although an exact figure of how much Wallace has received since 1979 is unavailable, both Wallace and Sickler admit that the payment continues. Wallace refuses to disclose the total amount he has received, but says it is "in the hundreds of dollars." The local labor activist also says the monies being paid him is "just for reimbursement of out-of-pocket expenses, not a regular salary."

However, when contacted in Hawaii, Sickler admitted that the Coors Boycott Committee has been paying Wallace since 1977 and that they "continue to pay Howard \$100 a week whenever we have the money." While the AFL-CIO field representative said that the

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Sala Burton: 'Working to Win'



Democratic Congressional candidate SALA BURTON. In an exclusive interview with THE SENTINEL, she discusses the AIDS epidemic, the nuclear freeze, and why she is seeking support from the San Francisco gay/lesbian community.

by Gary Schweikhart
When Representative Phil Burton died unexpectedly several weeks ago, it left a noticeable vacancy. Not only in Congress, where Burton was considered a master manipulator, but also in San Francisco Democratic politics, where the lead dog of the so-called "Burton machine" was suddenly absent.

Stepping in quickly to fill the vacuum is the congresswoman's widow, Sala Burton. She has salt-and-pepper hair with a personality to match. The 57-year-old semi-stocky Burton has given up her moments of mourning for the grueling, give-and-take of hardball

politics. She has managed to elbow-aside other potential challengers — including State Senator Milton Marks, Supervisor Quentin Kopp and city administrator Roger Boas — and her election to the House of Representatives now seems as near a certainty as anything can be in this mixed-up world of congressional campaigning.

Recently, Sala Burton sat down in her headquarters at Van Ness and California streets for an exclusive interview with *The Sentinel*.

The Sentinel: Why have you decided to run for Congress at this time?
Burton: For two reasons. One,

my husband very much wanted me to do this. It is a known fact that he told this many times to his colleagues, friends and staff; that if anything ever happened to him — flying an airplane, a car, or whatever — that he'd like me to take his place.

But besides that, I myself have to want it. I do, and I'm working for it.

The Sentinel: How do you respond to the questions being raised about your legal residency within San Francisco?
Burton: I am frankly offended by it. This is a home that my husband was raised in, we've

always lived there. You know burying a son is very difficult, and my mother-in-law has taken it very hard. But there I have a spot that I can be phoning, get up early at 5:30, and go to bed late. But this is our home. It has been our home for years. It's the Burton home. I pay taxes in the state of California. And if you're not a resident, you don't pay state taxes, but I do. I'm very resentful about all this.

The Sentinel: When Speaker of the House Tip O'Neill was out here for your husband's funeral, there were press reports that he had made a specific promise to you about committee assignments if you're elected. How do you explain what this is all about?
Burton: I'm trying to get the same committee assignments as my husband. Although they might temporarily fill them because they need some votes on the committees to get some decent bills through, they will keep the assignments open for me.

The Sentinel: Let's talk about some specific issues. First of all, AIDS.

Burton: I see myself continuing along the same vein as my husband. I will try my very best to get as much funding as I can.

The Sentinel: What do you think the spirit of Congress will be regarding the AIDS crisis?
Burton: I think that at first they didn't really know how important the AIDS crisis is, but they are getting more and more of an understanding of it. Because we have a gay community that is

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Corinna's Corner

COMICS, COMERS & CLUBS

by Corinna Radigan
I dropped in at Clementina's cabaret last Wednesday night and was pleasantly surprised. Lea "Am I Right?" DeLaria and her lover, Jeannie Strobel, sang songs and cracked jokes and Francesca Dubie infused passion into old standards with her bubbling sound-effects voice. The highlight of the evening was Phillip Rea's one-act play *Dessert*. Rebecca Weber and Jeannie Rogew were excellent. I will say one thing - if I were playing Estelle, it would have been a very short play. I also noticed that Lauren finally has gotten rid of those tacky tapes and installed a jukebox. The front bar cubicle has been crammed with tables and the back cubicle is supposedly reserved for dancing. I guess it's better to spend a quarter on the jukebox than \$3 on the dance floor.

Lady Louise is, so ticked-off by the way Sir Hairy is pushing his \$2.1 million AIDS bill through that she has privately vowed never to work with him on another legislative project.

Meanwhile, local newswires are still clucking over a recent multi-page analysis of the gay press in the highly respected paper, *The Washington Blade*. The article, written by reporter Allen F. Yoder, skewers the *Bay Area Reporter*. Here's just a nugget: The tabloid's "biggest drawback is that it reads like a personal journal of editor Paul Lorch, and he can't write. Lorch is everywhere in the paper: on page one, in an alleged news story denouncing 'retarders' who oppose trolley cars that will bring straight tourists to Gay Castro Street; in its snippy replies to letters to the editor, and in the paper's well-meaning but fevered editorials." Amen! (Or should I be a real feminist and say "Women?")

If I had the same first name as Reagan, I'd change it too... just ask Ronald Kiel (aka Rink). The second annual S.F. Lesbian/Gay Photography Exhibition will be held on June 16 at the Market Street branch of Atlas Savings and Loan from 7:30 to 9:30 P.M. One of the exhibition's co-chairs, Claire Wren, will be celebrating her seven-month anniversary with Alice's finance chair Deborah Pines on the same day. Seven months is a world record for New Yorker Pines.

The National Tradeswomen

conference will be from May 27 to 29; a dance to benefit the conference will be staged at the Women's Building on May 28 at 9 P.M. For \$5 with Cyndy Batinides spinning the discs. Tuesday Mask, Ollie's lover, told me that she has formed Aphrodite Theatre Co. and will be doing two one-act plays, *Xanthippe* and *Angle of Vision* at Radcliffe Hall, June 3, 10 and 17. Call 652-4400, ext. 442, or Ollie's for tickets.

The Lesbian Rights Project will have a fundraiser on June 3 at Davies Hall for \$50 apiece.

Harvey Milk Club's Lesbian Caucus will have their first brunch at Clementina's, June 5 at 11 A.M.

One of San Francisco's favorite places to party, the Club Dori, is no longer serving dinners. The hangout will continue to be the site of the most lively piano bar in town. Good luck on the change. George Banda. And I keep hearing complaints from bars that their donation boxes for the AIDS/KS Foundation are filled to overflowing but no one is picking them up. What's the point of making a donation if the money isn't being used?

Writer Allen White is no longer with the *California Voice*. His tenure there has been shaky to say the least, but since his blast at publisher Paul Hardman and general manager John Van Housden in the current issue of *GayVote*, the newsletter of the Harvey Milk Gay Democratic Club, he has definitely become *persona non grata* around the Hardman household.

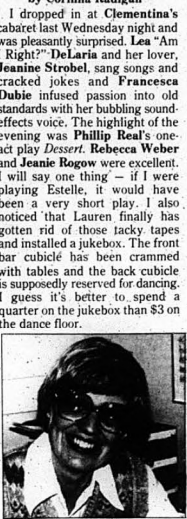
All in the family: S.F.P.A. pool sharks Barbara Steel (Cable Car award winner) and Lauren Ward (Peg's Place DJ) are sisters. I hear a lesbian lunch mob is forming, against public letter writer Thomas M. Edwards, Mauds' habitué Pal Ahler celebrated her 50th birthday upstairs at Amelia's on May 12. Around 300 women attended (but most were not

invited). Question of the week: Whatever happened to designer dyke and former Mauds' patron Nancy Gilbert?

On June 8 from 8-11 P.M., KPFA's gay radio program, "Fruit Punch," will be celebrating their tenth anniversary with a gala birthday party to be aired live from Valencia Rose cabaret. This is one of those parties where you don't have to be there to be there. Old Wives Tales bookstore has new owners as of last Friday. Another collective, no doubt. Movie notes: On June 11 at 8 P.M., a retrospective of Barbara Hammer films will be shown at The Habitat at 3897 18th St. at Sanchez for \$5. The recent benefit for Frameline at the Women's Building, the showing of *Times Square*, was great; Robin Johnson and Trini Alvarado made a happy-go-lucky pair dancing to the strains of Roxy Music's *Same Old Scene*, among other well-chosen ditties.

Party notes: I hear there are some hot "swing" parties in the East Bay on Saturday nights... and you thought you had to go to Marin to be kinky? The Alice membership party was missing four supes and the sheriff who were supposed to co-host it... wonder where they were on a Saturday night? Women looking for work should contact Barbara Monty or Joyce Beach at the non-profit Women's Exchange, 33 Gough St., 239-3002.

The landlord didn't want one minority occupying his building so he leased it to another: the original Parade office at 250 Valencia is now a Vietnamese restaurant. Bill Hartman from Public Media Center will be doing a gossip column for *Coming Out* starting with the June issue. A new women's disco opens tonight (May 26): The Maya, 59 Grand Ave. at Webster in Oakland, will throw a grand opening party from 10 P.M. til 1 until next column - have fun in the sun and play safe.



Supervisor Louie Renne

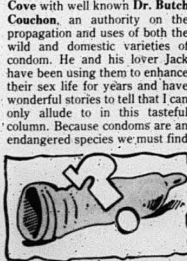


Vaughn Taylor

Staffers at City Hall are all abuzz about the latest political feud going on. This one pits Supervisor Louie Renne against Supervisor Harry Britt. It seems



COMIC LEA DELARIA at last Sunday night's Harvey Milk Birthday Party on Castro.



Cove with well known Dr. Butch Couchon, an authority on the propagation and uses of both the wild and domestic varieties of condom. He and his lover Jack have been using them to enhance their sex life for years and have wonderful stories to tell that I can only allude to in this tasteful column. Because condoms are an endangered species we must find

Condom Conversion?

by Vaughn Taylor
It has been called to my attention that the Great California Condom has been added to our list of endangered species. Its numbers are greatly diminished, even in the gay community where there is ample opportunity for use in breeding. Just this morning I was having breakfast at the Norse



COMIC LEA DELARIA at last Sunday night's Harvey Milk Birthday Party on Castro.

everywhere. Seriously, why use condoms? At last week's EVPA AIDS forum, Dr. Steve Mehalco pointed out the importance of condoms in preventing absorption by the colon of a possible AIDS agent in sperm. Men who enjoy anal sex with many partners are at high risk. For this reason it is important that condoms be readily available and that any stigma attached or any myth surrounding them be squelched. The next time you get home with a truck that insists you fuck him with a "Trojan" or "Fourx," go ahead - it's O.K. - really! Condoms are in! Safe sex will set your mind at ease.

The May 21 Rally on the steps of City Hall last Saturday night went smoothly with a small crowd but lots of enthusiasm. Speakers ranging from Supervisor Carol Ruth Silver to Sister Boom Boom reminded us of the injustice that took place four years ago with the announcement of the Dan White verdict. Silver encouraged us to take a passive attitude toward

White rather than seeking revenge by hoping someone kills him the moment he gets out of prison. She



Supervisor Carol Ruth Silver

said, "Such an attitude makes us no different than him." Human rights lawyer and activist Mary Dunlap said the same thing but in a less caustic way. Silver was booed and Dunlap was cheered.



HAPPY ONLOOKERS CELEBRATE what would have been Harvey Milk's 53rd birthday at a gala celebration in the Castro area. Hundreds of gay/lesbian people flocked to the annual event which was preceded this year by the always popular Haight Street Fair.

Supervisor Harry Britt likened Dan White to a Nazi war criminal but reminded us that our greatest enemy is still blatant homophobia that threatens us daily from certain sectors of American society. While nibbling on a Hostess Twinkie, Boom Boom stated, "We should be very forgiving - especially of any weak soul that in a weak moment decides to shoot Dan White." John Blackburn and

Bobby Heacock, two lovers who met four years ago the night of the riot on the steps of City Hall, were present to celebrate their anniversary with a large cake. The cake was decorated with a flaming squar car.

The Harvey Milk Birthday Party held on Castro Street last Sunday was a real traffic stopper. Jane Dornacker, Lea DeLaria and Tom Ammanno titillated the crowd with their humor. The sun came out and burned off the fog just in time for the celebration. Someone said it was Harvey's doing because he always liked dancing in the street.

Anybody who saw ABC's 20/20 May 19 and liked its coverage of the AIDS epidemic can write to the producer: Joe Lovett, ABC, 20/20, 77 W. 66 St, New York, NY 10023. A letter of appreciation might encourage more of the same.

The International David Society is moving into a bigger and better office. The public is invited to their fabulous open house. The place is 2338 Market Street near Castro (above the Carbon Alternative) from 5-8 P.M. on June 3. That same day another great

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Continued from page 1

payments to Wallace were made, Sickler's own assistant, Bob Ward, says that he knows "absolutely nothing about any payments to Howard Wallace."

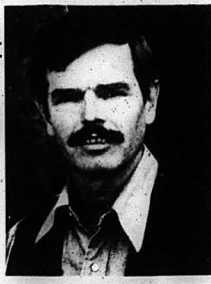
When contacted by *The Sentinel*, Wallace refused to discuss the payments. Instead, he made three specific allegations against this newspaper:

• "The Sentinel is pimping for the Coors Company in exchange for advertising." In fact, this newspaper has received no advertising money from the Adolph Coors Company, nor "will we do so as long as we feel the boycott is necessary," said publisher William E. Beardemphl.

• "The Sentinel has never supported the boycott against Coors." In fact, this newspaper has been a consistent supporter of the boycott for many years, and reiterated that position in a recent editorial which stated, "There are no overwhelming reasons, to end the homosexual boycott of Coors beer at the present." (X.3, Feb. 3, 1983)
 • "The Sentinel proved its bias against the boycott by refusing to cover Solidarity's press conference last January." In fact, the press conference was covered on the front page of Issue X-3.

Wallace Payment Schedule '77-'79

1977				1978				1979	
Nov. 3	\$103.14	Apr. 14	100.00	Jan. 4	\$100.00	Nov. 14	100.00	Jan. 3	\$200.00
Nov. 9	100.00	Apr. 19	100.00	Jan. 11	100.00	Nov. 20	100.00	Jan. 11	100.00
Nov. 16	104.24	Apr. 25	100.00	Jan. 23	100.00	Nov. 28	100.00	Apr. 9	100.00
Nov. 30	200.05	May 1	100.00	Jan. 25	100.00	Dec. 5	100.00		
Dec. 7	100.00	May 9	100.00	Jan. 30	100.00	Dec. 12	100.00		
Dec. 14	300.00	May 19	100.00	Feb. 9	100.00	Dec. 21	100.00		
Total:	\$907.43	May 23	100.00	Feb. 16	100.00	Total:	\$4,900.00		
		May 31	100.00	Feb. 21	100				
		June 7	100.00	Mar. 1	100.00				
		June 14	100.00	Mar. 9	100.00				
		June 21	100.00	Mar. 14	100.00				
		July 5	100.00	Mar. 22	100.00				
		July 11	100.00	Mar. 27	100.00				
		July 18	100.00	Apr. 3	100.00				
		Aug. 1	100.00						
		Aug. 9	100.00						
		Aug. 17	100.00						
		Aug. 26	100.00						
		Aug. 28	100.00						
		Sept. 7	500.00						
		Oct. 25	100.00						
		Nov. 2	100.00						
		Nov. 8	100.00						



Howard Wallace



Bobbi Campbell, R.N.

S.F. AIDS Alliance

In my previous column, I discussed some of the circumstances that led the people who have AIDS to organize ourselves for our own protection and welfare.
 This group of people with AIDS, the San Francisco AIDS Alliance, has been meeting weekly for a month to decide our basic organizational principles.
 The following resolution is our formal Statement of Purpose, adopted unanimously at our second meeting, on May 9, 1983.

WHEREAS, Acquired Immune Deficiency Syndrome (AIDS) is a poorly understood, often fatal, and as-yet-incurable disease complex which has killed hundreds, and injured thousands, of Americans, which toll rises daily; and
 WHEREAS, AIDS is a medical, political, and social crisis of epidemic proportions; and
 WHEREAS, AIDS predominantly strikes socially stigmatized minority groups such as homosexual men, intravenous drug

users, hemophiliacs, and Haitian refugees; and
 WHEREAS, people with AIDS endure painful and expensive diagnostic procedures and treatment regimens; experience denial, anger, depression, frustration, and guilt; face the threat of loss of their jobs, homes, or friends; and fear disability, disfigurement, and death; and
 WHEREAS, federal, state, and certain local governments have been unresponsive in funding AIDS research, education, and support services; and
 WHEREAS, due to societal panic and ignorance regarding AIDS, set employers force people with AIDS from their jobs, landlords and roommates evict them from their homes, insurance companies deny them disability insurance and restrict coverage of medical treatment, health-care workers ostracize them in clinic facilities and com-

munities and friends isolate them during a time of great personal crisis; and
 WHEREAS, while most doctors, politicians, media, and social-service organizations involved with AIDS are well-meaning, in many cases the opportunities to promote organizational goals have eclipsed the human concerns of those who are directly afflicted; therefore
BE IT RESOLVED that we, the people with AIDS, rather than merely being acted upon by others, can and will act in our own behalf; and further
BE IT RESOLVED that we hereby organize ourselves as "San Francisco AIDS Alliance," to set our own agenda, to determine our goals and objectives, to plan and implement specific strategies, and to evaluate these actions; and further
BE IT RESOLVED that this organization shall be open on to interested people with AIDS; shall be self-governing and self-determining, shall draw resources and support from all appropriate sources and shall be accountable for the use of such resources; shall not operate for the private gain of any person; shall operate under democratic and parliamentary principles; shall advocate for people with AIDS when appropriate; shall disseminate information, and reduce panic on AIDS, through community education; shall furnish competent advisers, and shall promote the need for such advisers, to those who provide AIDS-related services, including physicians, political bodies, the media, social-service organizations, and community groups, which may include, but is not limited to, serving on the Boards of Directors of such provider organizations; shall not duplicate the work of other agencies which are working on AIDS; and finally
BE IT RESOLVED that we declare that we are not "victims," which term implies defeat, and that we are only occasionally "patients," which term implies passivity, helplessness, and the dependence upon the care of others; rather, we declare that we are "people with AIDS," that we are active people, that we are responsible for our own lives, that our strength is through our dignity, that we are fighters, and that we are survivors.
 You'll be hearing more about us as our group grows and develops.
 If you have AIDS, we welcome you to join us.
 For further information, contact Bobbi Campbell or Paul Castro, care of the AIDS/KS Foundation, 514 Castro Street, San Francisco 94714, or phone (415) 864-4376.
 Bobbi Campbell, R.N., is San Francisco's longest surviving person with AIDS. His column rotates with those by Ed Power, Rick Crane and Pat Norman.

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EDITORIAL

'Off White' is Off Base

by Gary Schweikhart

There is these days the scent of blood in the air, the blood of that double assassin, Dan White. The convicted killer of Mayor George Moscone and Supervisor Harvey Milk is slated to be released next January, after serving only five years for his heinous murder spree through City Hall in November '78.

There is, of course, an on-going petition drive urging Governor George Deukmejian to use every legal maneuver open to him to keep Dan White in jail. But there is also a growing discussion about murdering White as soon as he is released from prison.

The latest novel by gifted writer Dan Curzon, *From Violent Men*, is a grim but well-crafted thriller about a gay plot to kill the killer. The latest graffiti in the Castro, on warehouse doors and bathroom walls, is "Who killed Dan White?" And, perhaps most disturbing, are the round white buttons seen frequently about town with the chilling message, "Off White in '84."

Furthermore, this "off White" movement was both endorsed and cheered at last Saturday's May 21st Rally on the steps of City Hall. Several speakers slyly but still obviously encouraged this pro-murder mentality with such comments as this little gem by the media-mad Sister Boom Boom: "We should be very forgiving — especially of any weak soul that in a weak moment decides to shoot Dan White." While this remark was applauded, when Supervisor Carol Ruth Silver separated herself from the "off White" fever, she was soundly booed.

Well, *The Sentinel* wants to make our position on this issue as clear and as forthright as possible. We think Supervisor Silver, lesbian attorney Mary Dunlap, gay/lesbian health professional Pat Norman and all the rest who have courageously resisted the tide of revenge are absolutely right. We think those who are publicly encouraging murder, even the murder of someone as disgusting as Dan White, are doing our community a grave disservice.

Admittedly, White's trial and sentence was a travesty of justice. He deserved and should have received the electric chair for his horrible

"It is outrageous that Harvey Milk's life should be avenged by a gay person following Dan White's example."

crime. But the District Attorney who bungled this case has justifiably been repudiated from office, and we don't believe that anyone should start tampering with the entire legal process just because of dissatisfaction with one questionable verdict. Just as it would be terribly wrong to throw out the whole "insanity defense" simply because it was used to get off would-be presidential assassin John Hinckley, so, too, do we feel that it is a mistake to encourage a bloodthirsty vigilante mentality just because Dan White received a mere slap on the wrist.

The Sentinel can think of few things as outrageous as the thought that Harvey Milk's life will be avenged by a gay person following Dan White's example. One does not defeat homophobia by adopting the bully-boy tactics of the babyfaced assassin.

To consider unhappiness with a single jury verdict as reasonable justification for murder is to unleash a Pandora's box of bloody retribution. If a gay person can murder Dan White because he is sincerely upset with the leniency of that verdict, then what is to prevent some Bible-thumping Fallwell follower from bumping off a few homosexuals, which he may sincerely believe are worthy of death? For that matter, if simple dissatisfaction can excuse a slaughter, then the White Panthers would be perfectly justified in slaying Diane Feinstein, because they are sincerely displeased with the recall results.

Instead of killing Dan White, our community should be using him... as an example of a judicial system that sometimes goes haywire, as proof of the anti-gay savagery that too often roams our city, as evidence of the unfair double standard that gay men and lesbians have to constantly endure. To "off White" is to achieve some momentary satisfaction for revenge, which will most certainly be followed by increased homophobia by the local police department certainly, but by large segments of the sometimes sympathetic straight community as well.

But to use Dan White to further the gay/lesbian agenda, to help correct the homophobia within the legal framework, and to increase our support from the vast majority of decent-minded people who make up this country, this would be to kill Dan White a little every day for the rest of his life. Instead of silencing the pusill, angry, increasingly powerful gay community — as he most assuredly tried to do the day he pumped those bullets into Harvey Milk's brain — Dan White will actually be responsible for our future progress as a united and positive homosexual community.

However, we are not suggesting that White should be released from prison and allowed to go merrily on his way, making huge profits from book and movie sales as he blithely breeds junior Dan Whites into existence. No, he should be constantly followed and daily reminded of the viciousness of his foul deed. No matter where White may go in the future, no matter what kind of life he will try to lead, we will be there looking, pointing him out, and using him constantly to further the cause of gay/lesbian rights.

Other graffiti being seen about town currently: "Dan White will be free before we are." Not so. Dan White may eventually be released from prison, but Dan White will never be free again.

LETTERS

LIVING UP TO NAME?

It is graphically evident in the last few weeks that certain motted interests in the gay community have discovered more in common with their straight counterparts than with most of their gay brethren. Coded terms like "appropriate conduct" (once used to deride the prude Feinstein), "community image," and "embarrassing behavior" have become intrinsic to our "respectable leaders." Hardly by the name, negative word on Castro Street these days regarding Mayor Di Fi as the RGL's push to sponsor expensive "political" fundraisers for Her Highness, kissing all twelve toes. The cry to close our image in the current push to secure federal AIDS funding is a video replay of the 1977 parade. An avalanche of world media attention followed Anita's successful campaign somehow dictated repression in respect to drug so we might seem "normal" to most folks.

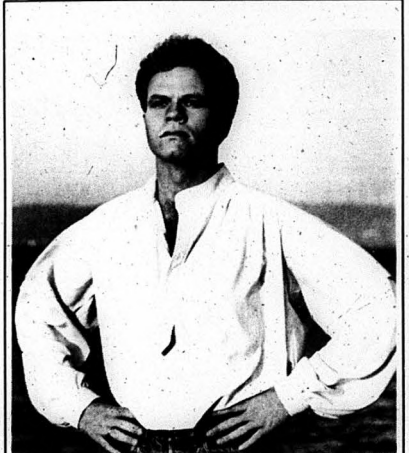
Suddenly the movement has become interior designers and cofeuters. The conservatives found their instruments. The left is on the run and fading. Everybody else is out saving their own skins. There are tastefully spotted plants everywhere. And look, key organs of the community are getting appointments. Bob Ross to a local commission. Mr. Gaylord to a state commission. Would this be called a sell-out? Half of these Reactionary Gay Lesches will be crying their eyes out a year from now when Miss Two Face no longer needs them and the money and appoint-

ments dry up for another four years. She never really gave a fuck about you. What's more, with a landside for the first time in her career, she will care even less. We were important when we were her political mud ticket and held the balance of power.

The other half of the RGL's won't care what happens because they either can afford not to or they'll have gotten positions by then. But of course, the essence of the movement is white, affluent, macho lesbians and masculist gay men. The heart of the evil of this is a state of extreme selfishness, synonymous with our lifestyle. Not unrelated to being gay. Like Rohm and his SA in '64, we'll follow this delusional selfishness until the angel of darkness now descending over our community shows us whole.

Sister Violous (Power-hungry etc.) San Francisco

PRIDE SAYS THANKS
I want to express my thanks to *The Sentinel* for their recent and generous community announcement of our recruitment drive for volunteers in one of our April issues. Through your help and community interest we have gained several new volunteers, who are helping the Pride center to further serve the needs of our gay community. Thanks again for your help and continued support.
George Volpi
Pride Center Volunteer Coordinator



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More on AIDS

with Randy Alred

BLOOD TERRORISM: A prominent Texas gay-rights attorney, diagnosed with AIDS, has recommended gay activists use the threat of giving blood to pressure the government, if necessary, to expend money on AIDS research. In an interview in Houston gay newspaper *Montrose Voice*, Robert Schwab called the tactic "blood terrorism."

"Although the cause of AIDS remains unknown, the appearance of the disease among recipients of blood products has led researchers to believe the disease may be carried by a blood-borne virus. Medical authorities have requested grants at risk for AIDS, including sexually active gay men who have had multiple sex partners, to refrain from donating blood until more is known."

Schwab said the idea originated in Dallas, "that if research money is not forthcoming by a certain date, that all gay males should give blood." Schwab's comment said the idea does not come from a fringe of the gay community. Although speaking privately, he is president of the Texas Human Rights' Foundation. He was the attorney in the court case which ruled the Texas anti-sodomy law unconstitutional.

Schwab's call is the latest twist in Texas AIDS politics. A small group called *Dallas Doctors Against AIDS* is citing the epidemic as cause to reinstate the anti-sodomy law.

HAITIAN CONNECTION: "I came from the University of Miami and from the Centers for Disease Control have gone to Port-au-Prince in Haiti and have interviewed Haitian physicians who have interviewed the patients there in Haiti," Dr. Marcus Conant said this month. Conant is president of the AIDS & KS Foundation and co-director of the Kaposi's Sarcoma Clinic at UCSF.

"We hear reports — non of this has been published," Conant continued, "there are now over 100 cases of AIDS in Port-au-Prince. Of these, at least 90 percent of them are men. And of those, at least 90 percent are thought by their physicians to be unquestionably heterosexual."

"Now that's extremely important to the American public, because everyone is out there believing that only gays and drug addicts are going to get this disease. And you would think that the American public would at least want to know how the disease is being transmitted in Haiti and that they would want to stimulate funding at the national level here to work with the Haitian government to try to get those answers. That kind of research has not yet happened."

COST OF DYING: "Even if there are groups that are not at risk, they are at risk for the cost of this thing," Conant told an attentive audience. "You should take the word out there and make others aware."

"The cost for a patient with *Pneumocystis* to die is approximately \$70,000. These patients die a respiratory death in an intensive-care unit. "It's an extremely expensive death. If we have just [the projected] 800 cases in San Francisco next year, and most of these patients die within two years, the cost for these patients to die will be approximately \$50 million."

"Now the government may say, 'Well, everyone has insurance. We don't have to worry about that. That's Blue Cross problem.'"

"Well, the foundation knows that 40 percent of the patients do not have insurance, and so the taxpayers of California are going to have to pay \$20 million just to care for the cases in San Francisco next year.

"It becomes cost-effective

immediately to start looking for a cure for this problem rather than sitting by and continuing to allow people to die."

BIO-HAZARDS: Nonetheless, the research will not be cheap. Conant explained: "Virtually every major research center is now telling investigators, 'You can't do your work in the routine area. You can't spin blood down in a routine centrifuge, because if it breaks, it may infect everybody in the lab.'"

"The disease constitutes a bio-hazard, and you have to have a bio-hazard facility to do the research. That just quadrupled the cost of what it's going to be, because you have to have a separate centrifuge and a separate technician and a separate hood to do every bit of the work... It's going to be a very expensive project."

"I understand, though I don't know this as a fact, that the National Institutes of Health are actually building a separate building right now to carry on the research into AIDS, so that they can do it in this bio-hazard safe area."

On the upside, Conant compared the conquest of AIDS to the possible but expensive task of putting a human on Mars within a decade, rather than the impossible project of sending someone to Alpha Centauri in the same period. If a virus causes AIDS, as many now believe, scientists can find it

and manufacture a vaccine to combat it, Conant concluded.

PERSPECTIVE: At the same AIDS forum, Jim Geary reminded people to keep things in perspective. Geary is executive director of the Shanti Project, which counsels people with life-threatening diseases.

"Our lifestyles derive from our upbringing, Geary pointed out, and our need to meet people in other ways than those provided for the heterosexual majority. Sexually transmitted diseases are a problem with these lifestyles, he noted, "but let's also remember that we are a loving people and to always hold that before us."

ROLE MODELS: Edmund White thinks gay men may be role models for straights, promoting "new understandings and new modes of behavior." The irony, which White points out in "Paradise Found," an article in the June *Mother Jones* magazine, is we've explored and discovered a variety of relationships precisely because we ourselves have had few models to emulate.

According to White, author of *A Boy's Own Story* and *States of Desire: Travels in Gay America*, "carnaticer has always been a feature of American gay life." But friendships don't have to originate in or pass through sexual stages, says White. Gay men "take each other seriously as mentors, buddies, sidekicks, brothers, lovers."

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Arts & Entertainment

Dance

'Rites of Spring' Reprise: Gay Men Dancing



UNBASHED CELEBRATION OF GAY SPIRIT AND THE MALE BODY (Clockwise from left): The dazzling Cruz Luna; Cecil Reed (in headress) and Zoltan Andahazy;

the transfixing Raymoki Engler; and the high-spirited S.F. Tap Troupe. The free-wheeling three-and-one-half hour program ranged from soft porn to high art.

by Mark Woodworth
Don't know why silly old judges forbid our uttering "Olympics" in the same breath as "Gay Games." For clearly guys, with our proclivity for wretched excess, invented the Olympic Marathon, and entertainment of endurance that flourishes in sports, politics, parties, and the arts. "Gay marathon" is as redundant as... well, as "erotic dancing."

The second annual Rites of Spring concert followed the hoary principles of erotica and marathon-ica. Its organizer, Falcon Dance Theater, presented a "Bill of Fair" (sic) consisting of 28 menu items, a Lucullan banquet taking 3 1/2 hours to ingest and shattering the record for calories consumed in a single sitting.

Like a circus promising a little bit of everything from lions and tigers to tits and ass, Rites of Spring gave us almost every conceivable form of dancing, from age-old ethnic to disco, Las Vegas-style show dancing and drag bits to ballet send-ups. I've given up hoping for a theme, and regret that the program lacked any good ballet or modern, as appetizers for some in the audience who have never seen those forms in concert.

Nonetheless, the mostly male audience madly adored much of the program. Somebody's starved for entertainment, fantasy trips, or the sight of flesh. I delighted in comments and yelps of pleasure all around me during the performance, reminding me that, whether watching camp spectacles or gay

games, men are so much fun!
At base the event was an unabashed celebration of the male body. There, I've said it. Nothing wrong with that — after all, dancing is a physical art (or, in the hands of some, craft), and the attraction for many is erotic identification or sublimation. But focusing a program on lush eroticism and steamy sexuality leaves such sunny-natured lads as the Barbary Coast Cloggers and the San Francisco Tap Troupe looking like altar boys in a harem. Considering the soft-porno agenda of many of the pieces, the prim reluctance of their performers to get stark naked in a puzzle. (To wit, Joseph Taylor, as Alexander the Great, rips off his Persian Boy's loincloth to reveal... a G-string, then so strips himself before they merge.) I've seen major American and European ballet troupes use nudity as an integral part of the dance, but here so often sex was the whole dance, making total nudity expected.

A truisim: the imagination's our most erotic possession (aside from the wallet). Thus, the chastely bare midriffs of the Al Fellahn-Belly Dancers, expertly undulating, were in a way more exciting than the virtually naked, glitter-glistening flesh of muscleman Zoltan Andahazy, whom "show-girl" Cecil Reed circled like a big bird-of-prey. In the same way, the transfixing Raymoki Engler, who has developed immensely as a dancer since last May, exudes sensuality through following his

Polynesian dance rituals (some of them hilariously nasty). By contrast, Randall Krivonic and Steven Wallace, trying to Be Sex Itself in their "Vena Cava" duet, fail to connect as dancers and seem asynchronous ego machines.

Krivonic, Falcon's director, reprised a surprising number of acts from last spring, with some cast changes. *Deja vu* in spades. No need to re-review them (Sentinel, May 27, 1982). For my money, the most original work of the evening was Jim Spidale's "In-stinct," a taut, aggressive, acrobatic duet with Raymoki Engler that took risks and flowed deep with primitive undercurrents. So gripping was it that its cowardly ending — Engler exits — can be forgiven.

Mesmerizing, too, was Bob Stuart Murphy, who inhabits his own innocent universe of male strength and beauty through controlled, oddly lyrical gymnastic dancing. His fetishes are bare buttocks, splits, pointe shoes, and a bizarre idea of Russian hand positions. As performer and choreographer he seems in a straitjacket. I sincerely wish he could get out.

Next year, I'd doubtless many others would welcome a males-dancing concert invoked less by Celebration than Cerebration. Thoughts: What is maleness, beyond body parts? What draws us men close, sustains us? Are fashion and fantasy our life's blood, more than joy, control, intuitive supplying of mutual need? What is the ground of our being? And can it be explored in dance?

Again this year, Hassan Al Falak and Ron January danced smartly, confidently, lovingly — a pleasure to see dancers truly con-

nect, though they may be too well-matched. Wayne Fleisher and Greg Lynch riotously parodied *F*ck & G*ng*er*, convulsing the crowd; hourly for style, even if borrowed. And in three numbers their parent body, the irresistible San Francisco Tap Troupe, demonstrated the virtues of lively stage presence, smart drilling, individuality, and adroit regression to certain cultural periods. The Tappers are a gem in our community; long may they rave.

Said it before, say it again: Cruz Luna, the flamenco dancer, is the complete artist. Period. Masculine, and the only professional in the show. Watch him and weep.

Having said that, I regret having to say that the only way I can think of Krivonic as a dancer, without going into shock, is as an unwitting comic. He's his own Ballets Trockadero, glomming onto all the parts. His fetishes are bare buttocks, splits, pointe shoes, and a bizarre idea of Russian hand positions. As performer and choreographer he seems in a straitjacket. I sincerely wish he could get out.

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Donald Mclean's Critic's Corner

Interview: Vivian Blaine

"You look terrific!" I exclaim. "Thank you" says VIVIAN BLAINE. "I've been under since four o'clock." Oh, yeah, this is my kind of lady, I think. She affirms that feeling with — "I don't take myself too seriously and I don't take life too seriously."

Onstage and off, Vivian Blaine will be the first to poke fun at herself. In her West Coast debut at The Plush Room this Sunday night, she wends her musical way through some great special material, a cornucopia of Broadway showtunes, and recalls her early roots on the soundstages of 20th Century Fox.

As we sit puffing madly on our respective cigarettes, copper-red hair encased in a cloud of smoke with twinkling blue eyes peering through the haze (hers, not mine), little Vivian Sarah Stapleton of Newark, New Jersey looks back at those frightening early days. She was a local band singer at age eleven, was offered her first marijuana at age thirteen (which she refused), and was signed by Fox immediately upon graduating high school. "I was there for a year before I did anything. The caste system was still very much in effect, so the only person to say hello to me was the guard at the front gate. My take-home pay was \$88, not paid to a kid just out of high school."

She really didn't enjoy her six years as a movie star. "I was just too frightened. I was a chubbette, to put it mildly, and I'd had no formal training. And when I left, I hadn't learned anything about me."

But while making movies like *State Fair*, *Three Little Girls in Blue*, *Jitterbugs with Laurel and Hardy*, *Something for the Boys* with Carmen Miranda and *Nob Hill*, she got to know all three of Fox's money-making blonde stars. Blaine and Betty Grable "were never introduced at Fox. We got to be friends after we both left. Absolutely marvelous lady! And you know, that story about her and Marilyn [Monroe] is true. When they brought Marilyn in to threaten Betty [*Hou to Marry A Millionaire*], Betty said to Marilyn, 'I have mine; you go and get yours.'" Grable was Monroe's biggest booster, the two becoming good friends during filming.

Then there was reigning queen Alice Faye. "Sweet. Very shy, within herself, just a dear, dear person. When I got there, she had already had it. She just wanted to put her feet up and relax."

Let's you think they were all too, too wonderful, let us mention June Haver. My God, I say to Vivian, you knew Haver in her pre-nud days? She shyly looks at me and purrs, "Didn't everyone? June was not one of my favorite people; she could be quite lethal." And then there was Joan Bennett. "Joan was a bit of a snob; she really looked down on me... I am very lucky. I have worked with people that I really and truly liked, except for perhaps half a dozen. I try to like people for the most part, until I find that there is nothing to like."



VIVIAN BLAINE, at the Plush Room, talks about Monroe, Grable and Miss Adelaide.

In 1950 came the role she will be forever linked with, both a blessing and a curse, Miss Adelaide in *Gypsy* and *Dolls*. But even on opening night, with the critics jubiling and Vivian Blaine the new darling of Broadway, she thought, "What am I going to do for an encore?"

The encore roles have never erased her identity in the business as Adelaide and often producers forgot this is the same woman who replaced Shelly Winters in *Half of a Heart* on Broadway (with a newwoman named Steve McQueen playing opposite her until he was fired because he didn't project in the theater), who took over the Stritch role in *Company* and who played the astrologer on *Mary Hartman*, Mary Hartman whose son had a lover (she introduced them both as "her sons").

The role she really wanted was that of *Brothers & Sisters* in New York, and circuit in 1975 with her new act at *Brothers & Sisters* in New York, and just finished a revue in L.A. called *Star Time*, where she offered 100 complimentary tickets to the gay community as a benefit. "I haven't worked that many clubs, but I sure as hell have a good time. I love anything that gives me an immediate response! The way you say it, Viv, performing in clubs sounds very sexual? "You bet. It's flesh-to-flesh time."

Last in San Francisco in 1968 in a terrible play titled *Don't Drink the Water* ("I quit every day for six months — there was no part, nothing I could do with it; I went absolutely stark raving mad"), she hit the saloon circuit in 1975 with her new act at *Brothers & Sisters* in New York, and just finished a revue in L.A. called *Star Time*, where she offered 100 complimentary tickets to the gay community as a benefit. "I haven't worked that many clubs, but I sure as hell have a good time. I love anything that gives me an immediate response! The way you say it, Viv, performing in clubs sounds very sexual? "You bet. It's flesh-to-flesh time."

Continued on next page.

Films

Actor Laurent Malet Invites a Closer Look

by Penni Kimmel
The next time you travel a night, highway in a drenching downpour, you may catch sight of a small car with a large shapeless something tied on top, a corner of its plastic covering escaped from the ropes to billow and flap wildly in the wind.

If the image calls to mind a mixed sense of menace and surreal whimsicality, you will have seen Peter de Mont's *Invitation au Voyage* (opening June 3 at the Gateway), a singular funeral procession framing a young man's psychological reincarnation as his sister, her body much more than a sentimental companion under the fluttering plastic shroud.

Invitation hosts an unsettling combination of classic and mod film elements — more *Blow* than *War*. A pensive, philosophical tone plays under its moodiest rhythms



LAURENT MALET played the innocent youth in *QUERELLE*; in *INVITATION AU VOYAGE* he plays a man whose intimacy with his sister defies death, identity and gender; in town to promote both films at last month's S.F. International Film Festival; he played ahead about his ties to Jean Genet, Rainer Fassbinder, and (surprise) John Wayne.

even as it accepts the incursion of kinky new wave sound and lifestyle and black comedy encounters. Laurent Malet plays Lucien, a rather countifried, bourgeois 20-year-old obsessed with his rock-star twin, Jeanne (Marseille recording artist, Nina Scott). Her sudden-death in a freak accident robs him of purpose and identity. During the timeless journey that follows, Lucien will relive flashes of the siblings' exclusive relationship, each episode heightened by real-time roadside meetings with others who also recreate impossible loves out of dead pasts and present fantasies: a head-biting woman anxious to keep a 15-year-old toy; a geriatric rock 'n' roll stowaway; a pair of Norwegian lumbermen on the make; and a fierce Turk who may or may not be a wife-murderer — all players in a taut, stylish, provocative "road" picture.

Continued on page 8



THE RITZ: Lee Garay as Google, Peter David Heth as the mad queen Chris.

And later that night, standing in a pink spot in a multi-seined gown, the diminutive redhead belts out "I Only Wanna Laugh" and "Nobody Does It Like Me" and everyone in the room knows the lady tells nothin' but truth.

ONSTAGE: THE RITZ

Direct from TheatreWest in Los Gatos to the Victoria Theatre on 16th at Mission, this was an opening worthy of Lea Bell's best efforts. Kleig lights, valet parking, an audience direct from Los Gatos in tuxedos, gowns, green smoking jackets and prom dresses. The winos out front were dazzled.

Inside the rickety Victoria Theatre, things were less dazzling but decent. **THE RITZ** is a 1975 play by Terrence McNally written as a vehicle for Rita Moreno, about one hectic night in a New York gay bathhouse when Gaetano Procio hides out from his gangster brother-in-law and encounters all the denizens of "the tubs," including one Gogie Gomez, Puerto Rican "star" of the showman.

With updated references to Joe Montana and Dianne Feinstein, which may have slain them in Los Gatos but make no sense in a New York bathhouse, this is a perfectly respectable community theater production of **The Ritz**. It has some good moments, two really excellent performances, slugst but respectable direction by Ben Trevor, a good choreographic bit by Barbara Valente for Gogie's "Everything's Coming Up Roses" production number, and several nice little performances. It's all quite... decent.

Peter David Heth is hilarious on his first entrance as the mad queen Chris; he's a lot less hilarious an hour later still playing on the same Billy DeWolfe note, throwing away as many laughs as he gets. **Lee Garay** as Gogie pays homage to Miss Moreno with a close impersonation of a cartoon Puerto Rican spitfire, and **CHH Ballou** is miscast totally as Gaetano but tries heartily nonetheless.

The two performances that lift this evening from its respectable community theater level are **Greg Bedford** as the falsetto detective Michael Brick and **Herschel Sparger** as the gangster Carmine. Bedford, with pecks like Schwarzenegger, shoulders like Mark Spitz and a voice like Yma Sumac, couldn't be bettered, and Sparger is a growling delight as the homophobic tough guy.

Credit also a fine set by Paul Gilger for above-and-beyond-the-call workmanship. In supporting turns, Deborah Akhet is dreadful as the waiting wife. Doug Baird has no concept of the chubby chaser and so resorts to schtick; and Frank Swaringen and Kevin Kelly as the bath attendants Tiger and Duff have the bodies and lookalikes to make the roles work.

The Ritz is not a particularly good play to begin with; it's basically high farce and needs a defter touch and better comic timing than this company and director can provide. But it has its moments, mainly in Act One (Act Two is a real drawer); and for a sincere community theater effort, this is certainly a goodly notch above the average.

Kimmel Takes Gay Film 'Beyond the Closet'

Sentinel film reviewer Penni Kimmel, rarely spotted away from a typewriter or screening room, can be seen — or at least heard — twice in the next two weeks, tackling tough questions about gay people and the movies.

Kimmel, winner of the 1983 Cable Car Award for outstanding entertainment journalism, will be interviewed on the next David Lumble Show. Phone-in questions are welcome. Tune to KGO-FM, May 28 from 7 to 9 P.M.

"Beyond the Celluloid Closet" will be the topic when Kimmel appears at the June 5 meeting of

G 40 Plus, a social group for gay people over 40. The title refers to Vito Russo's book *The Celluloid Closet*, a powerful indictment of Hollywood homophobia. *Making Love and Personal Best* appeared soon after Russo published his book — but have American filmmakers really come to grips with homosexuality?

The G 40 Plus Newsletter says that "this could easily be one of the most important and stimulating discussions we have ever had." The meeting begins promptly at 2 P.M. at the First Unitarian Church, 1187 Franklin at Geary. Everyone is welcome.

Music

The Recitalist's Art: Two Performances to Cherish

by Bill Huck

Andrew Porter, music critic for the *New Yorker* and currently the matreux midp working in the field, once defended his choice of subjects by saying that "you can assume a number of fine instrumental recitals in a city this size during any given week." Porter prefers to discuss either the opera or new music. It is common for the critic, a musician who deals with words, to have an affinity for opera and song, because they also use words. Furthermore, Porter is right that the latest offspring from our living composers constitute news. The critic can be most helpful to everyone involved when he provides careful commentary on the newest music.

Nevertheless, the assignment of instrumental concerts to the realm of assumptions is merely an excuse for Porter to carry out his prejudices. Last weekend, recitals by two of the Bay Area's rising stars proved once again that some of the finest music-making available to us occurs during these exercises in self-disciplin.



William Banovetz, with oboe.

Friday night, William Banovetz, principal oboist for the S.F. Ballet Orchestra as well as the Contemporary Music Players, offered the second in a set of three recitals at Old First Church. (The final evening will co-feature soprano Vicky Van Dewark on June 3.) Then, Sunday night, Peter Shelton, associate principal cellist for the S.F. Symphony, collected a crowd for his appearance at Hellman Hall.

Those quick to discount solo recitals attack the hodgepodge nature of their programs. The recital is an expression of the sensibility of the player who organizes it. The compositions chosen are unified only in that they appeal to him or her and sound good in his or her hands. Some recitalists simply do not have interesting taste, however proficient their technical skills. But some most certainly do. Banovetz in particular has a keen sense for programming. His first concert centered around the early part of this century. It compared and

contrasted Darius Milhaud, Arthur Bliss and Bela Bartok — rich fare, sumptuously presented. Both the Milhaud, *Jacob's Dream*, and the Bliss quintet offered the chance to hear music rarely performed these days. Banovetz had done some superb archival research.

For his recent recital, the oboist took us back 300 years. Louis Couperin, Jean-Philippe Rameau, G.F. Handel and J.S. Bach collectively evoke a world long since obscured by the Industrial Revolution. As indicated by the juxtaposing of these two concerts, Banovetz is a generalist, drawn to music from many eras. Yet baroque music requires special attention and Banovetz showed acute musicality in choosing Eileen Anderson for his harpsichordist. Her rendition of Louis Couperin's *Pieces in D* was such as to delight the scholar and layman alike.

The keyboard is often at the center of baroque music. Rameau titled some trio works, *Pieces de Clavecin en Concert*. We heard No. 3 of a set of six. In it cellist Kelleen Boyer, Anderson and Banovetz attained the particular grace Rameau encourages. The great French master is among the most convivial of composers; his music is designed to be shared by all. I mean this in the opposite sense that a Haydn quartet was intended to be led by the first violinist.

Not having the luxury of three evenings in which to group his musical offerings, Peter Shelton's cello recital ranged rather more broadly. The two big contrasting and unaccompanied pieces were Bach's Suite No. 5 in E minor and George Crumb's 1955 Sonata. Shelton's Bach was a warmer, kinder image of that music than I had heard before. Shelton sought out the rich sonorities rather than the terrifying loneliness we have come to associate with the two minor-key suites. Perhaps in this Shelton was influenced by his instrument, a magnificent 18th century violoncello, reputedly made by the famous Gagliano family. When we judge the quality of a string player's sound, we are often really judging his instrument. Shelton would, I believe, happily attribute some of his recent triumph to his cello.

The George Crumb Sonata, a tenuous concoction that is airy without being lightweight, took Shelton far into fantasy. Gone were the dark chords of the Bach; here the music floated in a spare luminosity. At the recital's end, Shelton programmed three baubles, two from Dvorak and one of Tchaikovsky. A well planned meal ends with dessert, so too a fine recital. These pieces bubbled and charmed. What joy Shelton threw into them!

Banovetz's concert was the profounder musical experience. Shelton's the more liberating. Both contained music I and much of the audience had never heard before. Both showed talents worthy of respect, even love.

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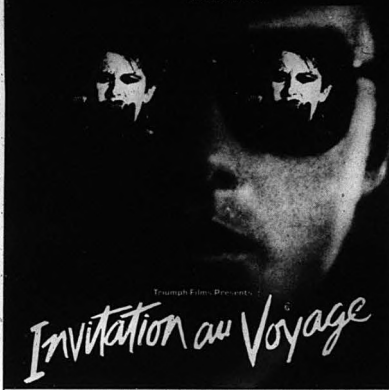
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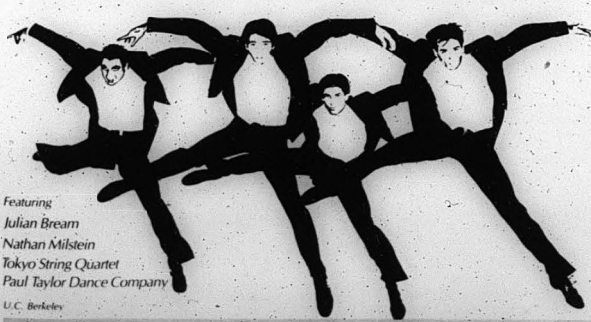


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Sight & Sound

Events

Cocktails for Two, a free music series of light classical pieces and novelty arrangements featuring the Period String Quartet under the direction of Lesesne Van Antwerp (director of the S.F. Gay Freedom Day Marching Band). The Quartet will make cocktail appearances (6-8 P.M.) at the Mint (May 26), Twin Peaks Tavern (May 27 and June 1), Clementina's at Baybrick Inn (May 28 and June 3), and Pacific Exchange (June 2). The Quartet will also appear at Alta Plaza, May 29 and June 5 from 3-5 P.M. and at File's in Guerneville, June 4 from 4:30 to 5:30 P.M. (in announcing its sponsorship of...



Lesesne Van Antwerp the Quartet. Period made a \$1000 donation to the San Francisco Band Foundation, and at each of the above locations a percentage of the receipts from all cocktails mixed with Period will be donated to the Band Foundation. • Fruit Punch 10th Birthday Celebration: The nation's longest-running gay radio program, "Fruit Punch," will mark its tenth anniversary with a gala party to be aired live over KPFA (94.1 FM). The party will take place at Valencia Rose, 766 Valencia, June 6, 8-11 P.M. Entertainers will include the Choral Masterpiece Blackbelt, Lea DeLaria, Gwen Avery, Conan, Jason Serrano, Casselberry & Dupree, poet James Broughton, and other Donations (at the door), \$5-\$25 sliding scale - or tune in at home.

Robin Sutherland, San Francisco Symphony pianist, will give a recital of works by Bach, Ravel, Bolcom and Rachmaninoff, to benefit the legal fund for Gay Games II. Albus, 161 Albin St., June 5 at 5 P.M. tickets \$60 (available at the Gay Games office, 890 Hayes, or by phone: 681-8262). • Third Annual Dog Show and Parade will take place June 12 beginning at noon on Castro Street between 18th and 19th streets. Mistress of Ceremonies: Sharon McNight. Categories: Best Smile, Best Legs, Trick, Drag, Match 'n' Own, Old Dog, Puppy, Best Groomed and Best of Show. Entry forms available at Headlines (Castro and Polk St. locations). Entry fees (\$10-\$50) will benefit AIDS (S.F.) Foundation, San Francisco S.P.C.A., National Association for Lesbian and Gay Gerontology, and C.U.A.V.

Karl Stewart will give two talks on the History of Fraternal Organizations in the Gay Male Community at 544 Natoma Performance Gallery. Photographs by Joe Altman will be on display during the event (see Exhibits). May 27, Royal Courts, May 28, Motorcycle Clubs. Both talks at 8 P.M., \$5 donation. 621-2683.

Screen

Tain! Nobody's Business: Homosexuality in Harlem in the 1920s, a slide show by Eric Garber, the first presentation of Gay and Lesbian Pioneers, a gay history and culture project of Valencia Rose, 766 Valencia, June 2 at 8 P.M. \$3, 552-1445. Tennessee Williams Retrospective: Film adaptations of some of the late playwright's most dramatic works at the York Theatre, 2789 24th St. June 5: A Streetcar Named Desire and The Fugitive Kind. June 6: Suddenly Last Summer and Cat on a Hot Tin Roof. June 7: The Glass Menagerie and Baby Doll. Call 282-0316 for times.

Stage

Anarchy in High Heels, continuing comic chaos with Les Nicketettes. 181 Eddy Club, 181 Eddy, May 28 at 11 P.M. \$4 door. 621-0448. Fortune and Men's Eyes, John Herbert's famous play of a naive young inmate's brutalizing descent in a boys' reformatory, at Studio Rhino, 2940 16th St. Thurs-Sun at 8:30 P.M. through June 4. \$6-\$7. 861-5000. Gay Voices: A showcase of talent celebrating Lesbian/Gay Pride Month, each Friday in June at Valencia Rose, 766 Valencia, begins with Blackbird and Letticia Theresa in concert. June 3 at 10:30 P.M. \$4 door. 552-1445. History of Western Culture as Seen Through the Eyes of Its Most Famous Heroines, featuring New York under-



STREET PEOPLE: Doric Wilson's STREET THEATER, a comedy-drama about Stonewall and New York gay life in the '60s, opens June 2 at Valencia Rose with previews starting May 31 (see Stage). Director Lea DeLaria is the 'luckin' dyke' standing front row, center right.

Romanovsky and Phillips, gay singing-soprano duo, at Valencia Rose, 766 Valencia, May 27 at 10:30 P.M. and May 29 at 8 P.M. \$4, 552-1445. Street Theater, Doric Wilson's play about Stonewall and New York gay life in the late '60s, directed by Lea DeLaria, Valencia Rose, 766 Valencia, Thurs-Sat at 8 P.M. and Sat at 10 P.M., June 2-23. \$6 (Preview, May 31 at 8 P.M., \$5; benefit for KS research, June 1 at 8 P.M., \$6). 552-1445. Temescal Gay Men's Chorus and the Gay Men's Chorus of Santa Barbara will join for a concert of works by Brahms, Schubert, Copland, Randall Thompson and Charles Baker. St. John's Presbyterian Church, 2727 College Ave., Berkeley, June 6 at 8 P.M. \$5 donation.

Exhibits

Virginia Banaagaz, 'Meeting Point,' a photo series featuring still-life documentation of gay people's personal environments. Modern Times Book-Store, 868 Valencia, Through June Reception, June 12, 2-4 P.M. 282-9246. Fiber Art, a juried exhibition at Vida Gallery, Women's Building, 3543 18th St., June 3 through July 2. Hours: Wed-Fri, 2-7 P.M. and Sat, noon to 5 P.M. Reception: June 3, 7-9 P.M. 864-VIDA. David Perez, recent photographs. Moby Dick, 4049 18th St., through June 22. Opening reception, May 26, 7-9 P.M. 864-VIDA. The Stables' Second Anniversary Art Show, featuring works by Jim Grung, Richard Jorjasic, Jim Laff, Weston Ross, Daniel Ross, Randy Wood, Lou Rudolph and Ken Wood. The Stables, 1123 Folsom, through June 8.

Correction In our May 12 issue we reported that Mark I Chester's current exhibit of photos at 544 Natoma depicts intricate tableaux of bondage and restraint. In fact, this exhibit consists of photos documenting various performance events at 544 Natoma, including productions of Genet's The Moths, Cal Yeomans' The Fall, and Outcry by C.D. Arnold. The show will continue through May 28, along with paintings by Tom Robbins. Info and hours: 621-2683.

In Person

Second Annual Poetry Series to celebrate Lesbian/Bisexual Pride Month, each Monday in June at 7:30 P.M. at Modern Times Bookstore, 968 Valencia, begins June 6 with Aurora Levins Morales, Caryson San and Demetri Gargis. Suggested donation: \$2-\$3. 282-9246.

THE CHORAL MAJORITY, San Francisco's own bold, blasphemous quartet, is going on tour, taking their variations of standard hymns we all know and love to the faithful in Boston, New York City, and other points East. In Boston, they'll be singing at the 10-year anniversary celebration of GAY COMMUNITY NEWS on June 17, and on June 18 at Boston's Gay Day celebration. In New York, they'll be at People's Voice Cafe on June 25 and in the Village on the 26th for Gay Day in the Big Apple.

Laurent Malet

Continued from page 6 The Lucien of Invitation is brother-and-(sister)-skin to the Roger Bataille of Querelle, another character ready to assume his sister's identity, though for other reasons. "Just coincidence," says Laurent Malet of the two roles. Malet is a serious, shy, dreamy-eyed actor with as incisive a grasp on the sources of his roles as on his craft. At 27, he has seven other feature films and numerous television and stage roles behind him. "I don't even have a sister," he adds after a pause and a mischievous grin, "just a brother and a twin brother, Pierre, although our father. Our father was a director; it's a disease." The usual critical comparison is made between Invitation and Diva. "The aesthetic style of the films is close," Malet allows, "but they emerged independently. A genuine coincidence is the bathtub scene in the middle of the loft... [unlike Diva] the main plot is really strong. When I read the novel [Jean Bony's Moi et Ma Sœur] five years ago, I was fascinated by it - how a normal human being challenges death, that love can be stronger than death. It is a philosophical idea, not about a transvestite or transsexual. The accusations of 'unrealistic,' that the corpse should stink and be rotting..." He turns up his nose at the idea, and we move on to Querelle and Fassbinder. "At the beginning, in the script, Fassbinder had another female part, Roger's sister, that disappeared during filming [leaving

behind only photos of Nadja Brunckhorst of Christianne F. to be credited]. Jeanne Moreau became The Woman of the film. And, you know, though the dubbing was so well done, only Moreau's very special voice is missing. "We never met until the first day of shooting. Fassbinder asked me through my agent and sent the script; my agent thought because of my part in the Joseph Losey film [Les Routes du Sud with Yves Montand and Miou Miou]. Some of the people were scared about working in a gay film, yes, but perhaps..." Malet flashes a rueful smile - "they were more scared not to be asked. Everyone wanted to work with him." "We all thought he might die, but not so soon. He was burning his life on every side. He worked 15 hours a day; the rest of the time he was just a flame. He worked very fast; we were possessed by his dream." Brad Davis said that and it is true. You could ask him anything and he would answer simply; he said that my part and that of Gil (the man who desires him) would be like two horses that have been running for years together side by side. That was the only instruction." On his first U.S. tour, Laurent has become accustomed to defending Querelle without defensiveness. "You see," he commands, "I am French. I know Genet's world and Genet's literature - that regazzi, Passignoli world. Querelle is faithful to that world. Genet said that writing, for him, was the only salvation after betrayal; for Fassbinder it was making films. They don't belong to any groups, no genres; they have a bond against the whole world of betrayal -

their stylizations are a counterpoint to it, not a grotesquerie, not pornography. Pornography was the first step to poetry." After that, the only question remaining is how he learned to speak such fluent, if heavily accented English. Malet, after a glance at the translator at his side whose services have not been particularly needed, readily replies "from old John Wayne movies." He is delighted at the scepticism this produces, but insists, laughing. After baring his actor's soul in two immensely risky roles, perhaps he must keep just one secret in real life. The third time may be the charm for Peter Bogdanovich's They All Laughed at the Mercury from May 27, a film with two years in the distribution doldrums. It premiered as the closer of the 1981 S.F. Film Festival and turned

up on cable TV last winter, striking no spark and putting off those who retched at the name of John Ritter. He is still the sweet-faced fumblehead of "Three's Company," here with spectators and a swizzle stick up his nose, and, true, you do have to wait half the film for top-lined Audrey Hepburn to make a solid appearance; but there is Ben Gazzara throughout (nearly as sardonically serious as in that other "lost" Bogdanovich film, Saint Jack) and a handful of fresh, ripe characters and characterizations swinging through a madcap story of very un-intentional sex falling for their clients' wives. Via some rare film chemistry, the individual and group interactions achieve a non-competitive, open camaraderie that is well worth the appreciation of other filmmakers, not just filmmakers. Freckles can be sexy and New York can stretch the imagination! • • • • • Then, Not Seeing Must Be...? June 9 at the Strand, tripling with a couple of colorful Kenneth Anger erotica, comes the old, bold short UN CHANT D'AMOUR (1947), made by the same Jean Genet who insists he has not seen a film since Leni Riefenstahl's 1937 epic, TRIUMPH OF THE WILL. I guess some of us can do it without looking. VIVE GENET! • • • • • There's a Different Taste in Texas: The recent Houston International Film Fest "Best Film" prize went to HAMMETT, with Frederick Forrest as Best Actor. Forrest, we won't argue with, but Hammett did not just film most critics' Biggest Disappointment List. Competition, anyone? P.K.

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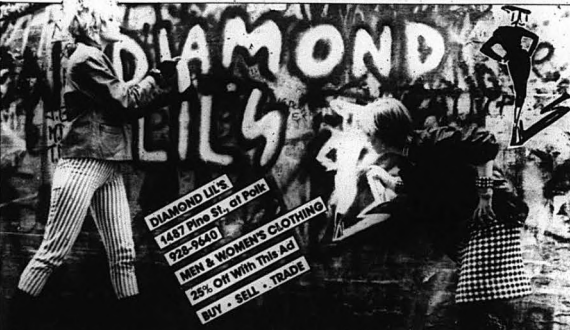
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NAMBLA Head Speaks Out

by Russ Van Leer

The North American Man/Boy Love Association may be the most controversial of organizations within the homosexual community. The group describes itself as "a civil rights/political organization that supports men and adolescent boys involved in consensual sexual and non-sexual relationships with one another."

Tom Reeves, founder and national spokesman for NAMBLA, was in San Francisco recently and spoke to *The Sentinel*.

Sentinel: How do you perceive the public image of NAMBLA?

Reeves: Well, I suppose it all depends on whose image you're talking about. I think the mass media has taken, without any criticism and without checking of their sources, information and misinformation given by the FBI and other police agencies. If one were to read the straight media back in December and January, one would think that NAMBLA was a sex club that kidnapped children and offered them for sale in catalogues. Such information has appeared in major newspapers and on television stations.

We all live in a society that filters everything through a machine. This does not allow us to see things clearly. Consequently, our organization is seen very poorly through that filter. However, I do think NAMBLA did a very good job of responding to this very false and ridiculous kind of stuff that was in the straight media. I think the gay/lesbian community has a slightly better image of NAMBLA due to better press coverage.

Sentinel: Would you say that the image held by the general public is that your members would like to have sex with young boys?

Reeves: (Laugh) I'm having a little difficulty with these two leading questions. In the first place, I think substance is more important than image, and obviously that image would serve the purposes of the FBI and the other police agencies. We haven't really done a survey of who is sleeping with whom. From the very beginning, NAMBLA has been an organization of gay men who relate to adolescent boys who are gay youth. So our organization is a group of gay men relating to adolescent boys who are in the process of coming out. That's who we are mostly. In NAMBLA we have never dissociated ourselves from men who are pedophiles. There are pedophile members of our organization, but not many. Like a good proportion of the gay population, our interests begin with teenagers and go right up to adult men. I am not exclusively a

lover of teenage boys. I have a lover who is in his 30's and we have lived together for 11 years. I do not think I am that different from most gay men that I know — in terms of attractions and tastes. I just admit my tastes.

Sentinel: Don't you think that publicly accepting pedophiles is damaging to the gay/lesbian community as a whole?

Reeves: (Laugh) Well, I guess NAMBLA has been a very ethical organization. Unlike many gay/lesbian organizations we have stood up for what we believe in. We have realized that the root of our oppression is sex negative... the fear and hatred of sex, which is even worse than homophobia. We believe the root is sexual freedom, which means sexual freedom for everybody. Sex is not wrong — sex is good for children and other living things.

So we have refused to draw the line as to whether this is good or bad, strategically and politically, first of all. We've looked to see if this is ethically right, morally right, politically right. We believe it is. We believe we will all be free when we can free up our sexuality. That includes children's sexuality. We refuse to draw the line and say that boys below the ages of 12, 14, 16 or 21 — those of all ages in this country — do not have the right to decide their own sexual preference. Every state has a different age of consent — but we refuse to draw lines at any of those points. We don't see anything wrong with sex of any kind as long as it is consensual, as long as it is in a loving and nurturing setting, and that it is not manipulative. A man and a 10-year-old boy, a mother and her 6-year-old son playing with each other, fondling each other, touching each other... sensually is a lovely thing. So we stand for total sexual freedom.

For that very reason, of course, men who love younger boys have been free to join our organization. We have supported the rights of all sexual minorities. By the way, we've stood up for a lot of other sexual issues and freedoms. We've marched in demonstrations for abortion rights, for the rights against the "sexual" law for young girls. We stand for complete sexual freedom on all issues. Our own issue is the one of men and gay boys, relating to one another as historically they always have freely and proudly within our own community. We stand firmly against all coercion, all manipulation. We are opposed, for instance, to fathers misusing their authority in order to manipulate their little girls into sexual activity.

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The Sentinel Published by Silver Phantoms, Inc. 1983

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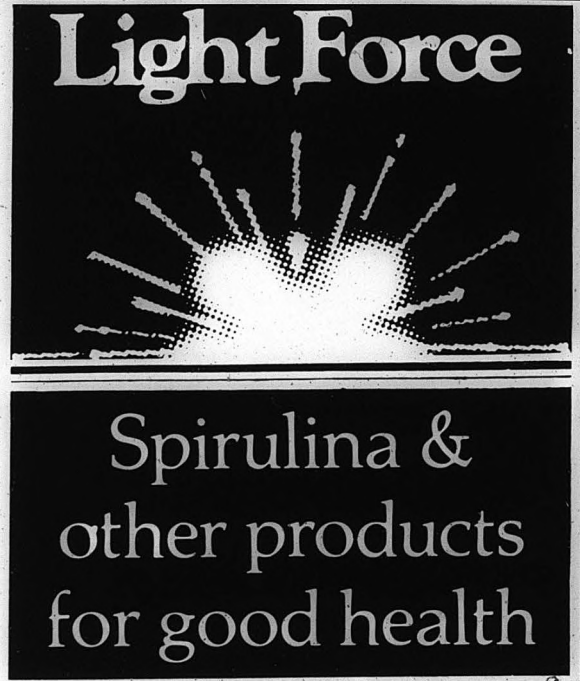
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