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Meanwhile, in the House of Representatives, former presidential contender Mo Udall (D-Ariz.) has become the 73rd co-sponsor of HR2624, according to a press release from the Gay Rights National Lobby. Another recent co-sponsor is Rep. Douglas Bosco (D-CA). "Neither Udall nor Bosco would be co-sponsors were it for the help of GRNL field associates and other lesbian and gay constituents in their districts. Leonard Matlovich and several others in Bosco's (Russian River) district were especially helpful," said Tanyan Corman, GRNL's national field director.

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AFL-CIO Backs Gay Rights



Multi-talented entertainer SONNY PADILLA, JR. surrounded by numerous hunk on the cover of his hot new release, "It's Your Body." The proceeds from this song are all being donated to the National AIDS/KS-Foundation. For more details, see the story on page 5.

The AFL-CIO last week unanimously endorsed resolutions supporting gay rights legislation and increased government support to people with AIDS. The convention representing over 13.8 American workers resolved: "That the AFL-CIO supports and urges the enactment of legislation at the federal, state and local levels that would guarantee the civil rights of all persons without regard to sexual orientation in employment, housing, credit, public accommodations and public services."

Calling for increases in federal funding for AIDS research and patient services, the labor leaders noted "government support for AIDS victims and funding for research and education on AIDS is negligible relative to the gravity of the disease... the government's limited and slow response is traceable to the history of discrimination against people in the high risk groups." To alleviate the financial hardships of AIDS patients, the delegate voted support of HR2880, which eliminates the waiting period to extend Medicare coverage to people with AIDS immediately.

Lesbian and gay activists reacted jubilantly to the historic action taken by the largest and most powerful organization to ever recognize the human rights of gay people. "As a member of organized labor who has been working with the labor movement for almost a decade in the fight for gay rights, I am exceedingly proud that the AFL-CIO has by unanimous vote included gay rights within its national human rights policy," stated Gerry Parker.

Parker recalls the strong support the gay community received from labor in 1978 to defeat the homophobic Brigg's initiative. He noted a demonstrative change in the attitude of labor leader and rank and file members towards supporting gay rights. "This historic achievement could not have happened without the courage of gays in labor who were willing to stand up and speak out at union meetings, rallies and conventions in support of gay rights," Parker added.

The resolutions were introduced by the Service Employees International Union, the largest AFL-CIO organization in California. Timothy Trowey, vice president of SEIU and president of San Francisco's Labor Council stated, "It is imperative that organized

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AIDS Foundation Names Committee

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The members of this special committee include Richard Keller, vice-president of the National AIDS/KS Foundation board; Franklin Jacobson, secretary and

legal counsel to the board; veteran producer David Bandy; accountant Arthur Lazere; attorney Tom Horne; and Gary Schweikhart, managing editor of *The Sentinel*.

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Jesse Jackson Wows, Woos at HRCF Dinner

by Peter Freiberg

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The 41-year-old civil rights activist, who is now considering whether to run for president in the Democratic primaries, was interrupted with applause some 25 times by the more than 900 people attending HRCF's \$150-a-plate dinner at the Waldorf-Astoria hotel. Jackson was the keynote speaker at the Sep 27 dinner, which HRCF executive director Vic Basile said would probably raise about \$50,000 for the gay political action committee, part of which will be contributed to congressional candidates supportive of gay rights.

Reaction from gay leaders to Jackson's speech ranged from enthusiasm about his call for a broader gay agenda to criticism that his knowledge and understanding of the gay community is limited. None would speculate on how much gay support Jackson would receive if he decides to seek the presidency.

In his speech before the mostly male, mostly white audience in



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the Waldorf's Art Deco ballroom, Jackson said he was trying to organize a "Rainbow Coalition of the Rejected" that would come to power through the ballot. Gay men and lesbians, like racial minorities, have been assigned by society to second-class citizenship or an "underground existence," Jackson said.

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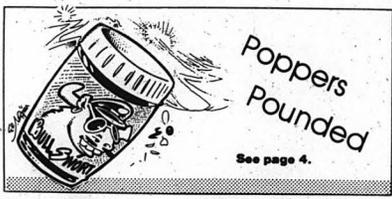
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NEW LAW GIVES GAYS RIGHT TO SUE

Sacramento, CA — Because of a new law pushed through by State Assemblyman Art Agnos (D-S.F.), gay men and women who are heirs of crime victims, now stand a better chance of collecting restitution. Until now, the state law allowed only blood relatives and surviving dependents to sue for damages in wrongful death cases. Under AB2102, which has been signed into law by Governor George Deukmejian, anyone who inherits 25 percent or more of the victim's estate is added to the list of qualified plaintiffs. "This means that a person need not be related or married to a victim to seek restitution in court," Agnos stated in a press release.



SUPERVISOR ED EDELMAN of Los Angeles (center) discusses the award of a \$2.7 million federal AIDS research grant with the Gay & Lesbian Community Services Center. Edelman is flanked by Steve Schulte of the Center (left) and Roger Daniels, M.S., dean of the UCLA School of Public Health.

SEATTLE COPS RAPPED FOR AIDS ALERT

Seattle, WA — The Seattle AIDS Action Committee has demanded "a public apology from Police Chief Patrick Fitzsimons to Seattle and its lesbian/gay community" after the local media revealed that the cops had compiled an "AIDS Alert," a list of 10 names of local men who had contracted the disease. SAAC is also calling for "an investigation by an independent body and a public accounting of the source of the list; of who in the department printed and circulated the list; and of why the members of the police department acted hysterically with insensitivity and out of ignorance." The group is also demanding "disciplinary action against any responsible for circulating or preparing the list; a statement from Mayor Charles Boyer acknowledging the mistake made; and establishment within the police department of a comprehensive educational training program about AIDS for members of the department and discussion of their role in the AIDS crisis." (Lights, 9/30/83)

HOUSE VOTES \$41.1 MILLION FOR AIDS IN '84

Washington, D.C. — On September 15 the House of Representatives Appropriations Committee voted \$41.1 million for AIDS activities in fiscal year 1984. Later in the same day, Senate Appropriations Subcommittee Chairman Lowell Weicker agreed to approve "whatever is necessary" for FY84 AIDS research. The Gay Rights National Lobby credits Rep. Edward Roybal (D-CA) for pushing the Appropriations Committee to increase AIDS research funding and to adopt recommendations.

PHONE SEX A CONGRESSIONAL TARGET

Washington, D.C. — A Virginia Congressman hopes to make "phone sex" illegal. Rep. Thomas Bliley (R-VA) is seeking to amend the Federal Communications Commission to make interstate "lewd, lascivious and obscene" phone calls a federal crime offense. The FCC said it would investigate if the many such services are illegal under their current regulations. (Gay News, 9/29/83)

PRISONERS PREYING ON GAY MEN

Chicago, Ill — The U.S. Postal Service has issued a warning to the gay community to be on the lookout for fraudulently altered postal money orders from prisoners in federal correctional institutions. A letter from the service says 90 percent of the victims of the scheme are gay men who establish contact with the prisoners through the classified advertising sections in gay newspapers. The prisoners encourage their correspondents to cash money orders for them, the letter reports which have been altered to raise the sum of money they are worth. When such fraud is detected by the postal service, the money order is returned unpaid to the bank through which it was cashed. The bank then routinely withdraws the money from the account of the person who cashed the order. "These men are in there serving life sentences," said postal inspector R.M. Hazelwood. "They've got all the time in the world to perfect their scheme, and it's amazing what a good job they're doing in raising the money values. These guys are really making people." (GayLife, 9/22/83)

COMIC BRENNER TO HEADLINE AIDS GALA

Philadelphia, PA — Comic David Brenner has confirmed that he will be headlining "Night of Hope" benefit for the Philadelphia AIDS Task Force to be held on Nov. 17. Appearing with Brenner will be singer Jane Olivor. Plans for the event have changed radically over the past several months. Originally, Bill Salveson, the chair of the event, had scheduled the fundraiser at the Sands Hotel/Casino in Atlantic City, with the hope that Joan Rivers would perform. Rivers' publicists in New York even confirmed that she would appear. However, Rivers then cancelled her work with the Sands, so the changes in the event started. Tickets range in price from \$250-\$355, and may be purchased by writing the AIDS Ball Committee, 105B Lombard St., Philadelphia, PA 19147.

NEO-NAZIS SUSPECTED IN GAY MURDERS

Buenos Aires, Argentina — At least 15 gay men have been murdered here in just over a year fueling fears that a neo-Nazi group has set out to exterminate homosexuals. The killings began shortly after Argentina's defeat by Britain in the Falkland Islands war and Argentine gays fear that the murders are the work of Commando Condo, a branch of mysterious right-wing extremist groups called New Order. Most of the 15 victims were killed by karate chops, blows from iron bars, stabbings or beatings, and in only a few cases was there evidence of robbery. Homosexuals in Argentina are already the object of frequent police harassment and open prejudice, and gays have criticized the lack of progress by police in the murders. (GayLife, 9/29/83)

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labor organize the numbers of lesbians and gays in the workplace and acknowledge their needs." T'womey, who has been a consistent supporter of gay rights, also leads the hospital workers union.

Some gay activists while expressing appreciation of labor's actions were not surprised. "Organized labor has always been first in supporting oppressed minorities," states Bobby Heacock, chair of the Alice B. Toklas Lesbian/Gay Democratic Club Labor Caucus. "Labor was first in lobbying for Civil Rights legislation in the sixties and it is in the forefront of the women's rights movement."

Barbara Bane, a member of sprinkler fitters union local 483 and co-chair of the Lesbian/Gay Labor Alliance, is coordinating a party sponsored by LGLA to cele-

brate the occasion. Bane states "the support for gay rights by one of the largest organizations in the country is tremendously significant. It's about time, the action will have a significant impact on the future of the labor movement." The alliance's party is October 23, 3-7 P.M., 483 Dolores, \$3.5 donation.

The labor leaders at the convention also reiterated the responsibility of trade unions to "guarantee

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that workers shall be judged on the merits of their work and not by irrelevant criteria of what they do in their private lives." Howard

Wallace co-chair of the Lesbian/Gay Labor Alliance and Northern California organizer of the Coors Boycott summed up his reaction, "Years of persistence by some in our community has paid off. California labor long ago noted our support to the United Farm Workers, Coors boycott, janitors strike and other labor causes and began reciprocating. An example was total statewide labor support in defeating the Briggs Initiative. We now have the most powerful movement in the United States behind us."

Gerry Parker adds, "Putting 13.8 million members of labor on support of gay civil rights is a turning point in our struggle for dignity and freedom. For the gays and lesbians in organized labor, it is a signal to continue the struggle and become involved in activities in San Francisco and throughout the country."

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NOTEBOOK

- Oct. 19 (Thurs.) • League of Women Voters** co-sponsors "Gay, Political and Social Issues" wine and cheese reception. At Galetto One, 555 Sutter St. (between Powell and Mason), from 5:30 P.M. to 8 P.M. For details, call 775-5054.
- Oct. 14 (Fri.) • Leon-Martin Clinic** celebrates new location with an open house. At 2480 Mission St., Suite 214, from 5 to 8 P.M. For details, call 775-5054.
- Harvey Milk Gay Democratic Club and S.F. Campaign for Economic Democracy** are holding a buffet barbecue to benefit Supervisor **Henry Britt**. At Andrea Jesson's, 1334 Masonic Ave., 5:30 to 7:30 P.M. No alcohol, \$25 per person. For facts, phone 771-3200.
- Fraternities Order of Gays** presents a cooking demonstration and lecture by **Raymond Peters**, 934 Ortega St., 7:30 P.M. \$5 members, \$9 for nonmembers, 556-6227.
- Center in Concord** presents a cocktail party. At Delta Valley Community Center, 1818 Colfax St. in Concord, 7 P.M. (415) 674-0171.
- The Healthy Outlook** presents Charles E. Hill, Ph.D., on "What You Eat," at the Valencia Room, 8 P.M. \$3 donation, 863-7784.
- Oct. 15 (Sat.) • Golden Gate Business Association** presents "Twenty-Two on the Red," a formal evening of gaming, entertainment featuring the San Francisco Tap Troupe and dancing to the Blue Band sounds of David Kelsey and Pure Trash. At the new Gift Center Pavilion, 888 Brand Ave. For tickets, call 956-8660.
- Shanti Project AIDS Emergency Sweepstakes**, at the Tracadero Transfer, 550 Fourth St., at midnight. **Sherril Mitchell-Hennessy** will do the drawing.
- Oct. 16 (Sun.) • KSNAN's 'GayLife'** presents a talk of social support networks among aged gay males and a discussion of religion and spirituality among older lesbians and gay men. At 6 A.M. on KSNAN (95.9 FM).
- 40-40 Plus** presents architect **Mark Clayton** on "San Francisco Buildings," and **Ed Silberman** on "San Francisco's Melaleuca." At 2 P.M., First Unitarian Church, 1187 Franklin (at Geary), 552-1997 for further information.
- High Tech Gays** present an AIDS benefit at Max Mueller and Norm Young (at 1436 Norman Ave. in San Jose, 2 to 6 P.M. (408) 267-7085.
- Gay Men's VD Clinic** sponsored by the Gay Men's Health Collective, 2339 Durant Ave. in Berkeley, 7 to 9 P.M. 644-0425.
- Oct. 18 (Tues.) • Richmond Youth Rap** for gay, bisexuals, lesbians under 21. At Richmond Main Center, 3024 Balboa, 7 to 8:30 P.M. For more, phone 861-668-5955.
- Oct. 19 (Wed.) • Network Colleagues** presents **Bob Jones** on "From Youth to Christ to MCC," sponsored by Revolution for Lesbian/Gay Concerns, At 1329 Seventh Ave., 7:30 P.M., donation requested. For info, 989-0079 (calls at 664-2545).
- Oct. 20 (Thurs.) • Friends of LesBians** are hosting a fundraiser for Ford Center Conference Room, Building A, from 5:30 to 7:30 P.M. \$35 per person. For details, call 929-1417.
- Oct. 21 (Fri.) • The Center in Concord** presents a speaker on "Manipulators, Vampires & Nagas." At Delta Valley Community Center, 1818 Colfax St. in Concord, 7 P.M., \$1 donation, 674-0171.
- Oct. 22 (Sat.) • Bay Area Lawyers for Individual Freedom** is sponsoring a free legal clinic. From 10 A.M. to noon at the Pride Center, 800 Hayes (at Filmore).
- Enlo Gay**, the gay men's anti-nuclear affinity group, is holding a demonstration opposing the deployment of the Cruise and Pershing missiles in Europe. A human billboard will begin at the foot of Market St. (at Drumm), at 10:30 A.M. For info, on rally or phone, call Jack at 282-2843 (evenings).
- Oct. 23 (Sun.) • KSNAN's 'GayLife'** presents the conclusion of talk on spirituality in older gay men and lesbians. At 6 A.M. on KSNAN (95.9 FM).
- Pacific Center** is sponsoring a training for public speakers on lesbian and gay lifestyles. From 10 A.M. to 6 P.M. at Berkeley's Pacific Center. Bring a book. 841-6224.
- Reception celebrating the 10th anniversary of the **Pride Foundation** with Mayor **Dianne Feinstein**, At 1329 Seventh Ave., 7:30 P.M., \$25 per person. For info, call 863-7844.
- Gay Men's VD Clinic** sponsored by the Gay Men's Health Collective. From 7 to 9 P.M. at 2339 Durant Ave. in Berkeley, 644-0425.
- Psychiatrists **Ira Rudolph** and **Dave Coopersberg** are sponsoring a class teaching gay men to overcome shyness. From 7 to 9:30 P.M. for four consecutive Sundays. For more, call at 474-7159 or Dove at 431-3220.
- Oct. 25 (Tues.) • Harvey Milk Gay Democratic Club** general meeting. At the Women's Building, 7:30 P.M.
- Community United Against Violence** monitor training for Halloween weekend. At 514 Castro St., 30 to 7:30 P.M. 864-3112.
- Oct. 29 (Sat.) • Community United Against Violence** monitor training for Halloween weekend. From 6:30 to 7:30 P.M. at 514 Castro, 864-3112.
- The Network Colleagues** presents a panel discussion on "Homosexuality and the Bible." Sponsored by Presbyterians for Gay/Lesbian Concerns, at 1329 Seventh Ave., 7:30 P.M., donation requested.
- Gay Men's VD Screening** sponsored by the Gay Men's Health Collective. At the Steamworks Bath, 8 to 11 P.M., 644-0425.
- Project Concern's Gay and Lesbian Outreach to Bikers** is recruiting volunteers to work with the program. If you are interested, call Stafford Buckley at 626-7000.
- The Gay Latino Alliance** is sponsoring a book drive for Nicaragua mining students. Send your contribution to G/LA Book Fund, 519 Guerrero St., Apt. 4, San Francisco 94110.
- Fraternities Order of Gays** is now sponsoring classes in German and in English grammar. For details, call 566-6227.

POLITICAL CORNER



Propositions Anyone?

by John Mehring

Although the November 8 election is only a few weeks away, many voters are unaware of the important issues which will be decided this fall. This situation will begin to change as massive amounts of money generated by a few campaigns inject a greater amount of controversy and thereby draw our thoughtful attention to these ballot propositions; particularly initiative M and referendum P.

Propositions M (the San Francisco Plan) and P (upholding the recently passed Smoking Regulations Ordinance) are both urban environmental issues which draw the hackles of corporations more intent on preserving their profits than acceding to citizens demands for a better quality of life in San Francisco.

Proposition M goes beyond the recently unveiled "DownTown Plan" to take into account the impact of uncontrolled downtown development on San Francisco not only as it affects the central city core but also regarding its impact on all the city's neighborhoods.

Both plans are designed to limit and channel future growth. But unlike the Downtown Plan, which simply shifts massive highrises from the Financial District to its fringes (particularly the South of Market Area), Proposition M —

the San Francisco Plan — would require the city's Planning Commission and Board of Supervisors to assess a proposed project using the social criteria of affordable housing, transit, and job development for San Francisco residents, as well as the more traditional ones of height, bulk, and environmental impact.

Indeed, if the San Francisco Plan is passed by the voters November 8, developers would have to present to us a project which adheres to a city master plan which emphasizes growth within the overall context of a livable, affordable San Francisco. Otherwise, they might as well go to Oakland (And if they don't, and the San Francisco Plan isn't passed, we may have to go there instead!). Yes on Proposition M!

The big-league developers are pouring money into the No on M — "Save San Francisco" (for exploitation) campaign. Tobacco companies are making a similar well-heeled, emotional pitch in their fight against Proposition P, a yes vote for which upholds the workplace smoking regulations ordinance passed earlier this year by the Board of Supervisors.

Proposition P protects the rights of non-smokers in enclosed-space office environments by allowing for their accommodation when other

peoples' smoking becomes intrusive and therefore, a health hazard and a nuisance.

If smokers and non-smokers cannot agree on an office smoking policy — a highly unlikely prospect — all smoking would be prohibited in the office.

Pro-smoking advocates, bankrolled by the tobacco interests, object to "governmental intrusion" (Of course, they don't object to certain other intrusions — like taxpayers' subsidies to their tobacco plantations!). But most of us feel it is the duty and responsibility of



governments to protect individuals' rights — in particular, rights protecting our health and welfare.

No one is saying people can't smoke. But under this law people could not force others to, in effect, smoke along with them. All of us breathe the same air. Most of us want that air to be as clean and pollution-free as possible. For those who don't have that same concern, they may still breathe smoke-filled polluted air — but in the future, like other personal indulgences, it will have to occur in one's own private space. Yes on Proposition P!

Supervisor Harry Britt is the Board of Supervisor's chief pro-

ponent of strengthened rent control in San Francisco (It is no coincidence that he also favors the San Francisco Plan.).

Britt is spearheading a new effort which could result in *real* rent control being enacted here. Right now, our rents are only "stabilized," but not controlled.

Rents currently may go up a maximum of seven percent a year; but only as long as one continues to live in the same apartment. When one moves, the rent goes up as high as the market will bear. Because the San Francisco rental housing situation is so tight, the city's rents have continued to escalate — more than doubling in most cases — even with rent "stabilization."

Britt's proposals would lower the seven percent increase to four percent which would follow the widely-heralded drop in inflation. Now that costs to landlords are under control, tenants should also benefit.

But the heart of Britt's proposal would place a cap of ten percent on vacant apartments' rent. The end to vacancy de-control would, in fact, institute actual rent control and San Francisco would join Berkeley and Santa Monica, among others, in protecting the majority of the state's population who rents and is threatened by shameless rent gouging and real-estate speculation.

A broad-based coalition of community and tenants groups is building support for Britt's rent proposals. In September, the Harvey Milk Gay Democratic Club gathered signatures endorsing strengthened rent control on post cards targeted to undecided supervisors. The response was over-

whelmingly favorable. Over a thousand signatures were gathered on one Saturday afternoon. Invariably, those who refused to sign were themselves owners of rental property. Like corporations, they too object to "governmental intrusion" restricting their right to make as much money as possible regardless of the social consequences.

Letters, postcards, and phone calls are still needed and should be directed to Supervisors Wendy Neider, Bill Maher, Willie Kennedy, and Louise Renne at City Hall, San Francisco, 94102. These super-



Supervisor Harry Britt

visors are open to constituent pressure. But Supervisors Kennedy and Renne are keenly aware of the impact their vote on this issue will have on their chances for re-election to the Board next year. They need to hear from all of us; but especially tenants who vote!

For those who want to demonstrate their support for rent control in person, a hearing before the

Board will take place Wednesday, October 26, at 2:00 p.m., City Hall.

.....

"Almost every day one reads of yet another elected official sending a strongly-worded letter to U.S. Attorney General William French Smith calling for the federal prosecution of killer Dan White.

A decision by the Reagan administration will be reached soon; the 5-year statute of limitations runs out on November 27.

Intense interest in the continuing quest for justice remains evident in the lesbian and gay community. It also extends into the general population as well. Even conservatives like Governor Deukmejian have written Smith to urge prosecution.

A cascade of letters from more officials and citizens like you and me needs to inundate Smith's office. It is his responsibility now to weigh the arguments pro and con for the federal prosecution of Dan White under the Civil Rights Act, Title 18, United States Code Section 245.

This provision would provide the legal underpinning for the case. But legal action will not be undertaken unless the political underpinning of wide-spread, demonstrated support for it is also brought to bear. That's where we can be so effective.

Address letters today to: Attorney General William French Smith, United States Department of Justice, 10th & Constitution Avenue, Washington, D.C. 20530

John Mehring is a writer for the Harvey Milk Gay Democratic Club.

ON I LIVE



Look Again

WHIFF AGAIN: A few months ago I wrote about misleading ads and press releases by popper manufacturers and distributors. Those self-serving statements had claimed that poppers "misuse" as inhalants (rather than room odorizers) posed no health hazards.

San Franciscan Hank Wilson, a moving force in both the Committee to Monitor the Cumulative Effects of Poppers and the AIDS Political Action Network, brought the statements to the attention of Dr. James Curran, Director of AIDS Activity at the Centers of Disease Control's Center for Infectious Diseases. Late last month, Curran sent a testy letter to Joseph Miller, president of Great Lakes Products, a major distributor of poppers.

"Other health hazards from misuse of these drugs have been documented," Curran wrote (em-

phasis original). "Your press release and advertisements are misleading and misrepresent the CDC findings and their implications. For example, you state... 'recent Government studies clearly show that such misuse posed no health hazards.' This statement is not correct. In fact, the enclosed article by Jaffe, et al., of our staff indicates a small, but significant, relationship between inhalant usage and AIDS

"While it is unlikely that nitrates will be implicated as the primary cause of AIDS, their role as a cofactor in some of the illnesses found in this syndrome has not been ruled out. I must insist that you discontinue the misuse and misrepresentation of CDC findings."

That's strong language. It may also be the first time a ranking government scientist has directly

termed butyl nitrate a drug. To date, the Food & Drug Administration has declined jurisdiction over the product.



When reached for comment, Great Lakes' Miller acknowledged, "Perhaps our wording was not as accurate as Curran's." Although the original ad is no longer running, Miller said his company will continue the campaign with other ads. He also denied that poppers are drugs.

COUNT AGAIN: In August, Wayne Friday of the Bay Area Reporter complained that "less than one percent of the \$3.4 million handed out" by the city's Publicity and Advertising Fund went to gay cultural groups this year. The fund is supported by a tax on hotel rooms.

Theater Rhinoceros received \$7,500; Frameline Film Festival, \$2,500; Golden Gate Performing Arts (an umbrella group for several musical organizations), \$3,000; and the Lesbian/Gay Freedom Day Parade, \$13,500.

In October, Allen White of the B.A.R. again raised the issue. The headline called the \$26,500 total "0.0075 percent" of the \$3.4 million. Count again, fellas. You're only off by a factor of 1000. The actual total listed is \$3,354,450, and \$26,500 is .0079, or 0.79 percent, of more.

More to the point, much of the fund is distributed to citywide groups without ethnic, neighborhood, or community affiliations. It would be ridiculous to claim that gay and lesbian citizens do not benefit from funds granted to the opera, symphony, ballet, museums, art festivals, resident theater companies, and similar institutions.

Only \$333,250 goes to ethnic and minority groups. The lesbian and gay community gets 7.95 percent of this. (That puts the B.A.R. headline off by a factor of 10,000.)

That is still not enough. We constitute about 20 percent of the

city's population and probably one-third of its minority-identified population. So, we are still getting only about one-fourth of our fair share.

That is the figure we should use. In the long run, dramatic truth will always be more effective than dramatic exaggeration.

FOOLED AGAIN? Nightclub owner Cesar Ascaranz, longshot candidate for mayor in 1978 and again this year, denies he wrote to Channel 5 in 1980 to congratulate the station for broadcasting the CBS Reports show, "Gay Power, Gay Politics." In my last column, I reported that he had done so, on the basis of a photocopy of the letter in my possession.

Ascaranz believes the letter to be a forgery, some sort of "dirty trick." He called me to assert; "I never wrote that letter. I never typed the letter... I don't write like that. It's not my style." Further, he said that the typist's initials do not match those of anyone who has ever worked for him.

Ascaranz said he was aware of the anti-gay tone of the show and would have no reason to commend it. "I have had lots of gay friends for many years," he noted. "I did

gay benefits at my North Beach nightclub."

QUOTE OF THE WEEK: The New York Times went to Daniel J. Boorstin, Librarian of Congress, for reaction to reports that book sales and library use have increased steadily in recent years, despite competition from the electronic media. "New technologies transform the use of old ones," he commented. "They don't replace them."

Boorstin, a Pulitzer Prize-winning historian, continued: "Reading is a lot like sex. It is a private and often secret activity. It is often undertaken in bed, and people are not inclined to underestimate either the extent or the effectiveness of their activity."

OZ AND ENDS: Do you find the Old Spice "for him, not for him" TV ads as offensive as I do? Quarterly Press has published a guide to more than 1,000 Third World and interracial gay and lesbian groups, bars, magazines, and other resources. *Colorful Peoples and Places* also includes a historical section on the hot spots of yesterday. It's available for \$10 from Quarterly Press, 279 Collingwood, S.F., 94114.

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Arts & Entertainment

Dance

Oakland Ballet's Dance Detente



A moment from *LES NOCES* as presented by the Oakland Ballet.

by Mark Woodworth

It's good to launch the ballet season with a Russian Masterpiece, a minstrel-y bit of Americana, and a modern Oakland tour to a great Finnish symphony. All that — plus a post-concert chat with directors and artists — the Oakland Ballet served up in its season opener, Sept. 30 and Oct. 1, at Berkeley's Zellerbach Hall.

Curiously, the audience members clustering to talk with the performers seemed, in general, naive about dance, and incurious about the masterpiece, *Les Noces*. Maybe it didn't compute? Oakland is right to hold curtain talks, since education is one of its functions. The company has a special burden, since it holds the distinction of being the only American company to mount *Les Noces* (last year it staged *Les Biches*, by the same hand.) Since *Les Noces* is the preeminent work of our greatest woman choreographer, a word about her is in order.

Bronislava Nijinska studied in the Imperial School of St. Petersburg under the seminal ballet master Cecchetti, whose technique influences dancers round the world even today. Among her fellow students were her brother, Vaslav, and Michel Fokine, the creator of *Les Sylphides*, *Petroushka*, *Daphnis and Chloe*, and many others. In addition to making eight ballets for Diaghilev's Ballets Russes, Nijinska strongly influenced the future Royal Ballet directors Ninette de Valois and Frederick Ashton.

In 1923, Nijinska made a ballet to the music and lyrics of Stravinsky — a chorale ballet or "cantata with

words" celebrating, in angular, geometric style, the rituals of a Russian peasant wedding (*Les Noces* means "The Nuptials"). We can't know how closely the present production recreates the original. But we know Stravinsky wanted the singers and four pianos onstage (now they're recorded, though last year they were live in the pit). And designer Natalia Goncharova's starkly stylized peasant costumes that originally were black and white are now white and chocolate.

For all its beauties of architecture, *Les Noces* deals with a fairly tragic subject — a forced marriage of two innocents, engineered by a matchmaker, two families, and tradition. That fact makes more poignant the actions of the bride's friends on her nuptial day as they lovingly plait her yards-long hair, and form a cascade of faces along which the braids descend like a waterfall of tears. But the ceremony also represents the passage to adulthood (tellingly, the bridegroom looks blank), leaving childhood's ways, assuming a place in society (even if it's only a village).

It's wonderful to watch the recurring motif of jubilantly upturned arms ending in a fist, as well as the pyramidal massing of the celebrants, above whom floats the solemn image of the parents and the youngsters. Oakland's corps work looks a bit rough in spots, but acquiring and presenting so distinguished a ballet as *Les Noces* is a signal achievement.

Nothing like going to the source. Oakland Ballet invited Ruthanna

Boris to restage her *Cakewalk*, first done in 1951 for the New York City Ballet, and a Jeffrey staple. Her inspiration, she says in the program book, was the look of ante-bellum costumes from a Lew Christensen piece that she found in NYC's wardrobe — which in turn suggested minstrel shows and the music of the first great all-black American composer, Louis Gottschalk. Boris even found a living "cakewalker" (forbidden to dance or sing to prevent their plotting to escape, slaves put on their fancy clothes, leaned back and strutted — the highest-kicker winning a cake).

Cakewalk struts its stuff deliciously — the opening "Walk-around" before a drum curtain depicting a piddlee-wheeler, a "Skip-away," Venus and the Three Graces materializing out of thin air (the simpleness of this magic disarms the most blasé watcher). While enjoying Carolyn Goto's "Wild Pony" and Ron Thiele's "Harold, the Dying Poet," I found Erin Leedom much too pretty to be a convincing wallflower, and Michael Lowe as master-of-the-revels gives his first solo variation like a math equation that doesn't add up.

Astonishingly, Goto said in the post-curtain talk, the corps learned the ballet to counts and a drum, hearing the musicians only six days before the opening. But while the production looks fresh and is danced to the hilt, it doesn't seem significantly more alive than the Jeffrey's version, seen here in July. It's painful to watch a ballet set



Erin Leedom

to a cherished piece of music, just as it smarts to view a movie concocted from a favorite novel: the fantasies don't mesh. Much as I adore Jan Sibelius' *Symphony No. 5*, I shrank from seeing it interpreted in dance. Ronni Guidi, Oakland's resourceful director, took the music as his text in 1979 and now Sibelius seems a well-liked work. Costumes are white unisex, by Robert Klemm's ravishing lights. The corps dancers continually flow, stretch, develop movements, the two leads — Erin Leedom and Jon Konetski — blending in almost more than they stand out.

The ballet gathers power with the music, and comes most alive with the men's powerful group solo. Wonderfully suiting the grandeur of the music toward the end are soaring lifts and backward carries, like dolphins leaping out of the sea; more perfectly right movement can't be imagined. A pity, though, that the ballet's conclusion was marred by premature applause from an audience that can't distinguish a powerful pause from a final chord.

Later works in Oakland's season, at Zellerbach Hall in Berkeley, are the Paramount Theatre in Oakland: ballets by Agnes de Mille (*Inconsequential*) and Eugene Loring (*Billy the Kid*); *Death and the Maiden* by Robert North, director of Ballet Rampe; works by local choreographers: Ronni Guidi (to Dvorak), Ron Thiele (Janacek), Betty Erickson (Albinoni), Val Caniparoli (Orff), and Carlos Carvajal (an evening-length *Crystal Slipper*, to Martin).

Donald McLean's Critic's Corner

MCLEAN'S BACK . . . ON BROADWAY

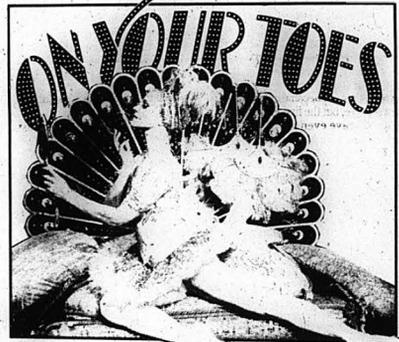
Stripped-down cars sit at the side of the West Side Highway (the owners probably just stopped to light a cigarette), hotel operators answer with a "screw you!" attitude, and tourists clamor to take photos of potholes in the middle of Broadway . . . but it's still a vibrant, exciting city. New York looks like a bankrupt city, which it literally used to be, but yes, it's remained the Mecca for theater-goers everywhere. You can see shows in New York you'll never see anywhere else (or would want to; New Yorkers tolerate more avant-garde crap than anywhere except San Francisco, and theatre-party ladies demand middleclass mediocrity to passify their sense of "art patronage" that gag the masses the minute the first touring company leaves the city limits), but those big brass Broadway musical comedies lure me with their gauzy siren's songs periodically.

If it was just one more revival of a show already done to death. Plans for a tour have been cancelled, and Miss Lansbury is now "at liberty." *PASSION* with Frank Langella and Cathryn Damon folded a few weeks ago, while David Cassidy is now touring *JOSEPH AND THE AMAZING . . .* after a limp audience went so soft the producers cimaxed the Broadway run.

Faced with only a couple days and a host of choices (I'm seeing *Cats* in London this month), here's what McLean sat, stood or squirmed through.

LITTLE SHOP OF HORRORS

Off-Broadway's biggest hit at the Orpheum, blending rock and show tunes, I was charmed totally by this fun, hokey "little" musical about Audrey II, a man-devouring plant that brings happiness to its schleppey flower-shop owner, played by Brad Moran. Faith Prince is a delight as Audrey I, the girl Schleppe worships from afar, richly delivering the show's one hit song, "Somewhere That's Green," a vocal ode to middle-class aspirations. Robert Frisch and Fywhelm Finkel, Yiddish theater star, are splendid in supporting turns, the whole evening adds up to one big giggle. Now also in L.A.; hopefully S.F. will get it in the near future.



MY ONE AND ONLY

They gave Tommy Tune and Thominie Walsh a Tony Award for this "hit" at the St. James, which destroys any credibility of being more than a popularity contest. The dancing, which is the best thing in this leaden bore, is fairly standard vaudeville tap — old-fashioned "hoofing" — except for one lovely number where Tune and Twigg danced in a water trough onstage.

The score by George & Ira Gershwin is chockful of standards, but all are dashed off as mere trivialities. The book by Peter Stone and Timothy S. Mayer is a weak shambles; it is 1927, he is about to be the first pilot to fly the Atlantic and she swam the English Channel, they meet, fall in love, etc. etc.

Biggie Flaw is the realization that while Tommy Tune may be a terrific director/choreographer, he is a pallid substitute for a leading man; his low key charm blends into the woodwork. He cannot act; his singing is barely passable, but oh, he can hoof! What he has done directorially is throw in the kitchen sink, with a black trio that harmonizes during set changes, a quartette that serves no purpose whatsoever and a chorus that runs on from time to time to back up the stars and make this look like a "big, important" Broadway musical.

Twigg is the surprise delight, singing with a warm full-bodied alto and slinking in perfect period style through a variety of stunning costume changes. She deserves a better vehicle . . . and a more considerate director. Tune saves all the socko staging for himself, while Miss Twigg gets short shrift. The "11:30 o'clock" spot that almost redeems the evening is provided by the master tap himself, Charles "Honi" Coles. For no reason except to save the show, Tune and Coles team up for some hard tap. Coles showing the easy panache that separates the man from the boy.

Set's are high school chess, and valiant actors like Roscoe Lee Browne, Bruce McGill and puppet Danny Dillon try to pump life into bad clichés. To borrow the Gershwins' own words, *MY ONE AND ONLY* is "Blah, Blah, Blah!"

'NIGHT, MOTHER

For 90 non-stop minutes eight times a week, two women named Kathy Bates and Ann Pitoniak deliver an emotionally draining but spellbinding evening. *Night, Mother* has already won the Pulitzer Prize for author Marsha Norman, and Tom Moore has directed brilliantly a grimly powerful play about life, death and relationships.

Jessie (Bates) is an overweight epileptic whose husband has left her and whose son is headed straight for Sing Sing. She plans to commit suicide, but one night she wants to set everything right with her mother, Thelma (Pitoniak) before going. As her mother, totally unequipped to handle this trauma, tries nobly to persuade her to live, Jessie becomes more and more resolved to die.

At the Golden Theatre, this is the "must-see" drama on Broadway. The two ladies are magnificent. Norman has written a lucid, insightful two-character study, and yes, it is gripping theater. Would it sit through it again? Not on my worst masochistic evening! It is the kind of play you have to see once . . . but only once . . . and only if you've had a very good day beforehand. In the sense of "Theater of the Afflicted" and *Whose Life Is It?*

Films

Better Late Than Never

by Penni Kimmel

Berlin Alexanderplatz. Oh, sure. At the Castro, right? Monumental. Stupendous. Classic. Masterpiece. Brilliant. The Mount Everest of Cinema. Epic. Triumphant Artistic Achievement. The Culmination of Great Fassbinder.

On the other hand: just a 13-episode TV movie, grouped in five sections (two chapters each (14th-21st) or as a marathon two-partner, (22nd & 23rd).

Inaugurated Grade-A off-putting inaccessibility, you think? So you never really wanted to climb the Himalayas when it comes right down to it? Balderdash! . . . and its German equivalent.

You are cordially invited to a week's entertainment that Ma last a lifetime — the story of Franz Biberkopf (Gunter Lamprecht), an extraordinarily ordinary man who has done murder and served his time, for whom "The Punishment Begins" upon release as he begins to explore, then act out, his own humanity; who looks at the growing Depression/Fascist world through a dark glass brightly; a man not just wanting to be, but being, decent in a society that can tolerate anything but decency. Franz has compelling substance



Eva (Hanna Schygulla) holds Franz Biberkopf (Gunter Lamprecht) in BERLIN ALEXANDERPLATZ.

and eyes of wonder and betrayal that reflect the cultural upheavals of Germany the late 1920's with an unforgettable immediacy. It's a story for storytelling — Fassbinder's adaption of a book he identified with — as intricately and literally woven as a Lawrence Durrell novel, as easy to follow as whatever turns you up walking

melodrama, low comedy and emotional surprises.

In accessible language: if you got the money, honey, *Berlin got*, the money, honey, *Berlin got*. It'll be more than worth the time.

It's only natural that the listless feature should enter the film arena the same week as the biggest. The latest in a long line of quality San Francisco-born documentaries, *Hopi: Songs of the 4th World*, evokes a credible mixture of joy and pain and reveals and earth-bound culture emotionally thriving on a cosmic consciousness. SFU's Pat Ferrero, shelved her original title of "Quatsi" (Life In Balance) for obvious reasons — it is not a counterpart of Reggio's dream-scaped *Hopi* prophecy, *Koyukans' qatsi* (Life Out of Balance). Thankfully, the first camera allowed into the Arizona pueblos since the beginning of the century have James Culp and Emiko (*Chen Is Always There*) behind the lenses to record perceptive vignettes of a complex living philosophy as non-Hopi may well to comprehend and preserve. Narrator Ronnie ("The Weavers") Gilbert hosts the only brief showings: Palace of Fine Arts (17th) and U.C. Theatre,

Music

Refined Pleasures at Symphony

by Bill Huck

The big, plush melody from Elgar's First Symphony rises slowly out of the violas. Our view of it may be nostalgic, but its sense of itself is not. Though it is comforting, it is self-reliant, confident of its ability to mean as well as to charm. Like the instruments through which the composer first chooses to express it, this melody fills our inner spaces; it does not blind with a flashing light.

When the violas repeat this tune, they extend it. They wrap it around their shoulders like a wool shawl. Then they give it to the brass who think it a majestic song. Now the sound blazes into glory.

Elgar wrote his masterpiece beneath the setting sun of the British Empire, but with it he recreated the English musical tradition. Last week the San Francisco Symphony used it for much the same purpose. For a classically-trained, performing organization there is a fine line between studying nostalgia and reinvigorating our heritage.

The most sensuous music an orchestra can play tends to come from before our country. While it is part of the twentieth century's response to itself to cherish the art of earlier times, the problem musicians face when they concentrate on the old classics is something like the dilemma of wanting to eat only sweets, or only dairy. Eventually a diet rots, either the teeth or the mind.

The clever solution the San Francisco Symphony has been advancing recently is to focus on some of the lesser known compositions from those more luxurious times. Elgar's noble effort is a welcome example of this trend. Though it is unfamiliar to most ears, it is immediately appealing. Everywhere it manifests the feeling of uplift that was the classical ideal. It may not become everyone's newest love, but the first experience it will leave even the unsmitten satisfied. For those of us who have known and cared for this music for some time, the chance to hear it live remains an all-too-rare delight.

Furthermore, this music plays to conductor Edo de Waart's strengths. He shines in the world of the late romantic; he seems to have found in it his spiritual home. Though the performance at last



Eugene Ormandy

week's opening night showed the ragged edges of minimum rehearsal, it also displayed the overall conviction of a maestro in control of the music's extended arc.

Of course, the symphony has not turned its back entirely on the obvious masterpieces. For their pension benefit, with Eugene Ormandy, the orchestra skimmed the cream off of the richest milk of the whole tradition. Though a steady fare of Beethoven's Seventh, Brahms' Fourth and an orchestration of Bach's Toccata and Fugue would harden the arteries real fast, to gorge so recklessly every now and then is part of the solution, not part of the problem.

The problem with endlessly repeating the old favorites is that it atrophies the mind. The Ormandy concert avoided that chance not by quirky interpretative revisions, but by the utter cleanliness of the conductor's approach. Every phrase was reimagined for itself, not for the maestro's glory. To this selfless mastery, the musicians responded with an intensity of application

that enlivened every bar. Personally, I did not think that the orchestra accomplished their task impeccably, but each line was attended to with such conscious effort that even the lesser moments became interesting.

Because he could be so clear to the orchestra that regardless of their flubs they could still enunciate what he understood, we in the audience were experiencing the Beethoven Seventh at the level attained by Ormandy at 84. If this the San Francisco Symphony is going to play central repertoire, this is the way to do it.

But they aren't going, thank heavens, to make up all their concerts of the three B's. Yet, neither are they planning to desert the beautiful sound of the central tradition. Playing Beethoven's lesser Mass, the one in C major, was a brilliant stroke, for example. With the chorus superbly prepared, this rendition encouraged the audience in the refined pleasure of judging Beethoven! The Symphon-

ic Dances of Rachmaninoff two weeks before offered a similar adventure at the other end of the historical spectrum.

In presenting Bela Bartok's First Violin Concerto, the symphony moved one step further away from the tried and true. To some in the audience it may have been the crucial step into dissonance, but for me this music sounded haunting and limply beautiful. The Concerto is an early work, from the composer's 26th year, and proves that Bartok possessed a vivid imagination even as a beginner. What it lacks that his later music possesses is the fiercely penetrating intellect, the rigorous austerity and the percussive insistence that make Bartok both so genuinely difficult and so truly original. Kyung-Wha Chung, the violinist here, is quite simply the finest of her generation. Her rich and creamy tone supported by her tonal accuracy, made the Concerto a rewarding experience. Her finesse with this music should win it many adherents.

Bartok, however, only began the road to our moment. John Adams, Steve Reich and David Stock inhabit it. Though *Shaker Loops* is one of Adams' most Reichian pieces, it nevertheless proudly states its own composer's major virtues: a strong melodic imagination and a lush sense of sound colors. More and more the repeated patterns of Reich seem to appear in Adams' work: something he needed to get him started, but not his true métier.

Reich's own *Variations for Orchestra* is among my own favorites of his output. In it he already shows the interest in complex sound and the developing sense of melody that grace his newer works. And this music seems to me to be one of his most mature experiments in time. Everyone I have spoken to considers the composition too long for its material. There is even an edge to their complaint. But I think this music belongs to Reich's challenge to us to evaluate time. Though currently Reich is condensing his thought and though I applaud this process of maturation, I do not want to forget the thought-provoking nature of his earlier questions. The angry edge I mentioned is indicative of the power of those questions.

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Cabaret



Michael Greer and Jamie de Roy.

Michael Greer is Back

by Gary Menger
Michael Greer, singer/comedian, a favorite in San Francisco for more years than he probably cares to remember, returned to the Bay Area last week after too long an absence.

I first met Michael a decade ago when he was managing a Mendocino County gay resort called Bear Walk. I knew he was scheduled to open in San Francisco and I was under the gun to enhance the reputation of our remote paradise by persuading celebrities to visit. Receiving an invitation from a stranger, Michael gratefully accepted, wanting a chance to rest before opening his show. We treated him to a crisp day of autumn sunshine and an excessively frosty night. He departed with a cold and laryngitis and suffered them through a full week of performances! Despite that, we've remained friends over the years, and I've had the pleasure

of watching him change and grow as a performer.

I caught up with Greer over lunch last week at The Woods up on the Russian River, where he several hours later performed the final show of their cabaret season (the show was a sellout, and a popular success), and he took the time to fill me in on what he's been up to.

He has ten films to his credit - only three of them, he observes, worthy of note: *The Gay Deciders*, a breakthrough comedy in which he played a male landlady, *Fortune and Men's Eyes*, in which turned in a powerful performance as Queenie and, most recently, *The Rose*. Still active with the movies, he announced he has a new one coming out in December. It's an Arthur Hiller film starring Steve Martin; it's called *Lovely Guy*. I have a cameo role... I play a small

Continued on page 8

Critic's Corner

Continued from page 6.

Anyway? you leave the theatre as emotionally spent as the two actresses onstage. We all suffer through together, and if you're not wrung out as you leave the theatre, you have no heart.

ON YOUR TOES

The best!! This revival at the Virginia Theatre (formerly ANTA) of Rodgers and Hart's 1936 hit has the best dancing, the best songs, the best ensemble on Broadway. 96-year-old veteran pro George Abbott has recreated his original direction, which was wonderful. A Russian ballet company, fresh, dynamic George Balanchine choreography has been recreated by Donald Saddler and Peter Martins.

The "Slaughter on 10th Avenue" ballet still packs a dance wallop and what a joy to discover that sly parody of all classical ballets in the Act One finale, "The Princess Zenobia Ballet." The book, by Rodgers, Hart and Abbott, deals with cooing a stagnant Russian ballet company into producing the jazzy "Slaughter" ballet, written by a music student at a WPA Extension in the 30's.

There is no camping of the period, the show is played exactly as it must have been done originally, and it's glorious. Broadway has not seen such a standard of dance excellence since the original. Heading a superior cast is Galina Panova, one half the Russian defectors The Panovs, and while her portrayal of the temperamental Russian ballerina Vera Baranova is cute and funny, I'm told Natalia Makarova was the better actress when the show first opened. Whatever, you cannot fault Panova as a ballerina; both straight and/or comic. Her "Princess Zenobia" is priceless sendup, her acting scenes more than adequate, and her "fights" with ABT/Nijinsky star George de la Pena are grand fun.

The true star, even though he gets low-man billing, is a treasure named Dirk Lumbard, who as Junior, the original Ray Bolger role, must do it all equally well - dance ballet, tap, sing, act. Lumbard does and the audience quickly recognizes who the real star of the evening is. Dina Merrill is sleekly regal (and sings quite nicely, thank you) as the wealthy backer of the ballet, and George S. Irving takes the role of the quipote Russian impresario and wraps it around himself like a baggy opera cloak. Christine Andreas, who possesses one of the best lyric voices on Broadway, knocks off the ingenue role of Frankie with consummate ease, and the 20 singer/dancers who fill the stage continually are the epitome of what a Broadway chorus should be... and seldom is.

When you mean "they don't write shows like they used to!" you're right. But if we're very lucky, revivals such as *On Your Toes* maintain our treasury of the never-to-be-forgotten and expose them to an entirely new generation. It's important to keep our Broadway heritage alive and well. *On Your Toes* does just this.

While *My One and Only* is a shoddy attempt to capitalize on a style of musical seen mainly in Fred/Ginger movies of the 30's, *The Band Wagon* verges on lavish parody of the movie cliché, my 2 1/2 hours in the Virginia Theatre only taught me all over again who the true masters of the Broadway musical art form really were. Camp is a cheap substitute for creativity.

Fortunately, I saw *On Your Toes* last; it redeemed all the mediocre and "glitzy flash" I had endured previously. *42nd Street*, which will be opening in L.A. in Feb., gives you yards of glitz and flashy production numbers, but the diamonds always give off more light than the rhinestones. On *Your Toes* was the diamond in a Broadway filled with rhinestones.

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