



# The Sentinel

## Fired Arts Director To Sue City

The San Francisco War Memorial Opera House's Board of Trustees recently fired Michael J. Raines from his position as the Memorial's managing director.

Raines, who has filed a \$5 million lawsuit against the board and the city, claims that he was fired because he is gay.

Raines charges that Trustee Chairman Philip Boone has "manipulated the board into terminating me out of hostilities to gays in positions of responsibility."

Boone claims that Raines' homosexuality or non-homosexuality was not the issue. "It never came up," he insists. The board, according to Boone, unanimously voted to fire the 33-year-old Raines because they found him wanting in his qualifications and incompetent in his role as a cultural administrator. "He had fourteen months to win the admiration and respect of this group with respect to his job and he did not do it," said Boone.

The controversy surrounding Raines' firing has been brewing for several months. In November the board of trustees conducted a nation-wide search for a director of the city's new Performing Arts Center. They finally appointed George Matson as managing director.

Raines was supposed to have been considered for the position. However, his name was not even submitted to the board by the search firm of Heidrick and Struggles. The California Human Rights Commission has cited the board of trustees as being in flagrant violation of the law for discrimination against Raines in the interview process.

"The trustees' action is blatantly anti-gay and I'm surprised the Mayor made no real effort to stop it," said Raines in a statement prepared with his attorneys Ephraim Margolin and Matt Cole.

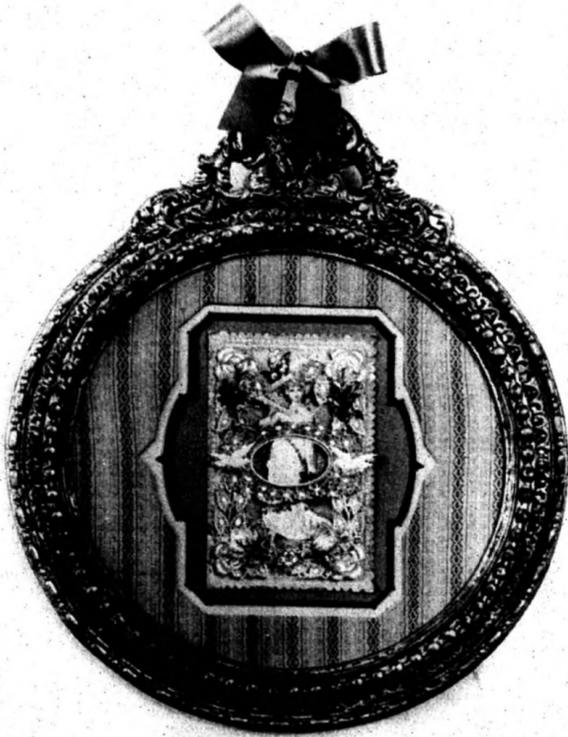
Responding to Raines' request to keep his job, the Mayor's office did involve itself in the case last month. It was suggested that his firing be delayed until another job was found for him in the public or private sector.

This attempt to avoid open confrontation and charges of anti-gay discrimination apparently has backfired.

Though Raines was offered a job for five months at his full \$29,800 salary as consultant to the Board in exchange for his relinquishing any legal claims against the board or city, he has turned the offer down.

"I will file suit to see to it that this kind of old fashioned bigotry is never permitted in San Francisco again," Raines concluded.

## Victorian Valentines



One of the examples of the 87 framed antique valentines in the show *The Great Victorian Valentine* at the P.S. Restaurant, 1121 Polk St. Show opens Valentine's Day, Thursday, February 14 and runs until Sunday, February 24. Hours for viewing them are Sunday—Thursday 11:30-3:00 and 6:30-10:45; Friday and Saturday 11:30-3:00 and 6:30-11:15.

## Justice Department May Hand Down New Immigration Guidelines

Gay Rights Advocates (GRA) Director Don Knutson, National Gay Task Force leader Charles Brydon, and other gay attorneys traveled to Washington last week to meet with Assistant Attorney General John Shenefield. Shenefield's office is expected to hand down a decision regarding the ongoing immigration controversy within the next two weeks.

Discussions were also held with high level White House advisors on a number of gay related issues.

The legal question under discussion at the Justice Department involves the 1952 Congressional Act prohibiting the entry of gay aliens into this country. That bill requires the participation of the Public Health Service in identifying suspected homosexuals.

The Public Health Service now refuses to do so, and Knutson's argument is that this leaves the Immigration Office with no legal mechanism for the continued exclusion of gay foreigners.

"We are cautiously optimistic," Knutson said, and the general feeling in Washington is that "if we're ever going to win one, this is it."

Should the Justice Department refuse

to revoke the anti-gay opinion of its Office of Legal Counsel, gay activists will pursue two other avenues of attack. Senator Cranston recently introduced legislation in the U.S. Senate specifically prohibiting the exclusion of gays. He expects Senate approval of the measure, but passage through the House remains in doubt.

If neither of the above approaches succeeds, GRA is preparing to initiate a class action suit against the INS.

The meetings in the White House covered a wide range of issues concerning gays. Exclusion of homosexuals from the military, employment practices of the FBI, security clearances and other questions were discussed.

Knutson was very pleased with the outcome. "The White House is very much interested and concerned with issues affecting the gay community," he said. "We are making progress in all areas."

With the probable reinstatement of the military draft, Knutson expects the next issue to break nationwide will be that of the exclusion of gays from the armed forces.

## Cruising Debuts in New York City

by Ron Baker

The controversial film *Cruising*, which created a considerable uproar during its filming in New York last summer, was screened for the press Monday night at the Manhattan I Theater in New York, where a news conference was held following the preview.

The principal question asked of director William Friedkin and producer Jerry Weintraub was whether they regarded their film as exploitive of gays. "No," Friedkin replied, "it certainly wasn't intended that way, absolutely not. The vast majority of gay people are more in danger of the kind of totalitarianism that would want to ban the picture than of anything else."

According to *The New York Times*, the press conference developed a "combative air" when *Village Voice* columnist Arthur Bell, who has attacked the film in several articles, denounced Friedkin as "a worm of worms." Bell reportedly also repeatedly interrupted other speakers.

Outside the theater, several dozen demonstrators chanted slogans protesting *Cruising* and *Windows*, another recently released United Artists film which depicts a lesbian as a psychotic killer.

In his review of *Cruising* to be published in the forthcoming issue of *Village Voice*, Jeffrey Stokes calls the final version of the film "hopelessly garbled." According to Stokes, the hard core homophobia of the early script is from time to time "brightened with a cheery message reminiscent of Jr. High School hygiene classes."

In an attempt to edit out or defuse those elements of the film most objectionable to gays, Friedkin has apparently created a different, but equally troubling set of problems for himself and his film.

For example, in one scene a police officer assigned to brief undercover cop Al Pacino about his forthcoming duties solemnly informs the hero that the guys who fistfuck in leather bars "are not in the mainstream of gay life." This line provoked widespread laughter from Monday night's audience.

For critic Stokes, Friedkin's occasional toss of a bone to gay sensitivities reveals "that he lacks even the courage of his bad convictions."

### Film Canceled

Meanwhile, back in San Francisco, where protests to the film's release continue to mount among segments of the gay community, vandals last week spray painted "Stop KKKruising" and "Stop Killer Movie" on the walls and glass display cases of the Ghirardelli Square Cinema.

A letter addressed to the manager ominously threatened "more severe action" if *Cruising* opened at the theater as scheduled. The theater had contracted to run the film for 11 weeks.

After viewing a private screening of the film last week, officials at General Cinema Corporation, the nation's largest theater chain, abruptly canceled the film's scheduled premiere at 30 of the company's theaters across the country, including the Ghirardelli Square Cinema.

"General Cinema's policy is to refuse to play X-rated pictures or pictures which in our judgment should be X-rated," said Larry Lapidus, the corporation's senior vice president.

According to Lapidus, gay protests to *Cruising* played no part in his decision to pull the film. "We believe the movie should have received an X rating and this is the sole reason we have decided not to play it in any of our theaters."

United Artists executive Hy Smith told *The Sentinel* his company will sue General Cinema for breach of contract and vowed *Cruising* will open in San Francisco on February 15 as scheduled, protests notwithstanding.

According to *Sentinel* sources, *Cruising* will now premiere at the St. Francis theater in downtown San Francisco, one of the Serramonte movie houses, and at ten other Bay Area theaters.

### Protest at Transamerica

An unidentified group opposing the release of *Cruising* and *Windows* has called for a "human chain lockout" of employees housed in the Transamerica building beginning February 15-22.

A hand written circular mailed to *The Sentinel* urges gays to join a "non-violent" human blockade of the Pyramid next week, but encourages participants to bring whistles, raw eggs, rotten fruit, and red paint to "splatter blood."

Members of the local Stop the Movie *Cruising* committee denied any affiliation with the proposed week-long demonstration.

A group of about 50 anti-*Cruising* demonstrators set up a picket line in front of the Transamerica building last Friday. While protesters marched and chanted denunciations of the film outside the Pyramid, inside on the fifth floor members of the Stop the Movie *Cruising* committee presented a petition to Transamerica officials. The film's producers, United Artists, is a subsidiary of Transamerica Corporation.

The petition holds Transamerica accountable "for any attack, maiming, mutilation or murder of gay persons as this picture intends to inspire." Over 500 people signed the petition, including Supervisor Harry Britt.

Transamerica representative Jane Hall distributed a position paper on the release of *Cruising* in which her company maintains:

"It is the policy of United Artists to encourage a free creative atmosphere and not to act as a public censor."

Speaking for the protest group, feminist Priscilla Alexander insisted that

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## Dutch Parliament Scores U.S. On Gay Alien Issue

by Jim Murphy

At least 130 of the 150 members of the Dutch Parliament have signed a petition urging the U.S. Congress to repeal provisions of the U.S. Immigration and Naturalization Act that prohibit homosexuals from entering this country.

The petition, circulated by Harry van den Bergh, a member of the Dutch Labor Party, and Liberal Party member Ed Nijpels, was initiated in response to recent demonstrations by the Dutch Society for the Integration of Homosexuals COC and the Labor Party Gay Group.

Van den Bergh approached the groups in early January, proposing circulation of a letter in Parliament that would express the members' "disturbance" over U.S. Immigration policy and seek a withdrawal of the restriction on lesbian and gay visitors. The letter sought the enactment of legislation by the U.S. Congress which would ensure a ban on such discrimination.

In the letter, Van den Bergh declares it as "an unacceptable concept that Dutch and other non-American citizens would have to go through a humiliating procedure to determine their sexual orientation, even if such a thing were possible."

"We won't hide our feelings that to us a country which claims to value so dearly a respect for human rights all over the world, by acting in this way, is acting directly contradictory to that same necessary respect for human rights."

The letter asserts that the U.S. immigration law "clashes with the free traffic of persons."

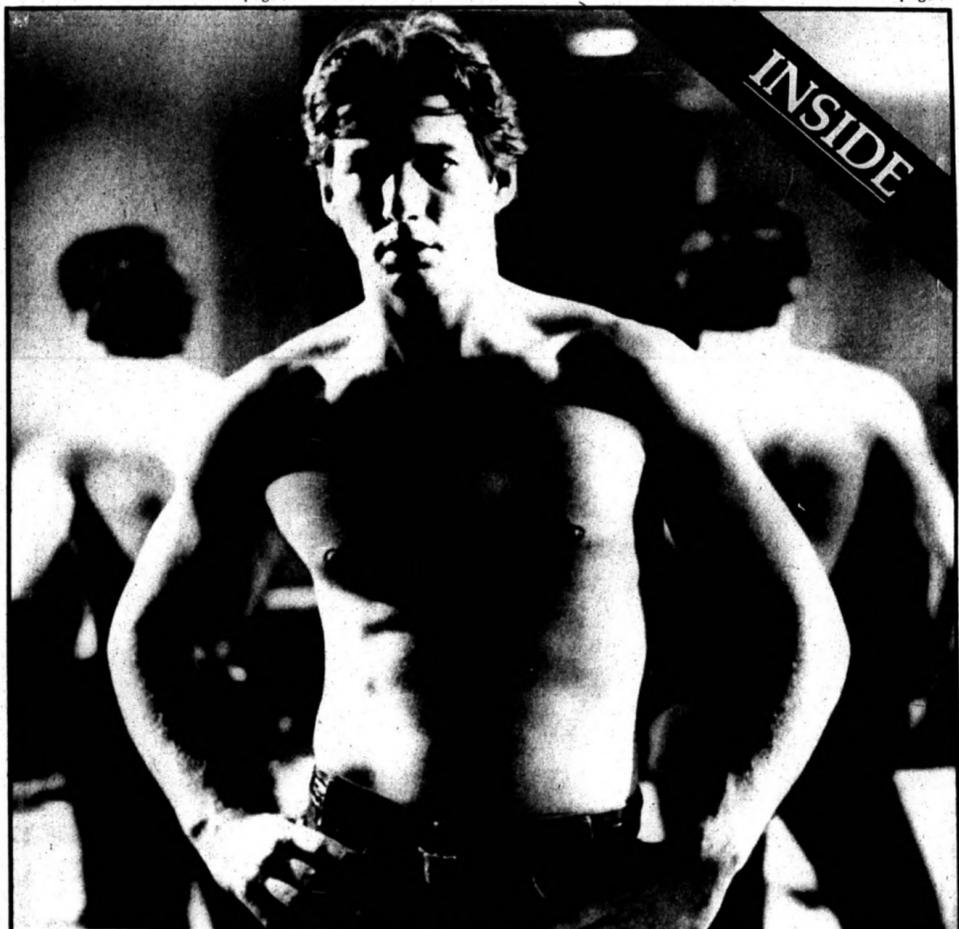
"This is an international principle which gained fresh momentum from the Helsinki Agreement. We are of the opinion that as champions of this agreement the United States ought to follow this principle also in this matter."

The Dutch Parliament has also responded to the denial of a U.S. visa to Bear Capron, a 29-year-old former U.S. citizen. Capron, who is now a naturalized Dutch citizen, is unable to return to visit his parents in Arlington, Massachusetts, though they would welcome him. This action by the U.S. government has received major attention

in the Dutch press and on television.

Following the overwhelming support of his petition, Van den Bergh and other members of the Dutch Parliament traveled to the U.S., in a further effort to encourage change of the Immigration law provisions, either by outright

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American Gigolo star Richard Gere, see review on page 15

# NEWS BRIEFS

## S.F. Lesbian Appointed to Violence Commission

Del Martin, lesbian feminist activist and national expert on domestic violence, was recently appointed by Governor Jerry Brown to the California Commission on Crime Control and Violence Prevention.

She was sworn in as commissioner on Monday, February 4, by Judge Dorothy von Beroldingen, one of the first public supporters of the Daughters of Bilitis, the lesbian organization Martin co-founded in the early '50s.

This new 3-year state commission will conduct public hearings, review and evaluate research and develop immediate and long-term programs that will impact upon the root causes and incidences of violence.

"Dealing with violence is a survival issue," said Martin, who is the author of *Battered Wives*, the first major work on the subject.

In her role as commissioner Martin plans to serve as "an advocate for victims."

## Student Group Denied Charter

GEORGETOWN—Georgetown University has once again refused to recognize the Gay People of Georgetown as a student group, according to the Washington, D.C. *Blade*. The Director of Student Activities defended the rejection of the group on the grounds that recognition "would be interpreted as endorsement and official support of the full range of the gay cause."

A spokesman for the undergraduate gay organization charged that the group

has been denied a charter "because the Catholic Church has a hang up with anything sexual." Georgetown is one of the nation's most prominent Catholic universities.

Students plan to file a lawsuit if appeal efforts within the University fail. Associate Dean of Students Bill Schuerman said the University would fight any lawsuit because "the University has rights here as a private institution."

## Vice Squad Cops Bust T-Rooms

SAN FRANCISCO—Last November District Attorney Joe Freitas' office brought lewd conduct charges against six men who were arrested in the Union Square men's room.

Hidden in the maintenance room adjoining the public john, members of the San Francisco vice squad peeked through a 4' x 7' wire mesh vent in the door and observed the men getting it on.

At a hearing last week, Judge Luis Garcia granted the defense attorney's motion to suppress the evidence. Citing "illegal observation infringing on the defendants' right to privacy," the Judge dismissed the charges against all six men.

According to attorney Fred Rosenberg, one of the defendants turned to the Union Square john last Friday and encountered a police officer there whom he recognized as one of the officers who arrested him last year.

"Obviously Judge Garcia's ruling has not discouraged the SFPD from continuing their peeping tom activities," Rosenberg said.

**Ad in Gay Paper for Police Department Job**

MINNEAPOLIS—An employment recruiter raised a few eyebrows here by placing an ad for Police Department jobs in the *GLO Voice*, a gay newspaper.

However, civil service officials said the ad was not part of any special effort to recruit gays, nor was it meant to help calm tension between gays and police.

"It doesn't show anything," said employment recruiter Robbi Peri, "except that we are in desperate need of clerical help."

## Protest Over Textbook Deletion

DALLAS—The Dallas Gay Political Caucus attacked the Texas State Board of Education recently for voting to delete references to homosexuality in a health textbook approved for use in Texas public schools.

The education committee decided to remove the following two sentences from *Health and Safety for You*: "Recently there has been a great deal of discussion and study among doctors and psychiatrists about homosexuality. Some now believe that homosexuality is not a mental disorder but is another less common kind of sexuality."

Other references to gays were left intact. These basically reflect a more traditional view of homosexuality as a malady.

**Toklas Club Resolution on Cruising**

SAN FRANCISCO—The Alice B. Toklas Democratic Club will vote Monday night on adoption of a statement regarding the film *Cruising*. The draft of the statement states that the Club recommends "not supporting it [Cruising] financially, nor aiding or publicizing its existence."

"We oppose censorship of any artistic expression and are concerned that violent protest may be censorship disguised as free speech."

## Realtor Control Issue

SAN FRANCISCO—Supervisor Harry Britt's Housing and Development Committee begins public hearings February 19 on San Francisco's Rent Stabilization Ordinance, due to expire in September, 1980. The Board of Supervisors must decide where to go from there.

Britt intends to introduce legislation that would include vacant apartments in the ordinance, which currently allows a maximum of 7% increase in rents per year on controlled units.

Under existing statutes, a unit becomes decontrolled when a tenant moves out, allowing the landlord to set whatever rent increase he chooses for the next tenant. Britt views this feature of the law as a serious defect because it encourages landlords to evict tenants in order to raise rents.

**Judge Lifts Abortion Ban**

Federal Court Judge John F. Dooling Jr. of Brooklyn, New York recently declared a ban on the use of federal money for abortion unconstitutional.

As the result of his ruling in a class action suit, McCrae vs. Secretary of Health, Education and Welfare, federal money will once again be used to help cover the cost of "medically necessary abortions provided by duly certified providers."

Since 1976 the Hyde Amendment has disallowed the use of federal Medicaid money for elective abortions and abortions that might be medically necessary. Abortions were paid for only in cases in which the woman's life was endangered or when she had become pregnant as a result of rape or incest.

Critics of the Hyde bill contend that the impact of this legislation has been most directly felt by poor and ethnic minority women although it effectively denied full reproductive rights to all women.

The new ruling which orders that Medicaid fund "medically necessary" abortions reopens the door the medically safe and affordable abortions for thousands of women.

The term "medically necessary" means abortions that are "necessary in the professional judgment of the pregnant woman's attending physician exercised in light of all factors, physical, emotional, familial, woman's age, relevant to the health related well being of the pregnant woman."

The U.S. Government intends to appeal the ruling but it is unlikely that the case will be heard in the U.S. Supreme Court for another year and a half.

## Gay Meet with Cruising Studio Heads

SAN FRANCISCO—Police Commissioner Jo Daly, *Sentinel* publisher Chuck Morris and Del Martin, Governor Brown's recent appointee to the State Commission on Violence, will meet with representatives of United Artists today to discuss the issues and problems raised by the forthcoming premiere of *Cruising*.

David Scott Disqualified As Senatorial Candidate

SAN FRANCISCO—The city registrar's office has disqualified gay activist David Scott from running against Senator Milton Marks for the state legislature.

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# New York Court Strikes Sex Law

The New York Penal Law prohibiting private sexual conduct between consenting adults who are not married to each other has been declared unconstitutional by a New York appellate court.

On January 24, 1980, the Appellate Division of the Supreme Court of the State of New York unanimously declared the New York sodomy law unconstitutional in the case of *People v. Ronald Onofre*. Mr. Onofre was prosecuted for engaging in consenting sexual conduct with another male in the privacy of his home.

The five justices of the Appellate Division stated that "Personal sexual conduct is a fundamental right, protected by the right to privacy because of the transcendental importance of sex to the human condition, the intimacy of the conduct, and its relationship to a person's right to control his or her own body. The right is broad enough to include sexual acts between nonmarried persons and intimate consensual homosexual conduct."

The State Attorney General will probably not appeal this ruling because of the N.Y. Attorney General's public stand that the sodomy law is an infringement on the right to privacy. Attorney General Abrams stated last year at a conference at New York University on "Law and the Fight for Lesbian and Gay Rights," that it was his belief the New York sodomy law was unconstitutional.

Los Angeles attorney Thomas F. Coleman of the National Committee for Sexual Civil Liberties stated that "this decision shows a trend on the part of state appellate courts to strictly scrutinize the constitutionality of statutes regulating private sex. The Iowa and New Jersey Supreme Courts have reached similar conclusions. This growing judicial recognition of the right to sexual privacy can be used as precedent in states where other litigation of a similar nature is pending, such as Pennsylvania and Oklahoma."

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# Dutch

appeal or by administrative action to effectively eliminate enforcement.

In Washington on February 5, they presented the petition to House Speaker Tip O'Neill Jr. (D-Massachusetts). The Dutch lawmakers then met with Aides of Senate Majority Whip Alan Cranston (D-California), who has already introduced legislation to strike the words "sexual deviation" from the Immigration law as a grounds for denying foreign travelers entrance into the country.

Van den Bergh and his associates also attended a hearing of the Select Committee on Immigration and Refugee Policy, which is working to come up with long-term recommendations for revamping the 27-year-old Immigration and Nationality Act.

On a separate front, the Dutch lawmakers met yesterday with national gay leaders and Associate Attorney General John H. Shenefield, to discuss the recent ruling by the Justice Department's Office of Legal Counsel that the Immigration and Naturalization Service (INS) must continue to strictly enforce the law.

Larry Bush, a spokesman for the National Gay Task Force, told *The Sentinel* earlier this week it seemed Shenefield might approve an alternate ruling that would effectively be a non-enforcement of the 1952 law.

# Punks Elude Gay Chase

Two gay men were attacked by three young black men at the corner of Church and Dorland on Sunday evening, February 3, at 7:30 p.m.

Returning from dinner, Ralph and Ken stopped in front of their Victorian apartment to inspect the paint job in progress on the outside of the building.

They heard footsteps and were grabbed from behind by their assailants.

"One guy told me to keep my mouth shut and give him my money," recounted Ralph. "The next thing I knew he was bashing my head against a garbage bin."

Ken was thrown into a stairwell across the street. Both of the assaulted men started screaming for the police.

Rosemary, a neighbor and Castro Street business owner, heard the cries of the men. She immediately ran to her door and saw Ralph lying in the street in a pool of blood. She began blowing her police whistle.

cern at the international conference on the Helsinki agreement, to be held next October in Madrid.

"During that forum," said Hockenberry, "it will be a time when basic human rights issues will be discussed. Usually the Russians are criticized; this time the U.S. government will have to confront its own policies."

"It really worked," she stated. "The whistle brought a lot of people out of their houses and into the street to help."

Rosemary jumped into her car and followed the fleeing attackers. Police who followed her, however, failed to apprehend the men, who escaped on foot into Dolores Park.

"Church Street has become frightening for any gay person," said Rosemary. She added that the lighting on the street, two lamps, is totally inadequate for the safety of all residents including children and the elderly.

"These attacks are just getting worse," she emphasized, "and it's got to stop."

Ralph, who received eight stitches in his right temple, told *The Sentinel* that the neighborhood was planning to organize itself. "People are afraid but we're also getting angry."

**Muni Positions Open**

SAN FRANCISCO—Dusty Heisabeck in the personnel department of the Municipal Railway announced this week that the Civil Service Commission will begin on February 15 to accept applications for the Muni Bus Driver exam.

Anyone interested in applying for a position of bus driver (civil service classification: 9163 transit operator) should appear in person at City Hall, Room 15. Exam applications will be accepted through February 29.

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# Gay Rights Advocates

continued from front page

The general membership fee is \$25 a year, which entitles members to four newsletters describing GRA activities and a copy of the firm's Annual Report. The biggest payoff for GRA supporters, however, according to Jackson, is the satisfaction that comes from helping an institution that is leading the legal battle to win equal rights for gays.

The stereotypical image of stuffy, unapproachable lawyers reciting legal jargon from behind dark mahogany desks does not apply at GRA. Talking with members of the support staff or the lawyers, one is immediately struck by their openness, sincerity and willingness to give, queries which are all too frequently missing from such encounters.

Anyone who has sought help from Gay Rights Advocates will verify that the staff places the highest priority on the integrity of human relationships.

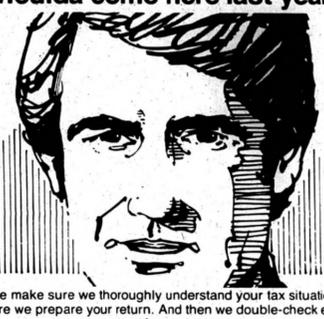
GRA operates with six full time staff members, all of whom receive the same salary, an indication of the high regard each staff member has for the function of the others. "We emphasize the equal importance of everyone's work here," says attorney Mary Dunlap.

Three attorneys—Don Knutson, Mary Dunlap and Jeryl McCarty—handle litigation while the other three staff members—Judi Anderson, Ron Zuckerman and Tom Jackson—manage the office, coordinate publicity and memberships and provide information and direction to people looking for help.

Members of GRA's volunteer program, supervised by Judi Anderson, assist the staff in all areas of their operations, including research, the membership drive, referral file, switchboard and publication of the quarterly newsletters.

**Publications**  
GRA hopes to raise enough funds to publish *Crimes Against Nature*, an annotated bibliography of judicial decisions, status and law review commentaries concerning homosexuality.

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The bibliography, edited by Don Knutson and researched by GRA student clerks and staff, took five years to complete. The book contains over 500 entries and should prove invaluable to lawyers and judges.

Law clerks at GRA have been working for several months on a series of brochures which summarize the law as it specifically affects gays. GRA designed the brochures to help community centers, law offices, and individuals to understand commonly raised legal questions. *Funding is badly needed to publish and distribute both the bibliography and the brochures.*

Compiled to provide support and advice for lesbians and gay men, GRA's directory of attorneys and other professionals is presently being updated by staff volunteers. During the past year GRA has responded to numerous inquiries from all over the country seeking advice from professionals sensitive to gay issues.

Don Knutson has completed editing the first comprehensive book devoted entirely to current legal problems and court decisions relevant to homosexuality.

Leading gay activists and scholars as well as GRA staff members contributed to the work, entitled *Homosexuality and the Law*. The book will be published as a hardbound double-issue of *The Journal of Homosexuality*.

The most immediately apparent beneficial consequences of GRA activities can be best understood by taking a look at the major litigation undertaken by the firm in 1979. According to Knutson, the summary of cases which follows demonstrates that it is possible to change discriminatory laws through existing legal channels.

**Immigration**  
In *Hill v. Richmond*, the firm's most celebrated case to date, GRA successfully challenged the right of the Public Health Service (PHS) to conduct psychiatric examinations to certify suspected alien gays as "psychopathic personalities," and thereby exclude them from entering the U.S.

As a result of this lawsuit, the Surgeon General directed all PHS physi-

peals held that gay persons are not a class entitled to protection under federal civil rights legislation.

GRA did not appeal this decision to the U.S. Supreme Court, but the issue is not dead. Other federal courts have taken the opposite position, and GRA will, at a future date, attempt to secure a definitive decision from the federal high court.

When Al Best began to campaign for the San Diego City Council as an openly gay candidate, he was fired from his job. GRA filed suit against Dictating Systems Co. and its president for infringement of Best's protected political activity. The case offers an opportunity for the courts to affirm that the landmark decision by the California Supreme Court applies to private employers.

As a direct result of this case, GRA attorneys were invited by the Justice Department to meet on January 30 with representatives of the White House, the State Department, INS, and the Public Health Service.

GRA will know next week whether these meetings have resulted in settling, once and for all, the power of the INS to inquire into the private sex lives of entering aliens.

If the Justice Department does not reverse its current policy, GRA will file a class action suit in mid-February.

**Employment Discrimination**  
In *Gay Law Students v. Pacific Telephone and Telegraph* the California Supreme Court decided in May, 1979 that employment discrimination on the basis of sexual orientation by public utilities is unlawful in California. This landmark opinion further held that gay persons are a class included under the Equal Protection Clause.

On the same day that the California Supreme Court decided the above case, the U.S. Ninth Circuit Court of Ap-

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Don Knutson (photo by John Gleske)

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# Lovers On Lovers

by Ron Baker and John Schrock

In an effort to explore the problems and joys of living as lovers, and to discover more about what makes relationships work, The Sentinel is introducing in this issue a series of interviews with San Francisco gay couples.

## Aaron and Ruben

Like most couples, Ruben and Aaron began their affair with certain expectations about where it would end up. In the beginning, Aaron fantasized that the relationship would evolve into an idyllic, monogamous union, characterized by a mutual pursuit of intellectual and cultural interests.

Ruben, on the other hand, had never before seriously considered committing himself to any sort of ongoing relationship. Appropriately enough, the night they noticed each other on a dimly lit

corner at 14th and Church, they were headed in opposite directions. And now, even though they've been lovers for more than two years, Ruben readily confesses, "Every day I'm surprised we're still lovers."

During the first few months they lived together, they spent a lot of energy adjusting to the realities of a relationship far different from the one either of them had initially envisioned. For Ruben this meant learning to commit himself to a lover and learning to accept the problems and responsibilities inherent in such a commitment.

For Aaron the greatest difficulty lay in realizing, on a gut level, that he had to abandon certain useless preconceptions about a lover relationship. For both of them, a willingness to compromise became essential.

For example, Aaron is "as close to an open freak as you can get," and Ruben's aversion to this particular art form has never diminished, despite Aaron's attempts to win him over.

"As a result, I don't think anyone knows me as well as Ruben does." The strong sexual attraction they felt for each other was also an important binding factor. "We have enjoyed a really good sexual relationship," says Ruben, "but Aaron had a hard time adjusting to the fact that I simply am not a monogamous person. That fact more than any other threatened our relationship in its early stages."

Aaron added that to keep the relationship going he "simply had to learn to accept Ruben as he is, not as I would like him to be."

This meant learning how to fight with each other also. Creative conflict, so to speak.

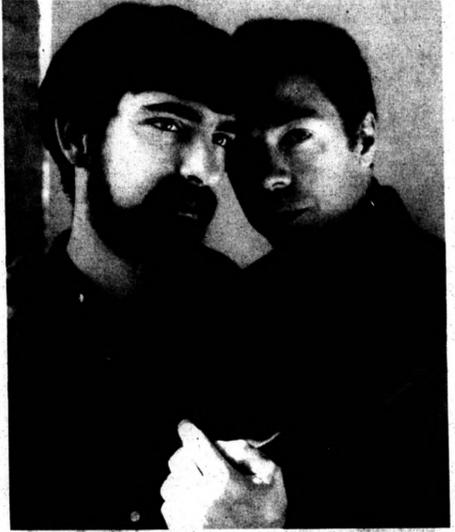
"I think that having a good fight from time to time is really essential to maintaining a working relationship," says Aaron. "You have to be able to get into conflicts without threatening the other person's security."

"You have to learn that disagreement does not mean rejection. It's hard to trust someone so much that you don't worry about them packing up and leaving because you had a real fight."

They both agree keeping a relationship going requires a lot of work. "In fact, claims Aaron, "a love relationship is another kind of job. You're constantly re-evaluating, re-making the decision that it's worthwhile to continue."

Continual positive reinforcement of the initial commitment to the relationship is necessary. "Always think about what you're getting, not what you're missing," suggests Aaron. "I try to keep in mind what I have now that I didn't have before I met Ruben. I remember what he's given me."

In attempting to understand the needs of another person one gains a more intimate knowledge of one's self.



Aaron Walden (left) and Ruben Collazo (right) (photo by Guy Corry)

# family' about the experience. At times it's really tribal—you sacrifice yourself to the frenzy of the music for an hour or so."

And off the dance floor, what do they gain from their relationship? Kirk sees Ron as providing him with much of the reinforcement he requires. "I need continual reassurance that I'm interesting, attractive, acceptable and pleasing."

Kirk appreciates the sense of belonging and safety provided by the relationship. "There's a lot of security involved in knowing another person wants to possess you, to protect you, to watch over you."

Ron and Kirk see trust, communication and honesty as the vital elements which keep their relationship going, but both agreed that their sexual attraction to each other represented the strongest bond in their relationship.

They are looking forward to setting up house in a new apartment this spring and expect to be living in San Francisco for the foreseeable future.

Ron, 30, works for the U.S. Post Office. Kirk, 28, is employed by a public opinion and polling firm.

## Ron and Kirk

Ron and Kirk have known each other for about a year and a half. They met one night in the Black & Blue, back in the days when some of San Francisco's hottest men still made occasional forays South of Market.

Kirk was living and working in Washington, D.C. at the time, but he felt sufficiently impressed and pleased by his encounter with Ron that throughout the next twelve months he kept coming back for more.

When Kirk first announced to Ron that he wanted to pull up stakes in Washington, D.C. and follow his heart to San Francisco, Ron tried to put on the brakes: "I let him know in no uncertain terms that I wasn't ready for a relationship. I advised him against moving here."

Undaunted by Ron's defensive stance, Kirk decided to throw caution to the winds and make the move to Baghdad-by-the-Bay: "Ron was ripe for our relationship, but just didn't know it yet."

During the first three months following his arrival in the city, Kirk concentrated his efforts on "trying to draw Ron into a commitment to a closer relationship. I spent a lot of time working out at the gym because I wanted him to find me attractive. I worked hard to create an interesting atmosphere when he was around."

Kirk's diligent efforts eventually paid off. Ron explains laughingly: "Kirk's plan is to get me so involved with him financially that even if I wanted to get out of the relationship, I couldn't."

Kirk readily admits to this strategy: "It's true. I loaned Ron some money

at 10% interest, an arrangement which was financially advantageous to us both. Most important, it made us partners in something. I used the situation to help solidify our relationship."

Having established a financial bond, Ron and Kirk set about the task of cementing their relationship in other ways. The dance floor of a local disco palace became a testing ground for the feasibility of their forming a lover relationship.

Ron acknowledges that for him disco dancing involves a certain group dynamic which he very much enjoys. "At Trocadero we tend to dance in the same area with other couples and individuals we know. There's a feeling of



Ron Phillips (left) and Kirk Kimball (right) (photo by Savage)

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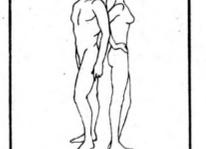
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with Randy Alfred

TIME OUT: Tom Spooner, convicted of aggravated assault in the June 22, 1977, slaying of Robert Hillsborough, was released from the state prison at San Luis Obispo last September 29 after two years and three months of incarceration. Superior Court Judge Donald B. Constine had sentenced him to a six-months-to-life term. San Mateo County parole officer Jim Miller reports that Spooner will be on probation for up to four years after his release. John Cordova, sentenced to five-years-to-life for second degree murder in the same slaying, was transferred from Vacaville to San Luis Obispo on January 16. The State Board of Prison Terms says September 19, 1981, is his earliest possible release date. That's less than four years and three months, due to time off for good behavior. Attorney John Yasey awaits the scheduling of oral arguments in his Ninth Circuit Court appeal of the federal District Court's dismissal of the Prude Foundation lawsuit against John Briggs, Anita Bryant and the criminal defendants for an alleged conspiracy to deprive Hillsborough and his lover Jerry Taylor of their civil rights.

WHITE STUFF: Twinkie-crazed assassin Dan White could be out of stir as early as March 19, 1984, counting all "good time." But sugar isn't the only dangerous white substance at City Hall. That San Francisco man who died in Florida when balloons full of cocaine exploded in his guts was described as a CETA employee. That's the truth. The whole truth is that he was a security guard at City Hall.

POLICE BEAT: A few days before she was named Police Commissioner, Jo Daly talked on K5AN about the accessibility of the City's non-resident cops after a major earthquake: "I believe we'd have more and quicker help than the Japanese across the Pacific than we would across the Bay."

OFF AND RUNNING: That's Tom Ammann and Bob Barnes. Gay Teachers & Schoolworkers Coalition founder and mainstay Ammann will face three incumbents and a slew of other challengers vying for four positions on the S.F. School Board in November. Labor leader Barnes is going after incumbent Phil Burton in the Sixth Congressional District Democratic Primary in June.

OFF TO SACRAMENTO: That's Juvenile Delinquency Prevention Commissioner Clevie Jones. Assemblyman Art Agnos helped get what Clevie the Devo will describe only as "a lovely plum of a job" doing political research and writing. At the initiative of Supervisor Carol Ruth Silver, the S.F. Board of Supervisors honored Jones on January 28 "for his dedicated and energetic work in advancing the rights of all minorities in San Francisco."

OFF TO BERLIN: That's filmmaker Arthur J. Bressan, Jr. (Gay USA, Passing Strangers). The Berlin International Film Festival has invited Bressan to screen his emotionally involving erotic film, *Forbidden Letters*. Bressan is already filming a new erotic fantasy about a porno-novel writer and has purchased the film stock (at pre-silver-nov prices) for a wrenching docu-drama on child abuse.

OFF TO FIRE INSURE: That's Don Knutson, Executive Director of Gay Rights Advocates. Knutson has just resigned his post as Professor of Law at the University of Southern California (River) will take a two-month leave from G.R.A. this spring to write a book about the defense of gay rights. Unlike *Homosexuality and the Law*, a 1979 volume edited by Knutson, the new book will be for non-lawyers and deal with "people rather than legal doctrines."

G.R.A. expects Carter administration action soon on the immigration question, but I'm skeptical. Carter is likely to wait until after the March 11 southern primaries before making any pro-gay concessions. He could even wait until after the Virginia and Texas caucuses in May and still move in time to satisfy California gays before our June 3 primary.

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Events

SPECIAL EVENTS

SUNDAY, FEBRUARY 10. Great Outdoor Adventures is hosting a wine country tour. Trip will leave S.F. at 10 AM and visit wineries in the Napa and Sonoma Valleys, returning at 6 PM. Cost is \$7 for GOA members and \$8.50 for non-members, including picnic lunch. For information call MONDAY, FEBRUARY 11. The Stop the Movie "Cruising" committee is sponsoring a poetry reading featuring Karen Brodine, Bob Gluck, Judy Graham and Ted Matthews, at the MCC, 150 Eureka St., at 8 PM. Charge: \$2.50.

TUESDAY, FEBRUARY 12. Singers Casaberry and Dupree, Blackbert, and Chris Tanner will be performing at the Women's Building, 3541 18th Street, in a benefit for the Stop the Movie "Cruising" committee. Also appearing will be the Lesbians Against Police Violence with a musical sketch about life in the Mission, and a speaker from Women Against Violence in Pornography and the Media. 7:30 PM. Admission \$3-\$5, sliding scale.

WEDNESDAY, FEBRUARY 13. A benefit reading for the International Women's Day Conference on Working Women will take place at La Pena, 3105 Shattuck Avenue, Berkeley. Featured readers are Lenore Weiss, Susan Dambroff, Nellie Wong, and Gabrielle Daniels. 8 PM. \$3. donation requested.

FRIDAY, FEBRUARY 15. The gay men's drop-in support group will meet at Cooperative Community Center, 777 Valencia. This group offers a safe, supportive environment for gay men to work on problem solving techniques.

FRIDAYS. Gays under 21 rap group, 7:30 PM, 330 Grove. SATURDAYS. Young men's gay support group, gays under 21, Pacific Center, 2712 Telegraph, Berkeley.

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

MONDAYS. General gay men's drop-in rap group, 7:30 PM, Pacific Center. Third world support/rap group for bisexual and gay women under 21 living in SF, 6-8 PM, 3129 16th St., SF. Tel: 558-4801. Sponsor: Center for Special Prof.

TUESDAYS. SF gay rap group, 7:30 PM; Under 30 lesbian rap group; 7:30 PM; Men's bisexual rap group; 7:30 PM; Young lesbians under 21 rap group, 4-6 PM; Drug & alcohol support groups for men and women meet weekly. For further information: Pacific Center, 2712 Telegraph, Berkeley. Tel: 841-6224.

ALL GAY TOURS Sailing Yacht Cruise May 17 Week Cruise in the Virgin Islands All Meals and Liquor 2 Nights in San Juan \$1005.00 Miami Departure \$1125.00 San Francisco to Departure London Scotland Tour June 21 First Class Most Meals Trafalgar Tour Guide \$1450.00 New York Departure \$1710.00 San Francisco to Departure Windjammer Cruise April 25 6 Day Caribbean Cruise 2 Nights in San Juan From \$923.00 San Francisco to Departure 431-4880 KENSINGTON TRAVEL, INC. 2318 MARKET ST. SAN FRANCISCO, CA 94115

ON CALL

When You Gotta Go Go Go (Diarrhea)

(Second of two parts) Lary Abramson, M.D.

In the last issue we discussed diarrhea caused by viruses, Shigella, and Salmonella. This issue will be devoted to diarrhea resulting from two commonly occurring protozoa in the gay community: Entamoeba histolytica (Amoebiasis) and Giardia lamblia (Giardiasis). Amoebiasis can resemble the bacillary dysenteries (Shigella and Salmonella) in all respects but are more often milder and more persistent. Most commonly there are no symptoms at all, or just an intermittent diarrhea with mild abdominal pains. There is rarely fever, chills, rash or headache. It can cause liver abscess but this is rare. The organism as illustrated below is found in the stool in less than 48 hours after contact and is commonly transmitted by oral-anal contact or by contaminated food or articles. The organism usually can be identified in the laboratory in a fresh stool sample. It can be treated with specific antibiotics. Giardiasis is usually a much less severe disease, often producing an intermittent mucoid diarrhea, mild abdominal pain, or both. Occasionally weight loss may occur. This organism is usually identified in a freshly passed stool. This also can be treated with specific antibiotics.

In both Amoebiasis and Giardiasis diagnosis may be difficult, sometimes requiring special procedures such as proctosigmoidoscopy (passing a lighted instrument up the rectum to visualize affected area). X Ray examinations of large and small bowel and/or passage of a tube through the nose or mouth into the stomach and small intestine in order to obtain samples.

THURSDAYS. Drop-in gay rap, 7:30-9 PM, Gay Community Center, 330 Grove. Slightly older lesbians rap group, for women over 30, 7:30-9:30 PM, Pacific Center, 841-6224. General bisexual women's rap group, 7:30-9:30 PM, Pacific Center, 841-6224.

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Question

What factor more than any other contributes to a healthy relationship?

David, unemployed: Honesty. It's a pat answer but that's what I think. You have to be truthful with each other, answer questions honestly, and deal with each other's feelings.

Sunny, PBX operator: Complete honesty and caring. You can be honest without being cruel and too many people don't realize that. Two people can work anything out if they have enough information to go on, and enough caring to try. If you want to be bad enough you can do it. It's that easy and hard.

Hal, restaurant manager: Honesty and clarity. Perhaps compatibility would rate the same strength. Also I would say similarities in not only interests but age and social background. You need all those factors before you could say a relationship was stable.

Judith, graphic artist: That's very interesting because I'm on the verge of moving out of one. It depends on whether you're talking about a relationship that's constantly close all the time or one that is occasional. If you're living with the person the most important thing would be not to take everything the other person did personally. If someone forgets to wash the dishes you don't have to take it as a statement on your character or a reflection of their feelings toward you. You have to be able to see things with some degree of objectivity.

Gabe, student: Well, you have to care about the person and that person would have to care equally about you. Is that the whole question.

Young gay male problem solving support group. Tel: Daniel Ostrow, Center for Special Problems, 558-4801. Gay support services, a peer support group, 7:30 PM, 330 Grove. Gay Mixed Chorus rehearsals at the Everett Middle School, 16th & Church, 7 PM. 864-0326.

1st & 3rd WEDNESDAYS. Transsexuals and transvestites support group, 7:30-10 PM, Pacific Center, 841-6224. Lesbians over 30 rap group. Child care available. 7:30 PM. Women's Bldg., 18th St. at Valencia, 863-5255.

1st SATURDAYS. Gay Warriors Workshop in Sonoma County, 11 AM-9 PM. Tayu Center, 322 donation, PO Box 42555, San Francisco 94101. (07) 823-2963.

THURSDAYS. Drop-in gay rap, 7:30-9 PM, Gay Community Center, 330 Grove. Slightly older lesbians rap group, for women over 30, 7:30-9:30 PM, Pacific Center, 841-6224. General bisexual women's rap group, 7:30-9:30 PM, Pacific Center, 841-6224.

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Letters

Editor: In the very recent past a gay brother of ours was in great need of all the gay community support that this city could well provide. I speak of Mr. Michael Raines, who until January 10, 1980 held the position of Managing Director of the War Memorial Theater and in attempting to include more gay-oriented performances, such as Sylvester in concert, was fired through brutal San Francisco politics. I sincerely believe he felt a great responsibility because of his position and because he is a gay man in helping all of us to realize our destiny. No real force came forth to aid him in his hour of need. Has the indecisiveness of America and its lack of aggression also infected the gay community? Is it not each of our responsibility in our daily lives to help all of our brothers and sisters to realize our collective destiny, which is a reality and a reflection of our community? We must not allow our elected officials to stand by while the Board of Directors and commissioners play with our lives.

Frederick Brothers

Editor: Besides misrepresenting the spirit and tactics of the great majority of people working against the movie Cruising, Warren's letter of January 25 suggested we shut up and give the film a chance. It's true that Cruising's distributors have not allowed consenting gays to see the finished film, conserving their advance screenings for money men and theatre owners. It's really men whom I subsequently met considering their commitment to show the thing. Warren makes much of this, asserting that a finished film can take on a life independent of its screenplay by the creator's intent. While it's true that a movie often has an effect quite different from that intended by the director (for example, the Amendment of Billie Friedkin's *The Exorcist* has been known to cause gales of laughter), this sort of Frankenstein theory of filmmaking can go just so far. If we haven't seen the release print, we have read Friedkin's screenplay for Cruising and have heard the statements of its straight creator, and they are indicative of a project which is deeply, pervasively homophobic.

Editor: The opinions expressed by bylined columnists are their own, and do not necessarily reflect the opinion of The Sentinel.

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ASSOCIATE PUBLISHER Charles Lee Morris

TYPISETTER Linda Michel

ART DIRECTOR Steve Abbott, Dan Ballantyne

STAFF PHOTOGRAPHER John Gleske

CONTRIBUTING WRITERS Randy Alfred, Thomas Edwards, Chuck Chateau, Chris Kerby

ENTERTAINMENT & THE ARTS WRITERS Aaron Walker, Larry Blake, Paul Chaplin, Greg Courtney, R. Morgan Ellis, Mary Golden, Tom Kahn, Lawrence, Michael Maxwell, Renee Renout, Mark Steibrink, Steve Warren

DISTRIBUTION Maryanne Weathers

ASSOCIATE PUBLISHER Jim Murphy

NEWS EDITOR Steve Abbott, Dan Ballantyne

STAFF WRITER Sue Zemel

ASSIGNMENT EDITOR John Gleske

ARTS & ENTERTAINMENT EDITORS Aaron Walker, Michael McGinnness, Victor Camara

SPORTS EDITOR Victor Camara

Outlook

by Charles Lee Morris

The latent fascistic ideologues in the gay community are planning to have their day and we believe it's time the great majority of the gay community spoke out against the idiosyncrasy surrounding the movie Cruising. Boycoting a film is one thing—a position which we strongly support—but violence and trampling on Constitutional rights is quite another.

Thursday morning's mail carried a piece of trash (purporting to be a flyer) so repulsive I still find it difficult to absorb the impact of it. And, like most such garbage, the authors of it remain cowardly anonymous. As I noted in my last editorial, judging from the script I read, Cruising is a violent, bloody movie, one which most people would surely find offensive.

As you will notice in the "Letters" section on this same page the "Stop The Movie Cruising" group seems determined to prevent this film from being shown, to hell with the First Amendment and to hell with any rational analogy that what they are trying to do is to impose the same oppression and censorship on others that has been imposed on us as gays for many thousands of years. Their reasoning processes seem to say that two wrongs make a right.

The flyer which arrived at this office Thursday morning (and I have no idea if it is authored or supported by the "Stop The Movie Cruising" group) calls for a mass demonstration beginning February 15 (the scheduled opening date of the movie here in San Francisco) to "lock out Transamerica employees in San Francisco." (Transamerica is the parent company of United Artists, which is the studio distributing the film.)

This disgusting flyer calls for "a non-violent human chain blockade—but bring whistles—raw eggs—rotten fruit—and red paint to splatter blood."

A non-violent action on their part? Then what the hell are they planning to do with the eggs, fruit and paint? Surely they don't expect any of us to believe they are going to cook sidewalk omelettes, stuffed with rotten fruit, and then lazily engage in fingerprinting exercises?

For many years I have maintained the belief that there is little or no difference between the radical left and the radical right. Both ends of the spectrum are fascists, unwilling to tolerate a diversity of viewpoints and more than willing to enforce their ideological dogma on others. Politics of intimidation is the only way in which they can enforce their political regimentation on others. Neither side will allow for honest disagreement with them. And both sides are convinced of their absolute "rightness."

As a nation we have witnessed book burnings, political witch hunts, the politics of intimidation and the hysterical rhetoric of those who fear the impact of ideas, speeches, books and films on others.

It saddens me beyond belief to see members of the gay community engaging in the witch hunts, the book burnings and the fear of what others see and witness—or the equivalent actions thereof.

Supporting a boycott is one thing. Calling people to violent action is quite another. And attempting to blockade persons from entering the buildings in which they freely choose to work is still another horrible dimension of this sick story.

It is time the City's gay "leadership" spoke out against this crazed campaign which has gone too far. And we believe that "speaking out" should begin with Supervisor Harry Britt.

It was Britt's campaign that made a "gay seat" for heavily-gay District Five in the recent election an issue. Therefore we can reasonably assume that Supervisor Britt remains one of the "leaders" of the gay community. Such action on his part might alienate some of his followers but Supervisor Britt must live with his own conscience. If he remains silent on this threatened action one can only assume then that either condones it or is afraid to speak out against it. Other gay leaders bear the same responsibility.

The Pendulum, again, took the first step toward full integration. And again, the District, as well as the gay movement, has benefited.

As with any bar, there have been problems—internal and external. For example, the groping of one police officer who was on the premises in straight—such as the case with the Pendulum. Respect, not only from its clientele, but from its neighboring merchants. Granted, some of this "patronizing attitude" germinated from the fact that other businesses benefited from cash being spent in the District, but what is more important is the fact that the Pendulum Family consistently fought for the District; fought for gay rights; and fought for cooperation with the Police Department. Put another way, despite its absolutely crummy atmosphere, blaring music and ghastly plumbing, the Pendulum has class. The integrity of employees on its payroll who joined it almost from inception. Born quite literally, from the infamous *Do-Do* riots of the late sixties, two quite diverse gentlemen took a neighborhood disgrace, nurtured it, and established the fact that, presiding from aesthetics, a gay bar could become a respected addition to the community.

The beginning was not easy and frequently patrons were assaulted both in and outside of its less-than-ideal and, at times, glamorous decor. However, the owners and their employees quite properly worked closely with the commands and personnel of Mission Police Station

and became "mainstays" within the Community Relations Chapter which I, at that time, chaired. Gradually, but certainly positively, the citizens of the District—including those educated in the bigotry of Holy Redeemer Catholic Church and school—realized that this was not just another "fairy" hangout which could be intimidated out of existence. In fact, in one can state that a "saloon" can obtain respect—gay or straight—such as the case with the Pendulum. Respect, not only from its clientele, but from its neighboring merchants. Granted, some of this "patronizing attitude" germinated from the fact that other businesses benefited from cash being spent in the District, but what is more important is the fact that the Pendulum Family consistently fought for the District; fought for gay rights; and fought for cooperation with the Police Department. Put another way, despite its absolutely crummy atmosphere, blaring music and ghastly plumbing, the Pendulum has class. The integrity of employees on its payroll who joined it almost from inception. Born quite literally, from the infamous *Do-Do* riots of the late sixties, two quite diverse gentlemen took a neighborhood disgrace, nurtured it, and established the fact that, presiding from aesthetics, a gay bar could become a respected addition to the community.

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Outlook

by Thomas M. Edwards

Whether one approves or disapproves of the Pendulum, its clientele, its owners, or its somewhat "trashy" atmosphere, one must certainly give it credit for the example it has established. Were other enterprises to follow its example, this would be a better City. Bigotry, intolerance, and hatred—combined together with the anti-social and criminal behavior they generate—might well be absorbed into cooperation, compassion and understanding.

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# The Story of Eleanor and "Friend" Leaves Much To Be Desired

Doris Faber, a former *N.Y. Times* reporter on assignment to write a brief life of Eleanor Roosevelt for a children's publisher, chanced upon the private correspondence of Eleanor Roosevelt and Lorena Hickok.

Eighteen cartons and 3000 letters later Faber, who describes herself as "in something like a classic state of shock," tried to get the FDR Library collection "locked up for at least several decades."

When her attempts proved unsuccessful (Lorena Hickok stipulated in her will that the contents of the cartons be opened for unlimited research ten years after her death), Faber decided to can the kid's book and write a timely biography.

In the introduction Faber states that "my dual purpose is to answer the question, who was Lorena Hickok, and put her relationship with E.R. into its proper context."

Unfortunately, by "proper" the author means heterosexual. Throughout the book she goes to annoyingly persistent lengths to assure the reader that E.R. and Hick (her nickname) were Friends with a capital F.

Instead of allowing the letters to speak for themselves and reveal the passion and intimacy experienced by these two extraordinary women, the biographer is preoccupied with explaining away the relationship. It was merely a passing school girl crush or a case of maternal solicitude on E.R.'s part.

This kind of historical non-treatment of and trivialization of lesbianism, a word that is not mentioned once in the 380-page book, is infuriating. However, if you can let go of any expectations for an open and honest portrayal of the relationship between these Lovers with a capital L, the life of Lorena Hickok makes for interesting reading.

Having survived an impoverished childhood in North Dakota, Lorena Hickok decided to become a journalist. Beginning her career as a cub reporter for the *Battle Creek Journal* in Michigan, within ten years she was one of the most well respected Associated Press reporters in the country. "As I remember Hick," recalls an old colleague, "when she was pounding out a sob story, a tearjerker, we'd see tears streaming down her cheeks. When it was a humorous piece, her entire vast body rippled with merriment. And she could

by Sue Zemel



Eleanor Roosevelt

The word "lesbian" is not mentioned once in this book.

write both kinds—and the straight variety too—with an excellence few could surpass then or now."

When FDR ran for the presidency in 1932, Lorena Hickok suggested that full time coverage of the wife of the Democratic candidate would be an experiment well worth attempting.

Although she was not officially given the assignment, Hick grew more intimate with E.R. as the campaign progressed. She was the only reporter to know Eleanor Roosevelt's plans and was often the only reporter present when she made unscheduled appearances. The two women collaborated to create a new political identity for Eleanor Roosevelt.

When E.R. became the First Lady she wore a sapphire ring given to her by Lorena Hickok. She wrote Hick three days after she moved into the White House: "Hick darling. All day I've thought of you. Oh, I want to put my arms around you, I ache to hold you close. Your ring is a great comfort to me. I look at it and think she does love me or I wouldn't be wearing it."

By the end of 1933 Hick quit her reporter's job and went to work for Harry Hopkins, the head of FDR's Federal Emergency Relief Administration. She traveled around the country reporting on the relief situation. Her work stands as some of the best historical documentation of the Depression. During this time she corresponded daily with E.R. The excerpts from the letters that Faber includes in the book are full of information as well as strong emotion.

Faber suggests that the relationship cooled off after the two women vacationed together in Puerto Rico at the end of 1934. But Hick moved into the White House and lived in E.R.'s study for the next few years.

After working as the Executive Secretary of the Women's Division of the Democratic Party, Hickok moved to a quiet cottage in Mastic, Long Island. At the end of her incredibly productive life she resided at Hyde Park, close to her "friend," E.R.

This biography is well written though at times a bit ponderous. One can't help but wish that the author would have taken FDR's advice when he said, "You have nothing to fear but fear itself."

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# Entertainment and the Arts

*if Food be the Music of Love...*



by Mona Simpson

The old adage "the way to a man's heart is through his stomach" is not altogether untrue, especially if one remembers that the same route is effective for women, children and most domestic animals. For those of you who believe in such pleasant sentimental notions, "sweets for a sweet" being another example, but who have only cartons of take out Chinese food in the refrigerator, you will be happy to know that, for yet another reason, you live in the right city. In San Francisco, you can buy the perfect, romantic home-cooked meal to take out. You can prepare a better meal by a little cross town shopping than you could at home, unless you plan on going into the spice import business, buying manufacturers cream and touring California chicken farms to find the best eggs. Relax. You are buying from people who spend all year perfecting their recipes. Set the table. Buy the flowers. And be glad you live in San Francisco.

## The Entree

**FRENCH PANTRY**  
1570 California Street  
776-2585

The *French Pantry* has just about everything you need for the perfect meal without knowing how to turn on a burner. The loving touches are supplied by the chefs, who love to cook. Almost everything is made on the premises. The *French Pantry* offers quiches, cassolot, soups, salads, pates, sausages, stocks, sauces, mousses and a smaller variety of pastries and baguettes.

*French Pantry* makes its own stocks for soups, the salad dressing is made from Napa Valley olive oil and vinegar made at the kitchen itself. All the butter used is not only real, but cut from the 68 pound cube the pantry buys weekly. The cream used in manufacturing cream, which is richer than whipping cream, gourmet Stuart Waldman assures me.

The cassolot is known city wide, as are the quiches, which come in two varieties daily (varying according to the day of the week and what is in season). There are six different kinds of pates daily, often including one pate en croûte and one shrimp in aspic. There is an abundant variety of French cheeses and French mustards. Six different mousses are available, shrimp and avocado being my favorites. Frozen quiches, stocks and sauces are also available.

*French Pantry* is planning some special menus for Valentine's Day. Orders should be placed, over the phone, at least a day in advance. And the Sunday after Valentine's Day, you might want to sneak back to the *French Pantry* for a brunch of croissants, cafe au lait and freshly squeezed orange juice.

## Before or After

**NANNY GOAT HILL CHEESE COMPANY**  
3893 24th Street  
285-2254

*Nanny Goat Hill Cheese Co.* has been in operation for six years now and has become a San Francisco institution. It has one of the largest selections of cheeses available on the West Coast. Cheeses are an excellent way to begin and/or end a meal elegantly and easily. If you have doubts about what to select, or are feeling exotic and adventurous, Joan Anderson or any one of her able and sophisticated staff will be glad to introduce you to the vast world of cheeses.

## Good Bread

**TASSAJARA BREAD BAKERY**  
1000 Cole St. (at Parnassus)  
664-8947

In the three years since its opening, *Tassajara* has not only established itself as a very popular bakery and coffee shop, but has acquired a sort of "mystique." "How can the bread taste so extraordinarily good?" "Can it also really be health food?"

There are sensible answers to all these questions, readily supplied by people who run *Tassajara*, who bake the breads, cakes and pastries between two-thirty a.m. and early afternoon. "The difference between us and other bakeries is all in the quality of our ingredients," says Michael Winn, who at four-thirty was taking racks of muffins out of the huge oven. *Tassajara* uses only real butter, real cream and eggs. I watched a young man break one hundred and sixty eggs into a vat to make 120 pounds of carrot cake. "We've searched out egg farms to find the best quality eggs. The chickens are hormone free," says the manager. "And we also have a spectacular Italian breadmixer." I touched a batch of dill bread dough in the large, silver mixer; it was damp and sticky.

Even the spices *Tassajara* uses are specially imported, fresh and ground just before making. *Tassajara* uses real vanilla bean, cinnamon, nutmeg and cardamom. And the fresh ground cardamom in the pastry dough is what makes *Tassajara's* cheese-blueberry pastries unlike anything I've ever tasted. Others of my favorites are the poppyseed cake, the blueberry muffins and the chocolate. And of course, the wonderful breads which are both wholesome and delicate, in the way that midwestern grandmothers' breads are.

For Valentine's Day, *Tassajara* will be doing something special, but they're not saying what. They will have Whole Wheat Bread, Potato Bread, Millet, Sourdough Rye, and Country French. Fresh breads start coming out of the oven around nine a.m. Loaves can be reserved by phone or in person.



Tarts, Inc.



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Mary's

## The Wine

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Everyone who works at *Draper & Esquin* has been in the trade at least three years and shares a great interest in wine. The owners travel to wine areas here and abroad frequently to further their expertise. *Draper and Esquin* is famous for their personal customer service. You can come in and tell them what you're serving for dinner and how much you want to spend. Chances are that you will be told how to prepare the main course.

"We're always available to help you with your selection. Once a customer has come in a few times we thoroughly understand his tastes. We see what he liked best, what he preferred and why and we can supply him with hundreds of similar wines of different ages and places of origin. We have a steady clientele from all over the world." I asked the young man to whom I was speaking what his name was so I could advise people to come to him for their wine needs. He grinned. "That goes for all of us here."

## Sweets

**MARY'S**  
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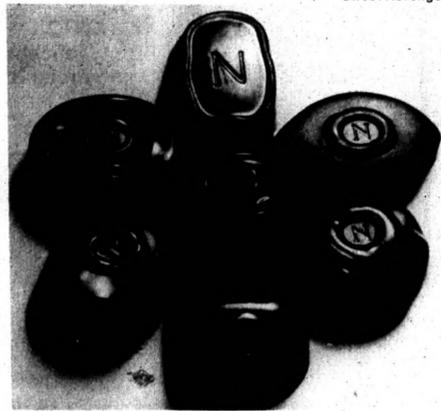
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(photos by Ruben)

Sweet Revenge



## The Last Bite

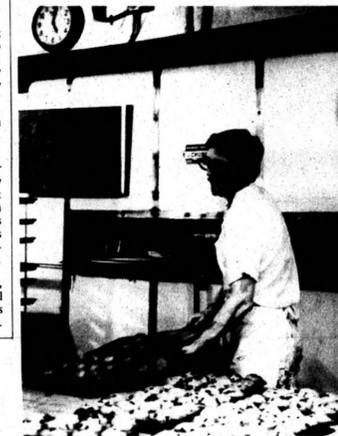
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# Lesbian Chorus Grows

by Sue Zemel

"But of chorus," reads their newly made banner, but what's happening with the largest lesbian organization in the city is not to be taken for granted. The San Francisco Lesbian Chorus is indeed a noteworthy group.

When seventy women raise their voices in four-part harmony and sing "day is a-breaking in my soul," one can't help but feel moved. As Denise Wagner, a chorus member, says, "the music puts blood back into your system. Just to sing gives people energy you don't get any other way; it's like magic."

Judging from their enthusiastic reception at events like the March on Sacramento, and at various Bay Area concerts, the Lesbian Chorus has an audience that consistently concurs.

"Even before we get onstage and start singing, people clap and shout just because we are the lesbian chorus," Denise observes. "The idea is exciting to the women's community."

Apparently so, because in just a year and a half the membership of the chorus has grown from seven to seventy.

The women, who sing everything from Bach cantatas to *Bread and Roses*, *Contate Domino*, and *Dirty Dishes* (a classic swing piece written by Gie Z. Potts and D. Turgent Hanz), come from a whole spectrum of musical backgrounds as well as political persuasions. Yet they all seem to share the feeling of excitement and commitment expressed by Nadine, one of the chorus' new members who expects to be part of the group for a long time. "I love to sing and I wanted to connect with other lesbians. This is a terrific place to do that."

The Lesbian Chorus, which meets monthly for business meetings, every six weeks for potluck dinners, and weekly on Mondays at the Women's Building, functions as a collective.

Operating from the premise that creating culture is a political endeavor, members find that their process is sometimes slow-moving and frustrating but believe that working things out in new ways is worthwhile.

"I wasn't a real consciousness-raised feminist when we started," admits Soni Zambino, the conductor of the chorus, who manages to combine musical discipline with warmth and

humor. "But my views of women, men, and the world have changed."

The chorus originally formed as an outgrowth of the San Francisco Gay Freedom Day Marching Band. However, early on they encountered problems with the predominantly gay male group.

After several negative experiences (the Lesbian Chorus' name was left off the publicity for their spring concert, women were excluded from planning committees, and a dispute over ticket prices took place), the chorus declined to join the Golden Gate Performing Arts, a non-profit corporation that includes the Marching Band and Twirling Corps, the Gay Men's Chorus, and a newly formed orchestral and mixed choral group.

"We found that we just couldn't work with the leadership of that group," explains Claire Jeannette. She adds that some bad feelings still exist between the groups but emphasized the Lesbian Chorus' willingness to stay open to working with other gay musical groups.

In December they successfully co-produced a holiday concert with the lesbians and gay men of the Lavender Harmony Band and the Chrysantheum Ragtime Band.

Besides finding a diversity of pieces to perform that fall within their musical range and abilities and that sound good, the chorus finds music that relates to lesbian and women's experience. "The bottom line is that it's not sexist or alienating to women," states Cathy Cassel, a member of the musical selection committee. "And we are always searching for women composers, lyricists, and arrangers."

The chorus also exchanges music with other women's choruses that are springing up all over the country. "But we're the only group I know that has the word 'lesbian' in our title," Claire points out. "Because of that we may not get asked to sing for The Future Teachers of America, but we definitely aren't considering changing our name."

And by the sound of things the Lesbian Chorus doesn't have to worry. They are receiving more requests to perform at upcoming events like the Lesbian and Gay Health Conference, for the Cambodian Relief Fund, and at the Metropolitan Community Church. "We are going to have to start to pick



The Chorus rehearsing (photo by Savage)

and choose," says Denise, who works on producing the concerts. "By choosing we will be politically defining ourselves and this is going to be another real growth process."

This spring a new Chamber Group of ten to twenty women is also beginning. "We expect to do more classical pieces," explains Denise, "but it will depend on what the women in the group want."

Claire attributes the success of the

group to the fact that "a lot of us are recapturing a part of ourselves that we lost when we got out of high school or college, or whenever it was that we last enjoyed community. Women are also finding that we want to meet other women in places other than bars."

But of chorus—the women who fill the room at the Women's Building are making beautiful music together. And as Denise concludes, "it makes life more than a little better."

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Merle W. Delighted us with a dramatic reading of "The Auditorium," in which her mother waxes farwelled to oppression by stuffing popcorn in the hood of a white man's jacket as they wait for the show to begin. In her poem "Toward the Rainbow," Nellie Wong opened our eyes to the problems Third World women confront within the feminist movement.

Luisa Teish, a Yoruban priestess, charmed us with a legend from the dawn of time, when Obatala, proud of herself for having created a race of perfect beings, took a little drink and cred others who were not so perfect. Luisa then terrified us with a poem comparing Venus de Milo with women who have been hacked to pieces by rapists and by "snuff-porn" filmmakers.

Cherrie Moraga Lawrence, in her spellbinding poem "The Voices of the Fallers," contrasts the voice of a child-

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# At the Crossroads: Writing in the Left-Handed World

EL MUNDO SURDO.  
An ongoing reading series at Small Press Traffic.

by Randolph Conner

When *El Mundo Surdo* opened last September with a poetry and prose reading by three gay men, everyone involved was nervous. Was it possible, we wondered, for Third World writers, feminist, lesbian-feminist, and gay male writers to congregate beneath a single artistic banner, in the same tiny room, for the greater part of an evening, without tearing each other to shreds? For the most part, we were amazed to discover that it was.

Richard-Elle read from his erotic journals, focusing on his struggle to maintain relationships with a liberated woman and a black drag queen at the same time. Abigail Tigressly shared equally erotic chapters from her novel *Pride of Madeira*, which deals with relationships between two gay men and two lesbians. Leslie Young, in "Fragments of a Love Prose," described the love between women with a poignancy seldom found in contemporary writing:

... ripples of her breasts, small  
I imagine what they would feel  
like, breath on my thigh...  
Steam rises from dry skin and the  
smell of rosemary oil stays.

Merle W. delighted us with a dramatic reading of "The Auditorium," in which her mother waxes farwelled to oppression by stuffing popcorn in the hood of a white man's jacket as they wait for the show to begin. In her poem "Toward the Rainbow," Nellie Wong opened our eyes to the problems Third World women confront within the feminist movement.

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Cherrie Moraga Lawrence, in her spellbinding poem "The Voices of the Fallers," contrasts the voice of a child-

hood friend who killed herself by jumping from a precipice with the voice of a woman who, at nineteen, was convicted of murdering the son of her lesbian lover by throwing him off a cliff. The poem's refrain returns to haunt us:

I am your symbol  
a mistake  
your american eagle  
gone queer  
who took the notion of flying  
too seriously  
who first only set out to love...

Gloria Anzaldúa shared her epic poem "La Chingada" ("The Fucked One") with us, in which she takes a new look at the Aztec princess Ce-Malintzin, who became Cortez' interpreter and mistress, who bore the first mestizo, and who is condemned as being the betrayer of her people. In the poem, the princess speaks to us:

Night takes no time in coming.  
From my heart more petals are torn.  
I will always be Ce-Malintzin,  
the rage of the violated  
will burn in my always.

Was I willing victim?  
I ask you are my people?  
Calvin Doucet and Maurice Kenny

focused on the roles of gay men as both gentle healers and fierce warriors in Native American tribes, and David Hatfield Sparks, in his "Dream of the Beloved," gave new life to these roles when he sang of a pair of lovers who have decided to take up arms against the oppressive circumstances under which gay men are forced to live:

for with pungent oils and grim  
ribbons  
we braid our hair for battle  
ivory vessel of milk  
honey in a carnelian bowl  
we share unleavened bread and  
wine

our eucharistic vows  
sealed with kail's dancing kiss  
beyond mercy and repentance  
to crush the credit foe with our  
wedded embrace

*El Mundo Surdo* is the dream of Gloria Anzaldúa and of all those who are eager to build bridges between the "walled cities" of women, Third World peoples, and feminist-oriented gay men. It is a pilgrimage that crosses roads where the paths of politics, spirituality, and personal life converge. It is an exploration of the Goddess within, whether we be women or men. I encourage you to pay a visit to this *Left-Handed World* on Wednesday, February 20, at 8 p.m., at Small Press Traffic, 3841-B 24th St., when two gay male poets, Ron Mieczkowski and Thammias Tavis will be reading their works.

# "for his words and kisses"

by Steve Abbott

Wondering what to get that special friend, lover, ex-lover, would-be-lover, best friend's lover or just dear old Mom for Valentine's Day? How about a book of love poetry (here the critic's voice drops to a lyric baritone). But alas! A strange twist has occurred from the love poetry of Shakespeare and Browning to that being written today. Perhaps it began with Blake's "O rose, thou art sick," but, in any case, from Baudelaire on, the trend has been irreversible. The delight of the modern poet, notes Walter Benjamin, "is love—not at first sight but at last sight." City life has inflicted a "stigmata" on love which now, fifty years after Benjamin made this analysis, threatens to engulf the whole body.

Let's begin with two from Sea Horse Press. *The Deformity Lover* by Felice Picano (\$2.95). An afternoon with a veteran who happened to have left an arm in a rice-paddy in Vietnam disproves that two hands are better than one. A night with someone older whose seizures when he's ready to come aren't orgasm, but *Grand Mal* becomes a game of sex roulette.

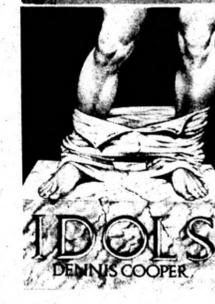
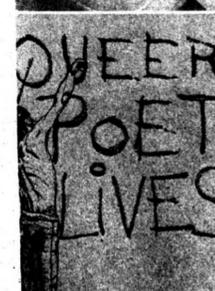
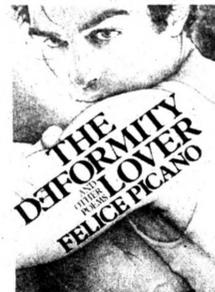
The poem ends stating "Deformity is a grace.../like courage, it's clean/and always naive/open and free, no hiding..." In other poems Picano relates his obsession with spiders, classical music, bar queens ("the gilded boys are dancing/with their lovers' brothers lover") and the Every Brothers. They have a painterly, languid quality and if somewhat monochromatic—shades of black and black, let's say—would make a lovely gift for anyone jaded with a "Roses are red/Violets are blue" optimism.

*Idols* by Dennis Cooper (\$4.95) has an even darker mood, a much tighter language, and a cover by David Martin that's even more striking: on marble base, a man's legs in Michelangelo's David pose, pants dropped to feet. Cooper's poetic sensibility swings between the desire for teenage fantasy boys and the murderous agony suffered over their intrinsic inaccessibility. Even to have one is to have nothing. "I know every/thing about my idol and/he's nothing like a god," one poem ends.

In many ways, Cooper's Romantic vision reminds me of Edgar Allan Poe's ghostly lover, updated with a diction and style that is spare, snappy and at times beautifully surprising: Friends, see how pale his skin was. It glowed. And his lips, with a trace of teeth, and ears like boats for tongues.

I'd fold my hands before a nameless God, asking for his words and kisses. I'd sob and spit his name and live on an ounce of sleep.

I can't explain the ways he moved in me, emptied and filled me. I was crazy and young, and more in love than I'll ever be. David Emerson Smith's *Queer Poet Lives* (Manrook Press, no price) is beautifully illustrated by drawings and photos by



his lover Peter Gonzales and with photos of Peter by himself. Smith's well known for the Gay Pride Readings he's organized, his anthologies *I Promise You This* and *They Bumped Off Your Friend: The Poet* (both given out for free), and for his play *Reviews Telecast* produced by Theater Rhinoceros and reviewed in *The Sentinel* in 1978. This book adds another gem to his crown of community service. Here's a sample:

I give my heart to hustlers who adorn the corners  
of the world  
I give my earlobes to the salvation army  
to help them hear their wayward god  
I give my testicles to Tammy Wynette  
and her red neck bulging bible belt  
I give my chest fur to James Dean  
a trophy from the third sex  
I give my lascivious tongue to Cavaly  
he'd use it well

Smith's more politically inclined than Cooper or Picano, his Gay Rage sometimes overwhelming his rime. At his best, however, Smith's poems reflect the reality and energy of street life as few poets can and his "Fag Poet Lives" shows a real lyric elegance.

Didn't miss my man  
last night/while in another's arms  
but morning broke it open  
the wound that looks like my heart

But what about your mother? I promised something for her too. Robert Gluck's *Family Poems* (Black Star Series, \$2.95) I can recommend for everyone. And do, highly! No artwork or fancy cover adorns this slim volume but Gluck is one of the best, most original poets in America. This is no idle praise. His poems are funny, political without being strident, observant of all we suffer and take joy in, and deeply rooted in myth and language. Here, for instance, is how "The Body" begins:

I used to think the old big chested  
aunts were lucky because they could  
eat breakfast in bed on the shelf  
their breasts made. What did you  
used to think?

And I was bound by the odor of hand lotion  
and the chains of flowers on my mom's print house dress  
and her body a big yellow rose of the bourgeoisie.  
What were you bound to?

That was in the fifties. I Love Lucy did us  
the favor of exploding into hysteria.

On the late show the gypsy reshuffles  
the cards & look it's death again, how romantic  
a silence fraught with silence  
out of stress

money was born.  
Some of us went on to wear our erections  
"like jewelry and others of us didn't".  
By his questions, Gluck takes us into the poem as co-producers of it. We're not just asked to empathize with his life but to examine our own.

So if you have any special friends, lovers, ex-lovers, would-be-boyfriends or dear old Moms, buy these books as gifts. And if you don't, buy them for yourself. Gluck's especially is worth its weight in gold, speaking of which, reminds me of some lines of my own which I'll give to you this V.D. (meaning, of course, Valentine's Day):  
Roses are red, Violets are blue.  
His eyes fluttered like the stock market  
but his heart  
was pure & true as the price of gold.  
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# Renouf

CHOREOGRAPHERS' SHOWCASE.  
San Francisco Dance Spectrum.

Studios provide an excellent showcase for releasing ideas on dance. This is especially true when pretensions are kept at a minimum. One or two of the dances seen in Choreographers' Showcase could be repeated and be appropriate for the roster of the July Independent Choreographers series which the Dance Coalition sponsors. They either are well crafted enough or conceptually provoking to be seen beyond the limitations of a studio performance.

Rodolfo Jose Vidaurri created a string of seemingly unrelated pieces to Bela Bartok's *Tanz Suite*. Vidaurri apparently wanted to depict four disparate personalities for each of the quartet has costumes revealing character. Vidaurri was a gypsy wanderer. Sulphur Wagner was garbed like some fugitive from the Chinese Tea variation of *Nutcracker*. Aimee Tsao slinked around in black with a mink muff and small hat, a sexy female on the make. Carmen Rosestraten was covered in red leotards with a white dress initially making her luminous face. Each piece seemed to satirize the performers' persona.

Then Vidaurri brings the quartet together in a dinner table setting, each of them sporting Ugly Sister type Mardi Gras masks. Behind the table manners apparently something ugly is indeed happening, for the masks are discarded and the fourth (Wagner) gets crucified. The reasons for the mayhem remain a mystery, the chief weakness in an otherwise admirable effort.

Dorn Yoder, back in California from London's Contemporary Dance Theatre, danced *Galeria*, choreography by Jesus Romero. The dance is a showcase for Yoder's technical strengths and provides a solo in the program. Yoder has good line, a sense of reach in his elevation, which surprises one led to believe that "moderners" were mainly interested in being earthbound and soul-searching. He could as easily be a classical as a modern dancer.

Set to Vivaldi, Sulphur Wagner's *Episodes* completed the program. This third choreographer attempt shows Wagner to know his technical craft, his dancers' qualities and his ability to set limits to make piece and dancers enjoyable. This is not the first time that baroque music has been used for body humor and slight comic effects. Wagner even pokes fun at his own hyper-energy through the vehicle of another dancer.

# Ballantyne

S.F. Symphony

LA FILLE MAL GARDEE.  
San Francisco Ballet.

Michael Smuin felt compelled to sit on Sir Frederick Ashton's doorstep until the English choreographic genius permitted San Francisco Ballet to mount Sir Fred's version of the Dauberval classic, *La Fille Mal Gardee*. From its original Bordeaux production in 1789, *Fille* has passed through many productions and choreographic interpretations to be Anglicized by the genius born in Lima, Peru.

This affectionate look at two lovers foiling a plot to marry the girl into a secure arrangement with a rich man's doltish son is a matter of timing, careful choreographic crafting and musical orchestration. Depending upon where you sit in the Opera House, formations or drama will be dominant. Up high, Ashton's construction becomes beautifully apparent, together with his repetition of movement themes typical to each character in the play. The character dancers in the ballet provide the continuity from one cast to another—Mother Simone, Thomas, the doltish son Alain, the Notary. The lovers, Lise and Colas, change.

Vane Vest has a distinct view of Mother Simone, and he's danced it with four Lises and now into his third season. He expressed the opinion that the Widow had been alone so long and so accustomed to running things with a shrewd eye that she has totally forgotten what it's like to be in love. Simone believes she knows absolutely what's good for her daughter. Vest's Simone also possesses the dry wit of which this type is capable. One can persuade her for basically Simone's is a good heart, if her mind is thoroughly practical.

As for Anita Paciotti in the role of Lise, John Hart provided a master stroke in casting her. Usually visualized in the heavens—Medea, and Lady Capulet—Paciotti has the warmth, excitement and femininity I initially saw when she danced a romantic lead at the age of 14. Mme. Granzow this season has trimmed down the flyaway aspects of her port de bras and the results are very mellow indeed. Technically, she is secure, dramatically she is brilliant!

Her handsome foil is Tom Ruud, insouciant, emotionally believable in his attentiveness, in his ability to play. I think it hard to believe he, or Jim Selm who alternates in the role, are really peasant boys out near the haystacks. But I also attribute some of the problem to how does ballet make a leading dancer noble in multi convincing as a husband? I really don't think we're expected to. It's simply how literal one needs to make this pate brise of a ballet.

by Renee Renouf

he entered, he did so with the simplicity of a child: "What is all this about?" He then began to transform the passionate incoherence of Brahms from the theatrical and tantric set forth of a week he led the Louis Magor Singers in the opening concert of the San Francisco Chamber-Music Society's series (January 28th) and the San Francisco Symphony Chorus in St. Mary's Cathedral (February 3rd). Both performances showed enormous skill in execution, sensitivity to widely different musical styles, and adventurous programming.

You can hear them both for yourself: KPFA will broadcast a tape of the Chamber-Music Society's concert February 19th, and the full chorus will reassemble at St. Mary's Maytag's to repeat the Gregorian Chant and works by Bach, Vaughan Williams, Ives, and Kobiakia.

You are reading a preview or a review—as you like.

Both concerts took chances by having modern and contemporary works on the program. Those attending the concert at St. Mary's heard the work premier of Daniel Kobialka's *Labyrinth Within*. Those attending the Chamber-Music Society's concert in the Fireman's Fund Auditorium, heard Thea Musgrave's *Rorate Coeli*. Both composers are with us, and their works "with" it.

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Radu Lupu his time as de Waart encouraged the orchestra into a hammy and overblown statement of the themes in the first movement. Franz Liszt rides again! Lupu led the overstated opening stampe by him—apparently absorbed in some inner world of his own. When

the slow movement ends with a chord of organ-like sonority, Lupu understood that he and the orchestra were not playing pin-the-tail-on-the-donkey. The adagio had to begin as a symphonic chorale, church-like in its simplicity and seriousness. Around this sturdy hymn, however, shone a halo of pianistic hallucinations, the feverish lyricism of Chopin's swansong (1849) and Robert Schumann's madness and death (1854-56).

The soloist starts the last movement off, and I did not see Lupu take his cue from de Waart. He began the movement briskly, like a call to action after dark musings. De Waart and the orchestra played follow-the-leader-to-a-happy conclusion. Somehow, this madly disoriented and disorienting of Brahms's works emerged as coherent.

Achieving coherence in this formidable work is difficult enough, but coherence is not the same thing as imbuing it with a spiritual glow. And the performance on February 1st had that as well. We can explain the coherence in a number of ways. De Waart and Lupu have recorded the work. Lupu has a formidable technique which de Waart matches with his scrupulous accuracy. Lupu brings out the wealth of inner voices in Brahms's piano writing, and de Waart maintains a delicate balance in orchestral sonority. Lupu's careful attention to what the other instruments were up to was reciprocated by de Waart and the orchestra.

But Lupu seemed to be absorbed in something beyond mere coherence. He played the work like a benediction, the blessing abundant enough to flow over us. His performance was alive in more ways than one, and it is one of the finest in the season thus far.

the Juilliard String Quartet took the hall to hear the Juilliard String Quartet.

The Juilliard Quartet started their program off with Beethoven's Quartet in E Major, Op. 14, No. 1, a transcription by the composer of his piano sonata—hence the piano latent. The Chamber Soloists opened their concert with Schubert's Adagio and Rondo Concertante in F major for Piano Violin, Viola, and Cello, D. 487. Schubert gives the piano part the dominating role in his work—hence the piano blatant. The result, in both cases, leaves the other players with nothing particularly interesting to do. Robert Mann, founder and first violinist of the Juilliard, carried the lead through the Beethoven, and Ms. Janet Guggenheim assisted by Stuart Canin, violin, James Carter, viola, and Gilberto Mangui, cello, frolicked her way through one of Schubert's most beguiling compositions. Her playing was bright and clear as well as playful—blatant in no other way.

The Juilliard Quartet followed Beethoven's Opus 14, No. 1 with his Op. 18, No. 4 in C minor. Now everyone had something to do, and it brought home the distinction between an expert transcription of a piano sonata for string quartet and the real McCoy. Joel Krosnick, the cellist, seemed to be having some trouble Saturday night: a smudgy phrase here and a gruff entrance there in the Beethoven quartets.

After intermission, they returned to play Smetana's Quartet No. 1, in E, "From My Life." From the moment Samuel Rhodes, violinist, declaimed Smetana's opening phrase to the ghostly high E played in harmony—the signal of Smetana's deafness—at the end of the work, the quartet laid bare Smetana's soul. In each movement the players must convey an intensity that threatens to get out of control, but which Smetana masters through the form of the string quartet. If the first violin plays a theme that threatens to go wild, the second violin, Earl Carlyss, teams up with the other two instruments to bring the first violin back.

The program Smetana attached to this quartet explains some of its details, but fails to convey the work's largeness of soul which periodically threatens to exceed formal and normative bounds. Nor can my account of the Juilliard's performance convey the enormous draughts of Slavic Soul they brought to the work. They performed the final movement of Mozart's A major quartet (K. 464) as an encore but they played it as if the spirit of Bedrich Smetana still possessed them.

by Donald Ballantyne

# Choral Concerts

We're lucky to have Louis Magor as our resident magician of choral music. Within the space of a week he led the Louis Magor Singers in the opening concert of the San Francisco Chamber-Music Society's series (January 28th) and the San Francisco Symphony Chorus in St. Mary's Cathedral (February 3rd). Both performances showed enormous skill in execution, sensitivity to widely different musical styles, and adventurous programming.

You can hear them both for yourself: KPFA will broadcast a tape of the Chamber-Music Society's concert February 19th, and the full chorus will reassemble at St. Mary's Maytag's to repeat the Gregorian Chant and works by Bach, Vaughan Williams, Ives, and Kobiakia.

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Kobialka's piece commemorates the death of a gifted pupil of his, Barbara Owen Quick. English literature contains a number of such commemorations. Two examples that come to mind are Ben Jonson's "Epitaph on Salomon Pavy" (a child-actor), and Theodore Roethke's "Elegy for Jane, My Student Thrown by a Horse." Jonson's poem is 24 lines long, Roethke's 22 lines. Kobialka's work seemed to last longer than Bruckner's Adagio commemorating the death of Wagner in the Seventh Symphony or Mahler's *Kindertotenlieder*. Or so it must have seemed to the chorister who yawned. Moreover, like Penderecki's "Dies Irae, in Remembrance of the Work Who Died at Auschwitz," the work comes with a program that makes any criticism of it look irreverent and unfeeling. By telling us his composition arose from the murder of a talented young violinist, Kobialka gives his work significance and meaning by association. Our extra-musical feelings about the subject hamper our attempt to judge it on purely musical grounds. The performance in a church, the accoutrements of the choir, the electrical gadgetry, and Magor's Symphony Chorus singing their hearts out conspired to give a work of dubious musical quality the appearance of modernity, emotion, and ritual. A second hearing may or may not substantiate the involuntary judgment of the chorister who yawned. This reviewer will take his stand with the stoic brevity of Jonson and Roethke—not with the Victorian prolixity of Tennyson's *In Memoriam*.

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Meanwhile, back at the cathedral, Vaughan Williams' *Mas in G Minor* emerged as modal mush. The composer gives the chorus and four soloists nothing much in the way of melody and only a few dramatic touches to embellish the text of the Latin Mass. Everybody did what he or she could with what he or she had which wasn't very much in the first place.

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**Cruising**  
continued from front page

the media, including the film industry, must be held accountable for perpetrating violence against women and gays. In addition to protesting the release of *Cruising*, Alexander also spoke out forcefully against *Windows*.

A spokesman for the protestors read a prepared statement prior to presenting the petition: "*Cruising* is a film that glorifies the murdering, maiming and mutilation of gay men, justified by simplistic and reactionary stereotypes, while *Windows* depicts lesbians as similarly psychotic, homicidal and by inference deserving any torture. Both films incite violence against gay people we cannot tolerate."

United Artists executive Edward Seigenfeld meekly defended *Windows* as an "interesting, entertaining film" which deserved an opportunity to be shown. The National Gay Task Force on January 22 called on United Artists to stop distributing the film and demanded that the company not sell it to commercial or cable TV.

**Censorship Issue**

"*Cruising* is admittedly a very violent and explicit film," says Alan Friedberg, President of the National Association of Theater Owners. "It is also powerful, compelling, serious, well directed by William Friedkin and well acted by Al Pacino and the supporting cast."

Friedberg feels that efforts by certain elements in the gay community to ban the film "have no more validity than opposition to *The Godfather* by the Italian community or an attempt at censorship of *Oliver Twist* by the Jewish community."

According to American Civil Liberties Union director Dorothy Ehrlich, demonstrations against *Cruising* do not constitute censorship. "If the city ordered the film to close," she said, "that would be censorship." Ehrlich explained that the First Amendment guarantees protection to demonstrations against the film.

However, she added that a "philosophical danger" exists that such demonstrations would encourage film makers "to shy away from disseminating various kinds of controversial ideas." In justifying their decision not to interfere with the distribution of *Cruising*, Transamerica executives last Friday argued that to do so would constitute "an infringement on artistic freedom."

**Film Cast Speaks Out**

The February issue of *Mandate*, a glossy entertainment magazine catering to gays, features a series of interviews with some of the men hired as *Cruising* extras. The six men explain the reasons why they decided to participate in the making of the film, after having considered all the potential consequences the film might have.

"The film may show closeted gays there's a gay life out there other than drag queens. Who knows? You can't judge it," commented *Cruising* extra Gene Ford. He characterized most of the participants in the New York protests as "the same drugged-out people you see on Christopher Street daily, people with nothing better to do."

Steven Dasara feels that *Cruising* offers a more positive image of gays than the typical image presented by the mass media. "When I protested on Gay Liberation Day back in June, the TV cameras were always on the queens. On the set of *Cruising* there were men. This movie is going to destroy stereotypes, and even if it creates other stereotypes, it's positive."

Twenty-one year old Cliff Coleman believes the protestors handled their demonstrations against the filming of *Cruising* poorly. "The protestors created the atmosphere of tension and hatred. If there's a straight backlash, it'll be caused by the protestors, not by the movie."

Friedkin and his supporters have insisted all along that he has put nothing in *Cruising* that doesn't take place every day and every night in New York. "These scenes could be run as documentary footage," Friedkin told journalist Vito Russo.

Friedkin believes it is this realism that will trigger gay protests, because the film focuses on leather bars and gay S&M, subject matter which "scars middle-of-the-road gay activists."

**Questions Remain**

The controversy surrounding the film is not likely to subside for some time to come and differing reactions to *Cruising* and the issues raised by the film have already begun to divide the gay community.

As American Civil Liberties Union director Dorothy Ehrlich emphasized last week, "It's a complicated situation. Theater owners have every right for aesthetic or artistic reasons to decide what they want to show in their theaters. On the other hand, people have a right to protest."

San Francisco Libertarian Party Secretary David Lampo suggests that critics of *Cruising* should simply organize a boycott, "a valid and effective means of public protest," rather than attempting a forcible shutdown of the film.

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