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SAN FRANCISCO'S LARGEST AND MOST WIDELY READ GAY NEWSPAPER

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Outside San Francisco—\$5.00

I-Beam Sues City

Seeks After Hours Permit

Attorneys for the I-Beam filed suit in Superior Court last week alleging that the Board of Permit Appeals denied the Haight Street discotheque a fair hearing in regard to its application for an after hours permit.

In February, 1978 former Police Chief Charles Gain ruled in favor of granting the I-Beam's request to operate after 2 A.M. However, in March, 1978 and again in September, 1979 the Haight Ashbury Neighborhood Council (HANC) convinced the Board of Permit Appeals to overrule Gain's decision.

Board of Permit Appeals Commissioner Douglas Engman cast the deciding vote against the I-Beam at the 1979 hearing. Attorney Steven Ames Brown introduced evidence in Superior Court last week demonstrating that one of Engman's employees, Eileen Adams, served as a high ranking HANC official at the time that Engman voted against granting the I-Beam an after hours permit.

Under questioning by Brown, Engman acknowledged that former HANC president Marilyn Smulyan, who represented HANC at the I-Beam hearing before the Board of Permit Appeals, was also one of his former employees. Engman further admitted that he had himself served as a member of the HANC board of directors and had chaired two of the organization's standing committees.

In the suit filed last week, I-Beam owner Dr. Sanford Kelman claims that Commissioner Engman was biased in favor of HANC when he voted against the I-Beam permit. Engman admitted that he and his former employees Adams and Smulyan had worked together on a number of political campaigns, including Kay Pachtner's bid for District 5 Supervisor in November, 1979.

Engman also revealed that he had endorsed Pachtner, allowed his name to be used in her campaign literature, then voted in support of her pro-HANC testimony at the 1979 I-Beam hearing.

Attorney Steven Brown insists that the combined effect of these factors clearly constitutes bias on the part of Commissioner Engman. "The most disturbing aspect of this case," says Brown, "is the fact that Mr. Engman failed to disclose any of these relationships to my client Dr. Kelman."

"Indeed, at one of the I-Beam hearings Commissioner Engman even denied that Marilyn Smulyan had ever worked for him."

The I-Beam is the only major San Francisco gay discotheque refused an after hours operating license by the Board of Permit Appeals. The Board has granted such permits to The Music Hall, Trocadero Transfer and Dreamland.

According to Dr. Kelman, the Board's ruling has denied him the abil-



(photo by John Gleske)

Detainment by U.S. immigration officials forces Australian Gary Whitelow (right) out of the closet

INS Steps Up Harassment

by John Schrock

Gary Whitelow, a 29-year-old Australian, became the latest victim of Immigration and Naturalization Service discrimination early last week, when his gold earring attracted the attention of INS inspectors in Honolulu.

Officials in Washington had assured Don Knutson of Gay Rights Advocates that the harassment of gay tourists would stop, pending the creation of new federal immigration guidelines.

Knutson now believes, however, that the Justice Department may not hand down its decision until after the California primary on June 3. He says he is "under pressure from all quarters" to devise a way out of the legal stalemate.

Whitelow, unaware of the current pattern of INS harassment, readily admitted his homosexuality to the immigration officials. He complied willingly when asked to sign a statement specifying his sexual orientation.

"They were all quite pleasant about it," Whitelow said. "I thought it was just a normal procedure."

ity to compete fairly with the other gay discotheques in the City: "I have been in this business for some time, longer than any of my competitors. I've made a commitment to the gay community and to the Haight. It is very unfair that

(Continued on page 4)

The Hawaiian inspectors retained Whitelow's passport, but allowed him to continue on his flight to San Francisco. At a hearing held five days following his arrival, Whitelow was "paroled" into the country.

This ruling enables him to remain here for the remainder of his projected one month vacation, but makes it virtually impossible for him to ever re-enter the United States.

"I've visited 40 different countries, including the Soviet Union and Poland," Whitelow remarked. "Nothing like this has ever happened to me before."

The most traumatic part of the entire episode, Whitelow said, was the coverage it received in the Australian press. He works for his family's business in Melbourne, and has never informed his parents that he is gay.

A leading Melbourne newspaper carried a report that he was "arrested" at the American border. Although he has not yet received any firm indication that his family was thus apprised of his sexual orientation, he says the publicity will obligate him to come out of the closet once he returns to his

native land.

Whitelow arrived in San Francisco still uncertain as to why his passport had not been returned to him. Desk clerks at the El Dorado Hotel informed him of the ongoing immigration controversy, and immediately contacted GRA.

GRA attorneys considered using Whitelow as a test case, but Whitelow remains reluctant to embroil himself in any further publicity.

GRA has also repeatedly tried to obtain exclusionary hearings within the INS, but the INS must agree to such hearings before they can take place. The INS consistently refuses to cooperate.

Another option, the prompt initiation of a class action suit, could bring the matter to a head. Such action, however, would disrupt the delicate negotiations still underway in Washington, Knutson said.

Whitelow, meanwhile, has moved on to Los Angeles, and plans to fly to New York early next week. "At least I've learned a lot about the law in the past five days," he remarked.

Jesus Marchers Recant Anti-Gay Stance

Fundamentalist leaders of the Washington for Jesus rally, stunned by criticism from both within and outside their movement, have announced that they will drop their earlier plans to bring a political message to Washington.

The decision, leaders say, will transform the group's anti-gay position into an undercurrent rather than a bold statement when hundreds of thousands of their followers mass in Washington April 29.

Since the change in emphasis, Anita Bryant and anti-gay television evangelist Jerry Falwell have told rally leaders that "scheduling conflicts" will prevent their active participation in the Washington rally. An effort by the anti-gay Christian Voice lobby to have Republican presidential candidate Ronald Reagan deliver a "political and spiritual message" also was ruled out by Washington for Jesus leaders.

A gay effort to bring leaders of mainline Protestant, Catholic and Jewish groups together and a "counter-religious service" also appears a likely casualty, leaders in that effort said this week.

Overall, however, leaders of the Washington for Jesus rally still harbor hopes that politicians will "get the

message" on political issues that fundamentalists seek to monopolize. A day of congressional contacting still is planned with each member of Congress being presented with a list of 1,000 constituents who will "pray for him," a not very subtle reminder of the movement's political clout.

The shift in tactics signals a major change for the group, which initially had seen its rally as a response to the national march on Washington for gay rights last October. Nearly all the organizers are associated with conservative and pseudo-religious lobbies and they had publicly anticipated that the rally would serve as a vehicle to endorse their own ambitions to deliver a solid block of fundamentalist votes in future elections.

That effort appeared on track in the first months of planning, but began to break down as various leaders "trimmed the tree" a little further with their own pet political projects. In the end, a January statement of "Christian" principles outlined a political program that set off a backlash.

Two key Washington, D.C. sponsors, both elected officials who also are ministers, withdrew their support after

(Continued on page 4)

Gays Win Democratic Convention Seats

by Larry Bush

Gay democrats this week won their first national convention delegate seats as well as a third slot on the National Platform Committee, National Conventions Projects co-director Tom Bastow announced in Washington.

In Florida caucus votes, three openly gay delegates, all leaders in the Dade County Coalition for Human Rights, won delegate positions with three more open gays winning places as alternate delegates. All were elected on the Kennedy slate.

The leader of the Florida effort, Dade County Coalition for Human Rights president Jack Campbell, announced that the delegation of gays would attend the convention as the Allard K. Lowenstein Memorial delegation in honor of the recently slain civil rights activist. Lowenstein had actively campaigned with Campbell for the gay slate just prior to his murder.

The three Florida delegates are the first openly gay winners in the contest for 1980 convention seats at the democratic convention. Their election marks a departure from 1976 when the only openly gay delegates were from New York City and San Francisco.

Campbell credits the turnaround in Dade County, scene of a successful drive against gay rights in 1977, to a

strong effort by gays to involve themselves in local political contests. Only a month earlier Campbell, one of the new delegates, won election to the Dade County democratic committee.

In other actions, Virginia Apuzzo, a veteran New York City lesbian activist, and a 1976 democratic delegate, won a seat on the Democratic National Platform Committee. Apuzzo joins two openly gay Platform Committee members from California. Those positions are particularly prized, Bastow says, because the committee will make recommendations on a proposed gay rights plank for the 1980 platform.

The first formal hearings designed to consider a gay rights plank now are scheduled for April 10 in Baltimore, Maryland. Bastow and Washington, D.C. gay leader Mel Boozer are slated to testify for the plank at that time.

Three additional hearings will be held throughout the country in the next few months, with The National Convention Project serving to coordinate testimony.

"This is the first time that we have been able to count on gay members of the platform committee who will help us win support," Bastow said. "I think we have a solid chance at it."

Gay Caucus Rebukes Senator Cranston

In an unexpected development at the California Democratic Council meeting in Los Angeles last Friday, the gay/lesbian caucus voted unanimously not to endorse Alan Cranston's bid for re-election to the U.S. Senate.

The caucus took this unanticipated action because the senior California Senator refused to adopt a strong pro-gay stand on several issues considered vital to the gay/lesbian rights movement.

Despite repeated urging, Senator Cranston said he would not co-sponsor the Tsongas bill in the U.S. Senate, a measure which would prohibit employment discrimination on the basis of sexual preference.

Cranston defended his position by stating that the bill does not go far enough in protecting an individual's right to privacy.

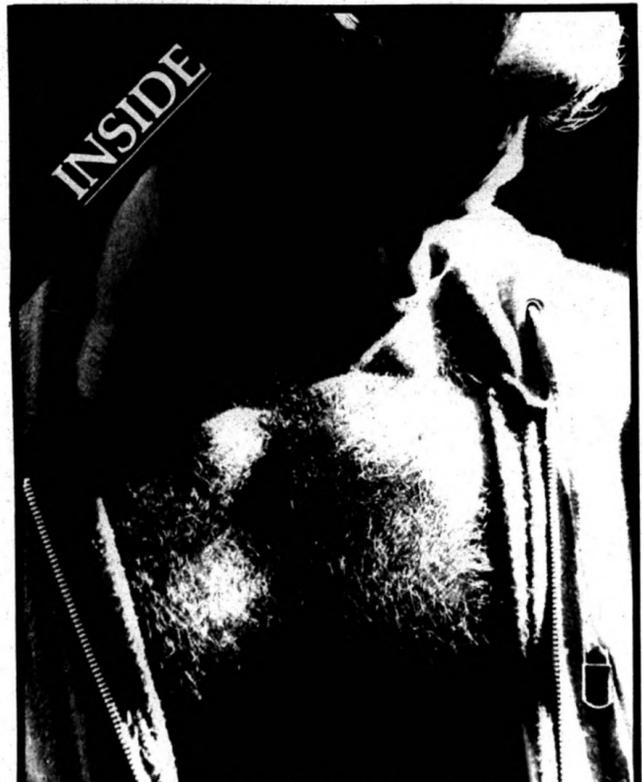
In addition, the Senator said he will not push for hearings at this time on his own immigration bill, which seeks to eliminate many of the problems

facing gay and lesbian foreign visitors to this country.

San Francisco Stonewall Democratic Club president Gerry F. Parker, II asked Cranston to publicly oppose the repeal efforts currently being mounted against the human rights ordinance in Santa Clara County.

The Senator stated on Friday that as a matter of policy he does not take positions on local referenda in years when he is a candidate for re-election to the U.S. Senate. On Saturday Cranston sent a telegram to the gay caucus in which he said he opposed "the abuse of the initiative process to deny people their civil rights."

Alice B. Toklas president Steve Walters expressed "dismay" at Cranston's refusal to issue a strong statement concerning the repeal efforts in Santa Clara. Said Walters, "We need politicians who will not give us just lip service, but who are willing to work for us in deed."



Portraits by Crawford Barton See page 9

Feinstein Eliminates Gay Seat On Permit Appeals Board

Ignoring the recommendation of her own nominating committee, Mayor Dianne Feinstein filled the vacant seat on the Permit Appeals Board (PAB) with a non-gay appointee.

The Mayor's action, which has brought howls of protest from the gay community, leaves the Board without a gay representative for the first time since 1976.

On Tuesday Feinstein quietly announced the appointment of attorney Louis J. Giraudo of Tobin and Tobin. He replaces lesbian Jo Daly, whom the Mayor appointed to the Police Commission. Gay politicians David Scott, Rick Stokes, and Harvey Milk filled the PAB's "gay seat" prior to Daly.

Feinstein's press secretary, Mel Wax, insisted there is "no such thing as a gay seat on the PAB." He claimed the Mayor selected the most qualified person for the position and reiterated Feinstein's policy that "gays will be appointed to positions not because they are gay but because they are qualified."

Jim Rivalto, a member of the Mayor's screening committee, told *The Sentinel* that Herb Donaldson, a gay attorney, had been highly recommended by the committee for the PUB position.

"The PAB makes decisions that affect gay businesses and their patrons. The gay community definitely needs representation on this powerful board," stated Rivalto.

As examples of Board decisions that have adversely affected gay businesses, Rivalto cited the recent denial of an operating license to the 10-year-old Jaguar Bookstore and the overruling of the police department's granting of an after hours permit to the I-Beam discotheque.

Gay leaders met with the Mayor on Tuesday to express their dissatisfaction with her recent appointment, and to protest what they view as a Feinstein-supported police crackdown on gay male sex clubs and bars.

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—April 4, 1980

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NEWS BRIEFS

Gay Programs Survive Carter Budget Cuts

Federal funding for gay organizations will not be slashed under Carter's new Balanced Budget proposal, administration officials in Washington said this week.

Ongoing programs for funding gay health clinics along with a few research projects will be maintained at present levels, officials said, but warned that new programs would be endangered. The most likely casualty would be proposals for federal funding of mental health counseling programs.

A major source of federal funding for gay programs under the Comprehensive Education and Training Act (CETA) will be cut, but decisions on final allocations will depend on local and state officials. Federal officials indicated that continuation of gay program funding under CETA will depend on the ability of gays to muster support: the local level in competition with other local groups.

In all, federal funding for gay programs accounts for less than \$1 million in direct grants. While that total is minuscule by budget standards, it accounts for a major part of the programs sponsored by the National Institute of Mental Health and the Center for Disease Control's sexually transmitted disease department.

The Center for Homosexual Education and Evaluation and Research (CHEER) in San Francisco will continue to receive funds for research into aging in the gay community, as well as funding for a study of gay parents.

BBC Broadcasts Lesbian Love Scene

(London) For the first time in British radio history a lesbian love scene was broadcast as part of a British Communications Corporation (BBC) morning series, "Women of Words."

The program dramatized the life of French novelist Colette and contained intimate love scenes depicting her passionate affair with her actress friend Missy. The program used actual prose from Colette's writings that described her lesbian feelings, and was unusually explicit for a gay subject portrayed over the airwaves.

Law Dean Resigns

(San Francisco) The University of Denver attorney Robert Yegge, who had been appointed dean of the USF law school, effective July 1.

Denver vice squad officers arrested Yegge last month on charges of offering a male undercover policeman \$20 in return for sexual favors. Yegge has denied the charge.

In his letter of resignation Yegge stated that the publicity surrounding his arrest would "seriously impair" his effectiveness to function as dean of the law school. A USF spokesman told reporters that university president John Loschiavo considered Yegge's resignation "in the best interest of the university."

Brown Appoints Second Gay Judge

(Los Angeles) Rand Schrader was among 54 new judges named by Governor Jerry Brown last month. Brown appointed Schrader to the Los Angeles Municipal Court. Schrader, 34, became the second openly gay judge in California when he was sworn in on Friday, March 14.

A resident of Hollywood, where he was born and now lives with his lover of six years, Schrader was a Los Angeles deputy city attorney assigned to the criminal branch at the time of his appointment.

Schrader attributes his successful application for the bench primarily to being in a prosecutorial office for six years, and also to being active in the community. He founded the Gay Student Union at UCLA in 1970 and has served on the board of the Los Angeles Gay Community Services Center and the Municipal Elections Committee.

"I think open participation is critical," advises Schrader, who believes lesbians and gay men are underrepresented in appointments to political and public positions for which they are well qualified. "I'm just happy to be part of the beginning of that movement toward seeing us being represented fairly in those areas."

Parents Protest Gay Community Center

(Orange County) Controversy over the new location of Orange County's Gay Community Center recently emerged at a city council meeting in Garden Grove, California.

A group of angry parents protested the location of the center, saying that the site is within "harmful range" of young students attending private and public schools.

"There are six schools within a three block radius of this center and we don't want it there," protested Vern Langsten, whose three children attend Garden Grove schools.

Center opponents asked the council to uncover a means of persuading gay leaders to move the Center's quarters elsewhere, although Langsten admitted there is no legal basis for the action. He stated that he eventually printed the support of local clergy, school administrators and parent teacher groups, but Orange County Mayor Elerth Erickson, who didn't openly take sides on the issue, concluded that the council must uphold the rights of all minority groups no matter how controversial they are.

Scott Dickerson, chairperson of the Gay Community Center's Board of Directors, stated that he was pleased with the outcome of the council meeting.

"Some parents still buy the idea that gay people are a menace to children, but the council stated they'd support our right to remain at our present location," said Dickerson.

He added that there have been some acts of vandalism at the office which provides a crisis telephone hotline, referral services, and rap sessions for members of the Orange County gay community. Arsonists shattered a window and set fire to one room of the Center last month. Neighbors reacted immediately by calling the fire department. "We would have had a lot more damage if neighbors were not supportive of us," concluded Dickerson.

Lesbian Photo Delays Journal Publication

(Los Angeles) *High Performance*, a Los Angeles based performing arts quarterly, hit the newsstands three weeks late because G.R. Huttner Lithography of Burbank refused to print a photograph depicting two women engaged in the act of oral sex, according to *Gay Community News*.

The photograph was taken by lesbian artist Tee Corrine and was intended as an illustration for the current issue's cover story entitled "An Oral Herstory of Lesbianism."

Huttner, who refused to print the photo solely because of its lesbian theme, told *High Performance* editor and publisher Linda Frye Burnham that "the picture was way over the line."

Burnham pointed out that Huttner's company, which is staffed by "middle aged family men from the San Fernando Valley who don't want to deal with lesbianism," has never before objected to printing *High Performance* photos and illustrations that depict "plenty of genitals and graphic candid rape scenes."

The eight page flap that contained the material was eventually printed by Peace Press of Culver City, which Burnham described as "an alternative press which does work for the lesbian community." Burnham added that the current issue has had no difficulty on the newsstands. "I have received no negative feedback on the story, and the response from the women's community has been positive."

But he assured the predominantly gay Tavern Guild that "both houses and glory holes will not be harassed. Private clubs, as far as I'm concerned, are no big deal."

Murphy spent most of his time at the Guild meeting dealing with what some members felt were the lopsided licensing of after-hours permits to some gay businesses and not to others and with the continuing harassment of gays by late-night evangelical groups armed with bullhorns.

The Police Chief briefly explained the licensing process, asserting that decisions were based on residential proximity to after-hours establishments. He remained noncommittal on audience demands that "if one place is licensed, they all should be."

Harry Britt Benefit Features Charles Pierce

(San Francisco) Charles Pierce, David Kelsey and many other surprise guests will appear Friday, April 18th at midnight at the Castro Theatre. The show is being planned as an outrageous celebration of the anniversary of the 1906 San Francisco earthquake.

The event is sponsored by the Britt for Supervisor Committee to help reduce the financial deficit of his campaign expenses.

Tickets for the event are now on sale at the Gramophone Record Stores on Castro and on Polk Street. Tickets are \$5.00 in advance and \$7.50 the day of the show.

Soviet Priest Faces Trial As Homosexual

(Moscow) A leading Soviet religious leader will be tried by Soviet officials as a homosexual in an effort to discredit him, Russian Orthodox church officials in Washington said this week. The Reverend Dmitri Dudko, a popular Russian Orthodox minister, will be tried in Moscow as a homosexual who has engaged in "sex orgies" with youthful followers.

"They are trying to make his trial a mockery," the Rev. Viktor Potatov said in Washington. "Dudko isn't a homosexual. I know him and he is married with two children."

Leading Soviet exile Alexander Solzhenitsyn spoke out against this trial on a recent Voice of America broadcast to the Soviet Union. "They are leading false witnesses among the young people for a spurious trial with the vile accusation of homosexuality against the priest," Solzhenitsyn said in the broadcast.

The use of a criminal charge to avoid a public trial on anti-state activities has been on the rise in the Soviet Union as part of a continuing effort to weed out dissidents. State Department officials said. Few of those charges have included homosexuality, although some cases have appeared in the past several years.

Such charges, Potatov said, were made entirely to discredit dissidents with their followers. Penalties for homosexual conduct in the Soviet Union range from five to eight years imprisonment.

PEOPLE



Nijnski in 1914

Kyra Nijnski, the 65-year-old daughter of famed Russian ballet dancer Vaslav Nijnski, attacked the new film *Kijnski* as "vulgar and gross and totally untrue." Kyra asserts that despite her father's well-documented affair with Serge Diaghilev, director of the Ballet Russes, "he was never really homosexual."

A devout Catholic, Kyra joined the Franciscan order in 1956 and attends mass daily. "This morning I went to confession," she told journalist Ruth Stein, "and the priest asked me to pray for the redemption of my father's soul." The point of view in the film—unusual for a Hollywood production—is that Nijnski destroyed his career and his sanity by attempting to deny his homosexuality.

B.A.R. columnist Priscilla Alexander shocked Kennedy campaign officials by pressing them for information on how much the Senator pays the women from whom he procures sexual services. "What's the matter, hasn't he gotten around to you," dished Midge Costanza, who recently arrived in California to campaign for Kennedy.



Midge Costanza

Upon hearing that citrus industry officials may not renew Anita Bryant's contract to promote orange juice, Miami gay activist Bob Kunst once again picketed the Florida Citrus Commission.

In an attempt to further associate her name with the gay rights movement, Kunst and associate Alan Rockway paraded to commission headquarters to defend Bryant's right to her "biggest point of view."

Said Rockway, "Every time she goes on television, she reminds people of gay rights, an exposure the gay rights movement can't afford to lose."

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Randy Shiltz, San Francisco's only openly gay television reporter, received an Emmy nomination last week for "Children of the Holocaust," an in-depth study of children of Nazi concentration camp survivors.

"Just getting nominated is a compliment," Shiltz remarked, "since the competition is so tough."

Shiltz, 28, regularly appears on KQED-TV and KVTU-TV news programs. "This demonstrates that an acknowledged gay reporter can tackle any kind of story," he said.

William Saffire called Mayor Feinstein a good example of a poor public speaker in a recent column in *The New York Times*. As evidence Saffire cited a speech Feinstein gave in Washington, in which she termed certain budget cuts "a hard blow to swallow."

Lesbian comic Robin Tyler served as mistress of ceremonies at the major banquet for delegates to the California Democratic Council conference in Los Angeles last weekend.

The crowd roared its approval when Tyler quipped, "The new symbol of the Republican Party if Ronald Reagan is elected will be a prophylactic. It stands for inflation, covers up pricks, and gives you a false sense of security while getting screwed."

Senator Edward Kennedy is apparently courting the gay vote in California. Gay activist Jim Foster has been recently appointed as his Northern California campaign coordinator and Hugh Galbraith will serve as interim gay coordinator.



Richard Gere

"Yes, I'm gay," reported actor Richard Gere in a recent interview with *Rolling Stone* magazine. "When I'm on that stage," he hastened to add, referring to his role in Broadway's smash hit, *Bent*. He said if the script required it, "I would suck-off my on-stage lover." German director Rainer Werner Fassbinder should begin shooting the film version of the play shortly.

Another news flash came over the waves today from yours truly, *The Cosmic Lady*: Tavern Guild President Wayne Friday has announced her campaign for "dream weaver of the cosmos." A rainbow resurrection is imminent—more details as soon as the candidate gets in touch with a local Ma Bell and calls us back.

Sylvester is home but his troubles with the New York Police Department still aren't over. Although the Manhattan District Attorney's office continues to assure Sylvester that the charges stemming from his March 14 arrest will soon be dropped, the D.A. has yet to actually do so.

Several leads have been uncovered regarding the Sylvester impersonator, and the "real" Sylvester passed both lie detector and handwriting tests with flying colors. Sylvester's attorney expressed dismay at the D.A.'s reluctance to officially drop the charges.

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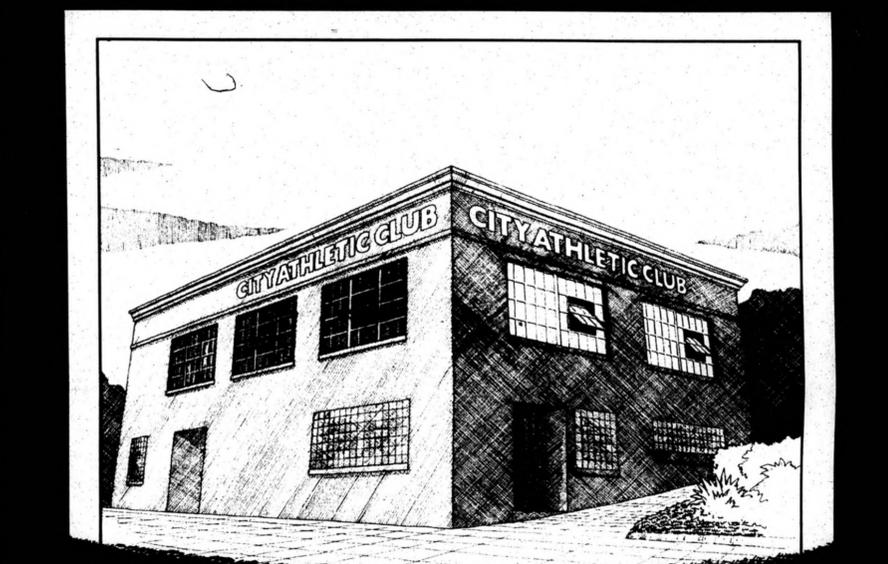
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Late Session

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The Trench 9:15
(164—8th St.)
Chop's 9:15

Interview

Crawford Barton Serves Notice

by Robert Triptow

"I am serving notice on San Francisco," said Crawford Barton, one of the foremost photographers of gay life in the city. "I've done it all in this city, from the DeYoung Museum to the Ambush bar, and I'm burned out on exhibitions—spending money on them, selling nothing, piling up reviews."
"He's through exhibiting here," said Tim Barrus, director of Photography International Foundation, a non-profit organization sponsoring Barton's bid for a Guggenheim Fellowship and a grant from the National Endowment for the Arts. "His work has to go outside San Francisco. The rest of the world has to be exposed to it."
A project that Barton has recently completed is a historical photo-document on San Francisco's gay culture. "It's a book called *Castro Street, 1970-1980*, with a text about the revolution and evolution and all the things that have come down in America's most widely-publicized and popularized playground," Barton said. "A lot of people think that it is the gay community, the most significant, concentrated, active one—even more than Christopher Street."

The book is designed to be more educational than sensational, according to Greg Wilson, the projects research assistant.

"The material comes from people within the community as well as outside of it," Barton added, "people who lived there, people who were just passing through, young people; from 80-year-old people who've lived there a long time and how they feel about it turning into a gay mecca before their eyes. It's a portrait of the street, not just of the gay people on the street."

"I have included Dan White and the riot at City Hall, real milestones; and then the next night on Castro at Harvey Milk's memorial birthday party. Black against white, things that are fascinating in their diversity."

Barton is working on other projects with the foundation as well. "I always do 12 things at once, but certainly publishing is one of my main concerns. We've completed a fabulous gay parenting book, a positive statement from a child's viewpoint about how it feels to live with a gay parent and his lover. It's an important book, something that children of gays, and all parents will want to read."

Photography International Foundation plans a large exhibit of his work this fall in his home town, Atlanta, Georgia. Exhibiting in San Francisco is frustrating for Barton. "A lot of people have an image of me as someone who has made it—made money—because I have been exhibited a lot, published a lot, gotten exposure. I do not find this amusing. I have made it artistically, but you can't eat artistic merit or pay the rent with it."

"When I got into the deYoung in '74, I was very elated and jazzed, thinking that I was really on my way. I got a lot of positive exposure, terrific reviews, but nothing purchased. It's been

that way ever since. I think people take it for granted that I'll always be doing shows and getting published and that they'll be able to see my pictures any time they want."

Barton sometimes feels caught between a non-purchasing gay audience and a non-responsive straight world. "The straight world does not take me seriously unless I do little old ladies and children. They are homophobic and cannot consider gay-oriented images to be art. But the gay community professes to want me there: People are always asking, 'How's the photography coming? Are you having any shows?' I never know how to answer them. It's discouraging to say I'm broke."

Barton is exhibiting in the gay bars as an alternative. "The Ambush and Moby Dick were fun," he said. "The bars are more credible than the sacred, dull, expensive gallery situations, and symbolize to me my involvement with my community versus the provincialism of the 'art mob' of San Francisco, who are very boring. Bars do not censor erotic work or anything else. I'm fed up with being rejected by the well-established galleries and museums who are concerned with trendy art or blue-chip artists. There's a conceptual rage going around; vague images, undeveloped ideas, experimental developing processes."

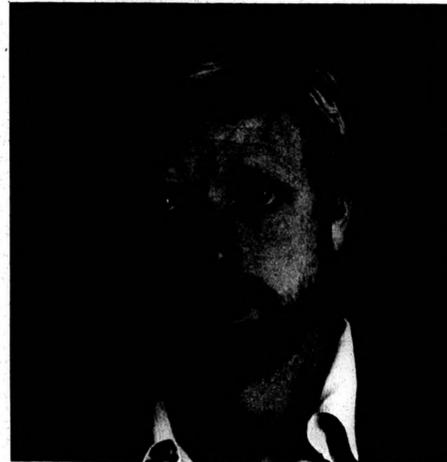
"The perfect example is in Pasolini's *Theorem*. An artist in the film is trying to get down to the nitty gritty—trying to find himself—so he pissed on

one of his canvases. That to me is an idea of conceptual art: Junk. I'm a purist when it comes to photographs. I am not in vogue; I don't have a catchy, gimmicky style. I don't do trendy, conceptual things; I don't take slick pictures; I don't do advertising photography."

"The galleries," Barton said, "are frightened by anything meaningful—anything socially significant. They're mortified by anything gay-oriented unless it's fashionably kinky, even though many curators are gay themselves."
"There is a lot of pissiness here," interjected Tim Barrus. "This also applies to Los Angeles and New York. You have a few photographers working for a few curators. There are a few more in L.A. and New York by virtue of their size, but in San Francisco you have a very few photographers working for a very few curators. And then you take the fact that Crawford is gay-oriented on top of that. It makes it twice as difficult."

"I've often been accused of taking my work, myself, everything too seriously, of being too humanistic," says Barton. "It's a paradox, though. People come to my house, and there're prints lying all around. They ooh and ahh and then they get walked on and all. It's crazy."

In his photographs, Barton portrays much of himself in the mirror of his subjects. His work can currently be seen at Moby Dick, 4049 18th St., and the Ambush, 1351 Harrison St.



Crawford Barton

HERPES

Can It Be Controlled?

Herpes:

Herpes affects 50 to 75 percent of adults. Herpes is caused by a virus that remains in the body in a dormant state until the immune system is weakened by some stress such as colds, sunburn or fatigue. In some people, the eating of low L-lysine foods such as nuts, seeds and cereals causes a nutritional imbalance that favors growth of the Herpes virus.

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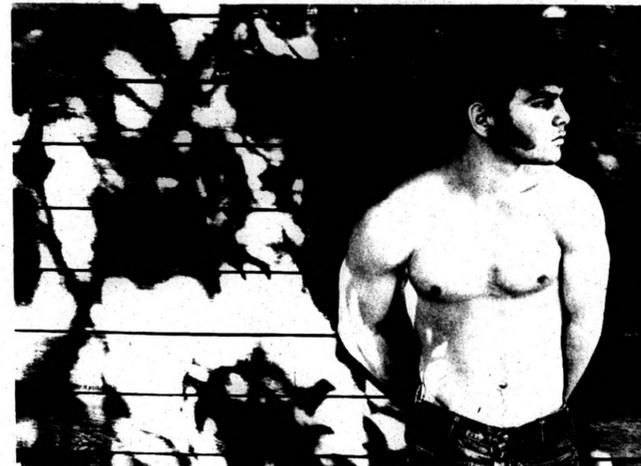
A leading dermatologist recommends that people with active sores take two 500 milligram capsules three times a day for the first five days and then one 500 milligram capsule three times a day for four to six months. Pain usually disappears overnight. Inactive Herpes can be controlled in most people with just one 500 mg. capsule daily, especially after a L-lysine loading program as suggested below.

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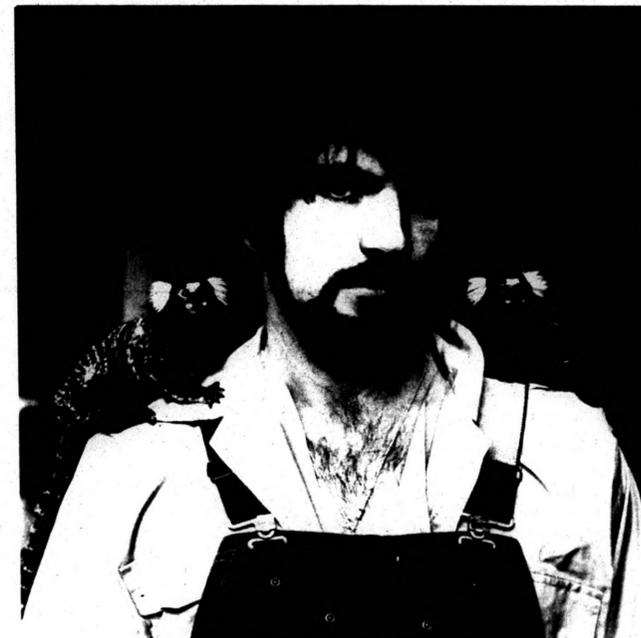
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Events

(Continued from page 6)

MONDAY, APRIL 14. Golden Bough will play traditional and original music of the British Isles, Scandinavia and other countries at the Network Coffeehouse, 1036 Bush, S.F. 8 PM. Cost: \$1.

WEDNESDAY, APRIL 16. Great Outdoors Club's No. California Lake Mead Warm-up. 863-4213 for location.

FRIDAY, APRIL 18. Great Outdoors Club's So. California Lake Mead Warm-up. (213) 660-4474 for location. Poetry reading by Judy Grahm, music by Gwen Avery, 8 PM, New College, 777 Valencia St., S.F., \$4. Childcare reservations: 864-5287. Benefit for She Who, a ritual theatre performance of Judy Grahm's poems.

*** CONTINUING EVENTS ***

3rd MONDAYS. General membership meetings of the Concerned Republicans for Individual Rights at the MCC, 150 Eureka, 7:30 PM.

MONDAYS. Gay Men's Drop-in Rap Group, 7:30 PM; and Drug & Alcohol Abuse Group, not drop-in (call Tama, 538-9722), 6:00 PM, at the Pacific Center, 2712 Telegraph, Berkeley.

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 Problems.

TUESDAYS. San Francisco Gay Freedom Day Marching Band rehearsals at the Eureka Valley Recreational Center, Collingwood between 18th and 19th Streets, 7 PM, 864-0326.

How to Find the Right Job—The San Francisco Weekly Job Rap, at the Network Coffeehouse, 1036 Bush St., 8 PM. \$1 unemployed, \$2 employed. Call 989-6097.

Lesbian Drop-in Rap Group, 7:30 PM; Men's Bisexual Drop-in Group, 7:45 PM; Gay Men's Substance-Dependence Group (not drop-in, call Taj at 626-6291); and Lesbian Substance Abuse Group (not drop-in, call Randi at 841-4776 x 65). All at the Pacific Center, 2712 Telegraph, Berkeley.

WEDNESDAYS. Writer's workshop, directed by Ron Sillman, 7 PM, Hospitality House, 146 Leavenworth, SF. Open to all.

Married gay and bisexual men's group, 8 PM, Pacific Center, 2712 Telegraph, Berkeley, 841-6224.

Lesbians over 30 rap group. Child care available. 7:30 PM, Women's Bldg., 18th St. at Valencia, 863-5255.

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.

Bisexual Rap Group at the Bixexual Center, 1757 Hayes St., 7:30 PM, 922-2300.

Gay Men's Drug Abuse Group. Individual and group counseling for gay men having problems with heroin, speed, quaaludes, etc. Meetings held at the San Francisco Drug Treatment Program, 1754 Fell St. Call Jerry at 922-3700.

1st & 3rd WEDNESDAYS. Transsexuals and transvestites support group, 7:30-10 PM, Pacific Center, 2712 Telegraph, Berkeley, 841-6224.

2nd & 4th WEDNESDAYS. Black gay support group, 7:30-10 PM, Pacific Center, 2712 Telegraph, Berkeley, 841-6224.

1THURSDAYS. Drop-in gay rap, 7:30-9:00 PM, Gay Community Center, 330 Grove.

Bisexual Women's Group. Drop-in Rap, 7:30 PM; Slightly Older Lesbians drop-in rap group for women over 30, 7:30 PM; Sign Language Class, 5 PM (call Rachael, 549-0738). All at the Pacific Center, 2712 Telegraph, Berkeley.

FRIDAYS. Gays under 21 rap group, 7:30 PM, 330 Grove, SF.

Younger Lesbian drop-in Rap/Support Group, 4:00 PM at the Pacific Center, 2712 Telegraph, Berkeley.

SATURDAYS. Young men's gay support group, gays under 21; Third World Support Group, 12:30 PM, at the Pacific Center, 2712 Telegraph, Berkeley. Call Karen or Bill at 548-8283.

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

MR. CASTRO PAGEANT To be held MAY 29 at the Castro Theatre. Contestants will be judged for talent and in business and swim suits. Cash awards and valuable prizes to the top three winners. For further information call 621-5365. Event to benefit the San Francisco VD Clinic.

"GAY-NITE" BOAT CRUISE San Francisco's Red and White Fleet is sponsoring its first "Gay-Nite" Boat Cruise on Friday evening, APRIL 11. The vessel (Royal Prince) will depart at 8:00 PM sharp from the Red and White Fleet Ferry Building Pier, returning around 11:00 PM. For further information call: 776-0060 or 431-5644.

Sports



Everyone is welcome at Easter Sunday's CSL Opening Day Game (photo by Betsy Bourbon)

Hat Parade/Sharon McKnight Gala Easter Opening Day Game

by Jim Dewey

One of the most colorful events in our athletic community's history kicks off the Community Softball League season this Easter Sunday noon at Lang Field, Turk and Gough in San Francisco.

Adding to the highly-competitive Opening Day game between two of the league's best teams will be an entertaining variety of musical groups and an Easter Hat Parade/Contest as well as a raffle and frisbee exhibition.

Cliff Wilson and CSL Manager of '79 Bill Chapman lead the tough Tenderloin Tigers second-year team against Jerry DeFord's perennial power charter team, the Mighty Mint. Each of these teams should be in the running as the playoffs near and are looking for their first win of the '80 season.

Bay Area Entertainer of the Year Sharon McKnight will sing the National Anthem and later entertain the crowd with her famous "San Francisco Bye Bye" and other hits.

The first "official" San Francisco Easter Hat Parade should be festive and a real hoot with many "colorful" members of our community appearing and competing for the prizes as they round the bases.

A special raffle (\$1 donation) will be held for a Weekend for Two at the MGM Grand-Reno Hotel. Air fare and room as well as show/dinner/sports will be included.

Other music will be provided by the Lavender Harmony Band, the Lesbian Chorus and Jim Workman on the organ.

A special frisbee exhibition will be presented by Jeff Soto, one of the top players in the country.

After the game and festivities, the crowd will move on to the Music@Hall, 931 Larkin, for a dance/celebration—all are welcome.

Hospitality House A Haven For Hustlers

by John Schroek

Deep in the heart of the Tenderloin there's a haven for hustlers and run-away youths.

"Of all the group homes, achievement centers, foster homes and hospitals I've been in since I was six years old," said Jack (not his real name), "Hospitality House has to be the best."

The Tenderloin Youth Streetwork Program (TYSWP), working out of Hospitality House, has helped more than 100 young men and women like Jack find alternatives to life on the street.

Founded only one year ago, TYSWP may soon cease to exist.

"People don't understand the need for this program, because they feel everyone should stand on their own two feet," said staff-worker Betty Jo Davis.

But most kids on the street, she said, run to escape unbearable conditions in the home. "All of these kids have serious problems in their families."

Many are victims of child abuse, others of downright neglect. Many of the teens now on the street were thrown out of their homes when their parents discovered they were homosexual. Few have any skills or much education.

17-year-old Jack fled Minneapolis in February, and came out West in search of the gay Utopia. When runaways reach San Francisco, "it all depends on who they run into when they get off the bus," Davis states. "If they talk to another young kid, what that kid might say is 'come with me up to Polk Street.'"

Jack tried hustling, but it didn't work out. "When you think about the money, it's a great idea—you just can't live without money," he said. "But then you get into the car with the guy—your heart starts to beat so fast—it's scary."

"Very, very few hustlers say like the act of prostitution," concurs Russell Zellers, TYSWP coordinator. "They like the money and the independence."

Many express alienation from the sex act, and any feelings associated with it. Zellers says that they often report feeling like a "thing to be used," but continue out of economic necessity. Zellers' task is to provide these teens with alternative methods of survival.

Jack, after his brief stab at prostitution, moved into a hotel that provides young people in his situation with a room and a little work.

He stayed for only two weeks, before another resident raped him. "The shortage of housing is crucial," Zellers says. "These things happen."

Jack fled the hotel, and shortly thereafter, he overdosed on PCP. "These kids don't take drugs for kicks, you know," says Davis. "They take drugs to forget."

But his overdose "put some sense into me," Jack relates. "I started looking for help."

When kids from the street apply to Hospitality House for help, they're given vouchers for food and shelter. They also receive a free haircut and some clothes suitable for job hunting.

More important, "they put you in the right head to find a job," Jack explains. As long as Jack actively seeks employment, Hospitality House supplies emotional support and vouchers to pay for his basic needs.

Jack now eats one meal every day, and lives in a room at the YMCA.

The three-person TYSWP staff combs the Market/Mason area daily, making contacts and offering encouragement.

"There's an initial mistrust," reports Zellers, "because most of these people have been fucked over by social workers for a good part of their lives."

"But we get acquainted with them, and let them know we're available if they need assistance—if they get hepatitis, or want to go back to school or find a job."

The only hope for the TYSWP lies with the Finance Committee of the Board of Supervisors, comprised of Hutch, Ed Lawson, and Louise Renne. They are empowered to accept or modify the recommendations of the Criminal Justice Council.

The matter is on the agenda for the April 9 Committee meeting, at 2:00. "We need bodies at that meeting," said Zellers. "We need phone calls and letters of support."

On Call (Cont. from p. 6)

acceptable alternative but spinal headaches continue to be a problem. It should be noted that due to anatomic differences approximately 5% of patients cannot have a caudal anesthetic.

After removal of all the visible warts, the work has just started. If the patient is to be cured, aggressive followup care is a must. Initially, visits may be as frequent as twice a week until the recurrences come under control. Recurrence is the rule, not the exception. As no one is quite sure when the recurrence will produce a recurrence, the sooner the recurrence is removed the better. Hence frequent visits are paramount!

Speculum exam is mandatory even though the patient may be recently postop. By the first week recurrences will already be present. It is here that Cocaine HCl 10% 1-2 cc instilled on cotton balls into the anal canal will produce excellent anesthesia despite raw unhealed surfaces. Once the patient is free of disease for three consecutive weeks, he is seen every other week until there are no recurrences for three consecutive visits, and then once a month. When three months have elapsed without evidence of disease, the patient is cured.

Pain medications in the form of Percodan, Benacoin 20% (Americaine ointment), and stool softeners are used to decrease discomfort. BM regularity is stressed to prevent impaction. Codeine is avoided as serious constipation and impaction occur often.

Mental attitude is critical. This is an extremely frustrating disease and many times along the road to cure, depression and discouragement are encountered by the patient. A positive attitude must be stressed. One cannot "live with the disease." There have been reports of long standing warts becoming cancerous. Frustration on the part of the doctor must be combated as well. Anal warts are a "pain in the ass," but they are curable.

Next Issue: *More Recal Problems.* In the near future we will begin answering questions on medical subjects asked by our readers. If you have questions on any medical or psychiatric subject, please send them to Bay Area Physicians for Human Rights, P.O. Box 14546, San Francisco, CA 94114.

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Foran May Drop Entrapment Bill

Members of the Stonewall Democratic Club, concerned over the possible "dangerous" consequences for the lesbian and gay community of an entrapment bill pending before the State Assembly's Criminal Justice Committee, met Wednesday morning with the bill's sponsor, Senator John Foran (D-S.F.). At the meeting, Foran indicated he may either withdraw the bill making it inapplicable to gays or drop the legislation altogether.

The entrapment bill, Senate Bill 1216, seeks to undo the California Supreme Court's *People vs. Barraza* decision (March 1979). That decision judges the validity of an entrapment defense by asking, "Was the conduct of the law enforcement agent likely to induce a normally law-abiding person to commit the offense?"

Under the Foran bill, police tactics would no longer be the issue in an entrapment defense. Instead, Supreme Court guidelines would require a defendant who claimed police entrapment to prove he or she was not "pre-disposed" to committing the crime.

According to Stonewall President Gerry F. Parker, II Senator Foran introduced the bill last year at the request of a deputy district attorney in Joe Freitas' office "who felt [the Barraza decision] would destroy their ability to deal with drug dealers and pushers."

Parker felt the District Attorney's office had led Foran to believe his bill would pertain only to drug arrests and would not impact the gay community in other ways.

However, at Wednesday's meeting, Parker brought to Foran's attention the possible impact against gays of wider applications of the bill. He pointed out that #647 charges under the Penal Code—charges of lewd or lascivious conduct in public, and solicitation—continued to be brought throughout the state. Claims of entrapment usually accompany such charges.

Attorney Matt Coles also pointed out the consequences for due process of law and the possibilities for police manufactured crimes, should such evidence as 'previous convictions' be weighed in entrapment cases. Coles said the bill would go beyond the legal standard of California law prior to the Barraza decision if it were to pass.

Senator Foran responded that it was not his intention to change the legal standard and admitted he had never looked on the entrapment issue with a specific focus on gays.

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Senator Foran responded that it was not his intention to change the legal standard and admitted he had never looked on the entrapment issue with a specific focus on gays.

Watchdog Group Forms For Buena Vista Park

(San Francisco) As a result of community pressure, both gay and non-gay, landscape architect Garrett Eckbo has radically altered his first set of plans for erosion control of Buena Vista Park. Gone are the asphalt paths and the removal of shrubbery. Instead, the new plan confines itself to the stabilization of the existing path network by means of crushed granite surfacing where level and redwood rail ties where not. Hydromulching, or spray-seeding, will be employed to cover the more barren hillsides of the park.

Eckbo presented the new plans on March 26 at a meeting of Friends of Buena Vista Park, a recently formed neighborhood group that wants to make sure any changes in the park meet the approval of the park users. The group, a mixture of gay and non-gay city residents, found the new proposal acceptable.

The hottest item on the agenda was the discussion of the closing of the parking lot at the top of the hill. Most of those present felt ambivalent, and a vote was taken to close to road temporarily to see how the community will react. If there is pressure from park users, the lot will be reopened. Anyone who feels strongly about this point, or any other, should contact Friends of Buena Vista Park through the *Sentinel* to make your opinion known.

Marijuana Supporters Suffer Setbacks

(Washington, D.C.) According to a new report prepared by federal researchers, regular marijuana users risk a variety of health hazards, including damage to their reproductive systems and lung damage "even greater than that resulting from heavy cigarette smoking."

The report, prepared by the National Institute on Drug Abuse (NIDA), differs sharply from the 1977 findings issued by the institute.

NIDA director Dr. William Pollin prepared the new report because he felt the earlier study, which found only inconclusive links between marijuana use and health problems, had encouraged use of the weed.

Marijuana law reformers such as the National Organization for the Normalization of Marijuana Laws (NORML) have cited the 1977 report in their campaign for legalization of marijuana use. The recent report furnishes NORML opponents with new ammunition in their battle against legalized pot.

In another setback for marijuana law reformers, the California Supreme Court has upheld the constitutionality of state laws prohibiting the private possession and use of marijuana by adults in their own homes.

The California Supreme Court ruling virtually ended any hope of bringing about legal changes in California marijuana laws through the courts.

NORML attorney Mark Soker was dismayed by the Court's decision: "Apparently, the Right to Privacy doesn't mean much in California," Soker contended. "If it doesn't protect what consenting adults do in the privacy of their own homes, then what does it mean?"

Soler maintains that for people who want to change the marijuana laws "it's either going to be through the initiative process, or not at all." The 1980 California Marijuana Initiative has passed the half-way point in the drive to collect the signatures of 346,119 registered voters in California by May 1.

If passed by California voters in November, the initiative will repeal penalties for the private possession, cultivation and transportation of marijuana by adults for their own use. In addition, the initiative would establish a state commission to conduct a one year study of the potential agricultural, economic and tax benefits of a regulated marijuana market.

Group Moves To Open Gay Savings and Loan

The nation's first gay owned and operated bank is scheduled to open its doors in September. The proposed location for the new Atlas Savings & Loan is 1965 Market Street.

"Many gays have told us that they feel they would receive more objective treatment from a bank owned and directed by gay people," said recently selected Chairman of the Board John Schmidt. Schmidt, an insurance agent, is currently president of Schmidt & Schmidt Insurance Association.

"The gay community has been either intentionally or unintentionally overlooked by most of the savings and loan industry," he added. In the past, banks have often classified loans to gays as "problem loans." Atlas hopes to offer financial services specifically designed to meet the needs of the gay community.

Although the current condition of the economy is hardly favorable for the opening of a new financial institution, Schmidt expects the outlook to brighten by next year. "Our business will be housing," he said. "Something as basic as housing will be the first thing to come back to reality when the crash is over. I think that in the early part of 1981, we'll see the market return to some degree of normalcy."

In addition to offering financial aid to gay men and lesbians, Atlas expects to contribute to the gay community's political clout. "We can certainly insist that a supplier sign a contract stating that s/he won't discriminate on the basis of sex or sexual preference."

Before Atlas can open it must accumulate \$2 million dollars in assets and secure 400 stockholders. "Everything is going along routinely," Schmidt reported. "There have been no obstacles from anybody."

Other members of the board include Charlotte Coleman, John Kline, Luc Pelletier, William Sulphin, Robert Wharton, and Richard Zimmer.

John Schmidt

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Work Furlough Plan For Women Prisoners

Superior Court Judge Ira Brown recently ordered the City and County of San Francisco to set up an interim work furlough program for women prisoners and to establish a permanent program within three months.

"This is a small victory for us," stated Sonia Morris Thomas, one of the plaintiffs in the lawsuit filed against Sheriff Hennessey's office. Thomas, Nanee Karkker, and the San Francisco Women's Jail Study Group alleged that the County violated the equal protection rights of women prisoners by not providing a work furlough option for them.

"The absence of such a program is an appalling example of discrimination against women in the criminal justice system," said Karkker. She was on welfare, didn't finish high school and has a long but minor criminal record. 89% of the women were unemployed when arrested.

One of the main purposes of the work furlough program is to provide job and educational development programs to women that offers them an opportunity to secure meaningful and economically rewarding employment.

"We are also aware of a need to develop a system of alternatives to incarceration, ranging from non-residential sentencing to alternative housing within the community," explained Karkker, a member of the San Francisco Women's Jail Study Group. "We believe that greater emphasis should be placed on serving the stated needs of women and that 'therapy' should be an individual option. Focus must be placed on helping women to be independent and self-sufficient."

Apparently County Superior Court Judge Brown agreed. "Self support, not tax support," read the green t-shirt the plaintiffs waved in the wind on the steps of City Hall following the Court's favorable ruling.

law enforcement folk have been given since tear gas."

Attempting to evade FBI surveillance would also become a crime under S-1722. This means that should the FBI place a wiretap on a person's phone, that person could not legally remove it. S1722 eliminates parole, and severely limits time off for good behavior. A House Criminal Justice Subcommittee reports that this could result in a 60% increase in prison populations.

Picketing, parading, or displaying a sign within 100 feet of a courthouse while any judicial proceeding is underway, would be prohibited.

The bill also allows judges broad discretion to deny bail, thus allowing for pre-trial imprisonment on a wide scale. This effectively institutes a policy of presuming guilt until innocence is proven.

S1722 passed the Senate Judiciary Committee by a 14-1 margin and now awaits action by the Senate floor. Passage seems likely.

Bill Before U.S. Senate Threatens Civil Liberties

A complete revision of the United States Criminal Code now under consideration in the Senate could wreak havoc with constitutionally guaranteed civil liberties, some civil libertarians claim. The proposed legislation, a reworking of the Nixon administration's ill-fated Senate Bill 1, lists as co-sponsors Ted Kennedy and Strom Thurmond (R-S.C.).

American Civil Liberties Union attorneys claim the bill, if passed, "will have a disastrous impact on individual rights and liberties." Senate Bill 1722, they say, infringes on the citizens right to peaceful protest; limits the freedom of the press; and encourages secret surveillance by the FBI.

In wartime, the bill would forbid civilians from writing or speaking against the war, should military author-

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U.S. Military Aids Bryant's TV Special

The special, "Anita Bryant's Spectacular—My Little Corner of the World," was filmed last year at the U.S. Military Academy at West Point and included a segment with the West Point Glee Club. The program, which sought to "revive" traditional patriotic and religious values, was paid for by Anita Bryant Ministries, an organization ostensibly devoted to religious counseling.

Calling the U.S. government cooperation "an implicit government sanction to the virulent anti-homosexuality crusade directed against gay people by Ms. Bryant and for which she has a national identification and reputation," National Gay Task Force Co-Executive Director Charles Bryce urged President Carter to "speak out personally" for gay rights as a corrective measure.

A West Point spokesman justified the military cooperation with Bryant because she was a former "informal football" coach at the Academy when she was running for Miss America "and because of her long service to the USO," a moral agency for enlisted men.

She also is one of the "most admired women in America," the spokesman said.

In making the decision to give Bryant cooperation, military officials said a public connection between their own anti-gay stance towards military personnel and Bryant's crusade was considered but given little weight.

The program is being nationally syndicated by Anita Bryant Ministries and it is appearing in local broadcast areas as stations make arrangements with Bryant. The program avoids discussion of Bryant's gay stance, national religious broadcast representatives noted, because the Federal Communications Commission Fairness Doctrine might subject stations to requests for equal time.

Health Fair '80 offers screening for many common health problems. Free screening will cover blood pressure, anemia, vision, foot exam, dental exam, breast exam, Pap smear, rectal exam with VD check, and health counseling and referral. Optional blood chemistry tests including liver and kidney function test will also be offered for a nominal fee of \$7; those interested should not have eaten for at least four hours beforehand.

Free Health Screening at SF Health Fair

(San Francisco) The Bay Area Physicians for Human Rights (BAPHR) has designated April 19-26 as Health Fair Week in the Bay Area. Volunteer health workers and physicians from several regional organizations will assist BAPHR in coordinating a local site Saturday, April 19 and 20, from 10 a.m. to 3 p.m. at Health Center #1, 3850 17th Street, between Noe and Sanchez.

Last year almost 500 people took advantage of the services at this site.

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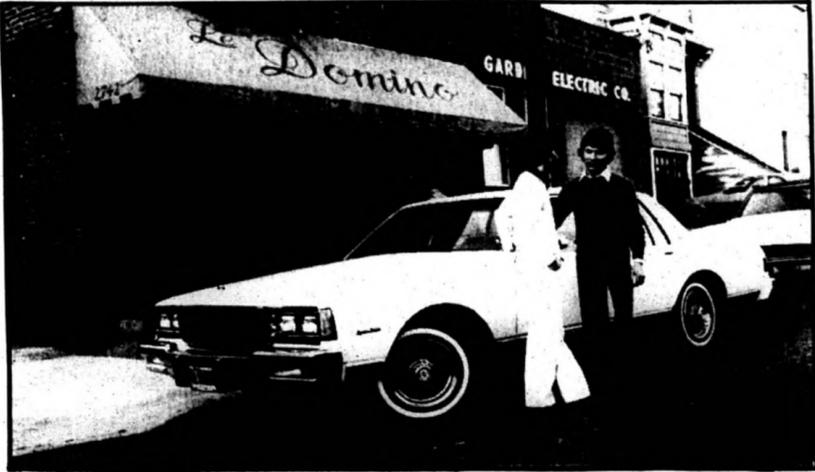
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The Sentinel

Vol. 7 No. 7

THE BAY'S ENTERTAINMENT AND ARTS MAGAZINE

Outside San Francisco, \$50

April 4, 1980

ENTERTAINMENT & THE ARTS

Interview:

Armistead Maupin

by Michael McGuinness

Armistead Maupin, like the characters in his Tales of the City, lives on one of those footpath streets that thread the more inaccessible areas of San Francisco's hills and have a feeling of a private place among the clamor and glamour of the city. In an apartment full of pure depression-era furnishings, Maupin, mid-thirties and ruddy faced, offers coffee, rolls a joint, and invites you to join him in his favorite pastime—chatting.

Armistead, you have become a gay celebrity. What is it like?

It's wonderful and weird, too. I have had the opportunity to meet some famous people, sleep with a few, and do a lot of exciting, if not totally clever things. As for being gay, well, even among the supposedly sophisticated there is a huge amount of discomfort about homosexuality. It's okay to be gay, but you'd better not discuss it. Especially not in New York. When I would bring it up, they'd look at me as if I had just farted. To find out those people are uncomfortable about their groins is a real revelation. It gives you an eerie kind of power. We just have to help them poor souls be more open to themselves.

Tales of the City is now in book form and Warner Brothers is going to make a film based on it. Maybe that will help.

Yes, I hope so. I get a lot of pleasure out of thinking that *Tales* made straight people feel more affectionately toward gays and I think the film will have a much broader effect than the book.

I really want to show off the gay lifestyle to the world. We have a lot to teach other people. I'm beginning to refer to myself as a gay chauvinist. In a lot of areas we do know what's going on more than many others. We're more equipped to handle life in the eighties. And the people who aren't are real bitter about it and try to take solace in TV Christianity.

I think that the most threatening part of the gay life style for straight people is the undeniable fact that we have so much fun completely unfettered by a lot of the stupid rules that they still follow. And they liberated us. They forced us into a position to reject their beliefs. I have had straights tell me they are envious of my life. They want their wives and husbands to know that they are shriveling up inside because of the lack of sexual adventure. They see gay relationships that can encompass the pleasures of promiscuity coupled with the joy of a primary commitment. A lot of gay people are working that out and they are the first people in this country able to do it.

Most of our pain as gay people comes from modeling ourselves on heterosexual relationships. I think most of my emotional response came from song titles of the 30's. "Somebody he'll come along..." And it took a long time to see how one dimensional that was.

But that is still the ideal of the general culture. How do gays get the message out?

I think that assimilation is the trick right now. Gay people have to find a way of getting out the fact that we are wonderful to those out there who will be our friends. We have had too many gays hanging around in dark rooms on Castro and Folsom streets. They have to come out into the light, smile and show that they are human beings like everyone else. And San Francisco right now is the perfect place and time to do it.

Here is a culture—a nation—growing before your very eyes. It's fascinating. There is no other place to live right now if you can keep a sense of humor and equilibrium about it and

make sure you have plenty of straight friends, because the whole gay ghetto mentality affects a lot of gay people who move here. It is just death to the soul. You cannot retreat into some blind alley and expect to live a full life. You have to feel like a complete human being. You have to be open about your sexual and emotional life without beating people over the head with it.

Do you think that gays will continue to come to live in San Francisco?

Well, I think there is going to be a point of overload, and we're going to turn ourselves loose on the rest of the country. That is going to be wonderful. We are a breeding ground for homosexuals. Not that we make people homosexual. We permit them to be homosexual. That's what people who come here will take away from S.F.

You are publishing a serial in *New West* that deals with San Francisco in the future as an entirely gay city.

Yes, it's called *Jackie Old*, and it is set in 1999, two years after the great earthquake. People are living in parks because the city has been destroyed. Much of the scene is set in Golden Gate Park where sections have been claimed by different gay groups. You know, lumberjack gays have claimed a redwood grove where they sit around making flapjacks. Drag queens are running around in kimonos in the Japanese Tea Garden. Meanwhile the rest of the country is run by the *Praise The Lord Party* which is based on the best homophobic principles. Naturally, there is a confrontation.

What kind of effect will this somewhat apocalyptic vision have?

People outside of San Francisco are horrified by the place. That's the vision they have of it already. And some straight people are terrified of the thought that even more than it is now, this is going to become homo heaven. And I want to confront that fear straight on and get a few laughs out of it. I think it would defuse the tension for a lot of people. By looking at the possibilities in a campy framework you can examine them in a way that is pleasant to everyone.

I haven't given up on camp yet. I think it is one of the great gifts gay people have, and one of the strongest tools we have to combat hatred. I get tired of homosexual breast-beating. Being gay should be a continuous celebration of life. Full of humor. You have to be able to look at life as a practical joke—humorous, but not malicious. I try not to be around people who can't handle things that way. Even if you want to preach, which I rarely do, you have to amuse people while you do it. Otherwise you become serious—and dangerous.

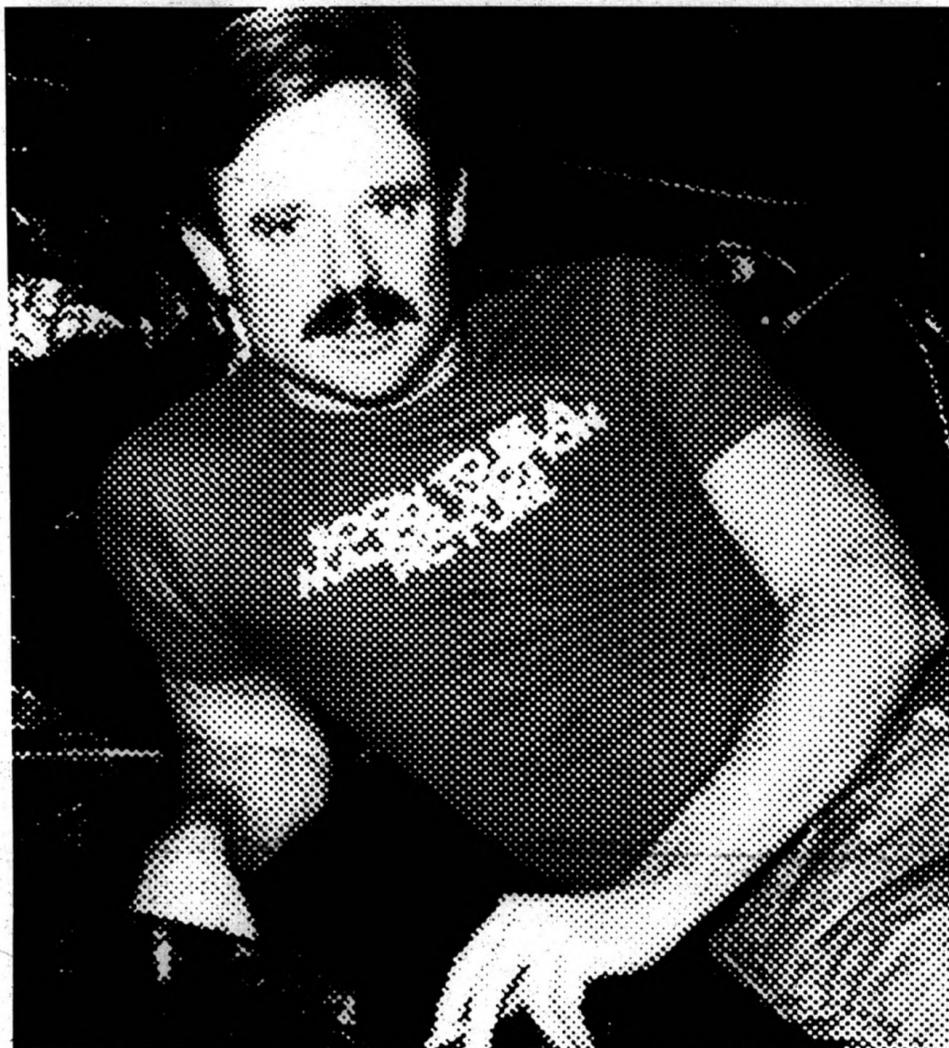
Is *Jackie Old* preaching anything?

Oh, not really. Part of what I'm trying to do is have a little fun at the expense of New York City. Part of *Jackie Old* is set in New York and has a bunch of New York characters. New Yorkers spend a lot of time talking about the California mystique, or however they describe it. They condemn us as a laid-back, self-indulgent, useless society. Now I've never considered laid-back as a nasty thing to say about someone. Certainly we are more relaxed than they are. But I don't think that makes you more or less creative.

New York is totally stratified. Everyone is constantly aware of their niche and seems uncomfortable with it. Here you can lead a complete life without that tension.

I think that deep in the heart of most New Yorkers lies the secret suspicion that they would be better off in California. The way they counteract this is to bad-mouth the place. So what I did in *Jackie Old* was to transport a lot of their gods and goddesses out here to examine them in this environment.

Why *Jackie Old*?



The teller of *Tales* talks

Well, some friends and I were wondering what the years would do to Jackie, and we decided that she would become a kind of recluse living in squalor with a dozen cats. I thought it was funny, and I thought others would too. And we really know so little about the woman, even though we know so much. She didn't have a personality, so I decided to give her one.

She really is one of the few living legends—she is *THE* female legend of this century. She is a mythic image—a goddess. And homosexuals recognize and appreciate this.

There is a tremendous amount of rapport between gay men and older straight women. These women have gotten above it

all. They don't have the tension for coupling anymore. It's no longer demanded of them, so they can relax. And they like men, and can relax around gay men easily. Older women have eliminated the extremes of masculinity and femininity from their lives, they have often-times reached a good balance of strength and caring that is admirable.

My grandmother gave me a strong sense of wonder when a lot of other people couldn't do that. One day we were at a wedding, and this blond Joey Heatherton-type was walking in front of us. My grandmother turned to me and said, "Any woman who is all woman and any man who is all man is a complete monster unfit for human company. Remember that!"

Book Review

Edmund White's *States of Desire*

by Eric Hellman



Edmund White

(photo by Chris Cox)

Edmund White's *States of Desire* is, most superficially, about the gay faces and gay lives that populate the cities of urban America. The book is a journalistic collection of personalities and interviews; however, in addition to a journalist's recording of images and words, White adds interpretations, reflections, and digressions. *States of Desire* can be read as a picturebook of gay lives and environments. As such, it offers much evidence of the diversity and potential freedom of homosexual life. *States of Desire* can also be read as one very intelligent man's questioning of the current condition of gay, and ultimately, Western culture. Throughout White's colorful, option-giving travelogue, he weaves a tight, penetrating and often guilt-ridden analysis of language, politics, sex and love in the modern world. Particularly, of course, the gay world.

The book is a record of the identities of a complex family. Most of White's subjects are men—a limitation he found necessary, and one that he apologizes for. The individual portraits are fascinating because the portrait album attests to the richness and infinite potential of human (and gay) life: David Goodstein, *Advocate* publisher and gay est enthusiast, dissolves fascist expectations, revealing himself to be a warm, articulate spokesman for personal integrity and gay rights. Buddy is a part-time Castro Clone, part-time Key West gardener, and part-time Dallas drug dealer. Tom is part of Houston's corporate life and offers evidence that gay activism is the best

path to gay identity and sanity. Bobby and Fred live in Kansas City and seem to confirm that parts of the Midwest are still in deep-freeze: the older man/young boy arrangement prevails. Armando, a gay Cuban, objects to the casualness of gay relationships; he argues that discipline and choice are essential to getting what you want out of life. George Dureau, New Orleans' most well-known painter and photographer, has cultivated a network of relationships: some paternal, some brotherly, others more sexual intellectual or artistic. Ted is deeply religious. He offers White some borrowed advice to "Keep on the Beam": "You are off the beam the moment you are angry or resentful or jealous or frightened or depressed." A Minneapolis activist counsels that the right wing and big business have the most to gain from the oppression of gay lib. She urges all of us to come out and educate the folks around us.

Besides logging personality, *States of Desire* is also a revealing discussion of the current progress of sexual politics. In the past, being gay meant either living a closeted, furtive, almost double-agent style life or—more romantically—finding the artistic, bohemian circle that both supported and encouraged sexual deviations and liaisons. The Seventies, as White points out, have witnessed the politicization of sex. "Chastity, for instance, is now suspect, and bisexuality (despite evidence to the contrary) has been declared a form of rank hypocrisy." The future of political activity, however, seems somewhat muddled and unclear. Lesbian women, gay men, and feminists often appear intent on working out their own dis-

tinct and separate positions. White suggests that the future of gay politics will depend largely on how gays view the nature of homosexual being. Is it simply a question of sexual orientation and, hence, the political fight is for equal, non-discriminatory access to jobs, housing, and free sexual expression? Or is gay sexuality only a public beginning; one outward manifestation of a fundamentally different way of thinking? White questions:

As a child I knew I didn't want to be 'ordinary'; homosexuality, when it came along, seemed a permanent pledge against the soul-destroying family. Did I feel myself to be different because I already had intimations that I was gay? Or did I become gay as an outward symbol of the inward state of difference?

In White's chapter on "Boston and Washington, D.C." he articulates—although admittedly oversimplified—the two dominant directions of gay political action. Most gays, White suggests, would argue that we're essentially the same as straights; it's simply a matter of affectional preference. White interviews Steve Edean, gay rights lobbyist in D.C., who speaks as an admirable and articulate voice for integration into the mainstream of society. As a counterpoint to Edean's progressive activism are more radical gays. Although their viewpoints often diverge into different angles, they share in common a more visionary hope for gay life and American society in general. White explains:

... gay radicals have no desire to see gays normalized and turned into useful members of the system as it now exists. They believe that gays can serve as the vanguard of a liberation movement that might transform American society into something better, more humane, more equitable, less repressed.

White uncovers the potential for gay and lesbian activists, along with feminists (both male and female), to form the vanguard of a transformative politics. He suggests that the ultimate goal of gay politics may be to challenge the thinking and power of America's ruling patriarchy; to add alternative and significant perspectives to the white, straight male point-of-view. *States of Desire* offers hope for a better, more complete understanding of what it means to be human and to exist in the world.

States of Desire is also a chronicle of sex, violence, guilt, and (maybe) love in the gay world. First, to put our age and emotional indicators in focus an L.A. therapist tells White that gays are still in an adolescent phase; in other words, the majority of gays are not ready for sustained, committed relationships. White disagrees, arguing that the routine of domestic love "... answers our needs for a companion, for a witness to our lives, for a helpmate, but it betrays the needs of the imagination, and anyone who lives with a lover chooses the comforts of repetition over the dangers of adventure." For a sampling of adventure—at its more exotic heights—White takes us to the Mine Shaft in New York City. Men hang from slings while being fistfucked; a master whips his human dog into obedience; a sadist lifts his older lover from the floor by thongs attached to nipples and scrotum; a man crashes face first to the floor, a bit overcome by too much alcohol and pills. Surely, if this is the most advanced adventure and eroticism that gay men can offer, then the end is now—compassion and humanity have gone down the drain. Sexual freedom is

(Continued on page 24)

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BOOKS

MORE TALES OF THE CITY

by Michael McGuinness

More Tales of the City is the second and final volume of a newspaper serial which asked the question: Can Michael, a gay man with a 42" chest and a 28" waist, fight the forces of Anita Bryant and win true love even though paralyzed from the neck down? Can Mary Ann Singleton, a virgin from Cleveland recover from her affair with a chap photographer to find happiness with a piking amnesia? Can Mrs. Madrigal prevent her wife from ruining the life of Brian, the exhibitionist masturbator? Can Mona win Mother Mucca's respect by dressing as a nun and flagellating Jerry Brown? Can DeDe and her twins by the Chinese delivery boy escape with D'orothea, who has just turned white, to find salvation at a religious camp in Guyana? All these questions and hundreds more get raised and lowered in Armistead Maupin's entertaining satire of life in San Francisco in the late 1970s.

When the serial first appeared in a local daily its popularity was immediate. And when the author began introducing sympathetic gay characters in opposition to announced editorial policy, there was little that could be done to stop him. Consequently, San Francisco was introduced to a healthy (and unexpected) dose of gay life and sensibility. Scenes in the serial shifted from gay bath houses to identifiable Nob Hill drawing rooms, causing little twitches of anger and indignation all over the face of the city. But San Franciscans, hooked on reading about themselves, kept the serial running for over two years. A mention in the column was enough to have restaurants, bathhouses and laundromats overrun by the curious. It became a game for those in the know to try and guess the real identity of the raft of local characters described in compromising and usually hilarious situations. Those who were not in the know began to feel they were after reading the column. But one suspects that the more conservative were relieved not to be in the know.

Well, the scandal has died down and the serial is now available to be read at one sitting in its two volume format. *Tales of the City* and *More Tales of the City*. Maupin's light comic, breezy style is highly readable and many of the tales he tells are immensely funny. But very few serially written efforts have adapted well to book form, and *Tales* is unfortunately no exception. Seeing it as a whole, its flaws become obvious.

AMERICAN FILM NOW.

By James Monaco. A Plume Book/New American Library, \$7.95.

by Paul Chaplin

A little as ten years ago, movies were still mass entertainment, something you went to on a Friday night. As we now know, popular culture may indeed be taken seriously, and "movies" are now "film." One person who takes an interesting look at this medium is James Monaco in his *American Film Now: The People, The Power, The Money, The Movies*, one of the few books attempting to examine how the business of movie making has affected the artform in the last decade.

Monaco starts off with a breezy fable about Fred, a 30-year-old launching his career as a film director. It's an education in itself and a mirror of how films are made in America. First, you don't make a film; you create projects, packages or properties which should follow the dictum "Just Like/Completely Different" (*Foul Play* is just like a Hitchcock thriller, yet it's completely different; it has juvenile sex and comedy). The package needs to be extensively pre-sold, usually through a presentation of the script, and ideally should have LCD—appeal to the lowest common denominator, the broadest possible mass audience, while offending the smallest number of people (an important fact for future sales to TV). The product will need several box office draws and a director and screenwriter with proven track records. Then shoot the film and market the hell out of it, namely through saturation TV advertising.

The blame for this system rests with the conglomerates who in Monaco's eyes have transformed film making from an industry concerned primarily with making a product into a business more interested in profit. That profit goes into acquiring Coca-Cola bottling plants (Warner Brothers, among others), the New York Knicks (Paramount's Gulf + Western), or G.P. Putnam's Sons (Universal's MCA). The conclusion that Monaco feels "must be drawn from such successful conglomerate diversification is a distinct lessening of commitment to film."

Furthermore, "the share of the total film audience each year represented by the ten highest grossing films is increasing three times faster than the size of the total audience. In other words, increasingly we are all going to see the same ten movies." Thus, the market is desaturated, higher profits go all around and there are safer gambles on each individual film, and a lessening of product.

ALL IN THE "FIRST FAMILY"

by Steve Warren

It may be a few years before the *Sentinel* has the last word at a real presidential press conference (or even sets into one), but we had the honor of stopping the show at a mock presidential press conference staged to promote the forthcoming Buck Henry film *First Family*.

The scene was a replica of the Oval Office in the middle of Stage 25 at the Burbank Studios. Facing about three dozen reporters were the principals of the movie, which will be Warner Bros.' Christmas release.

In the movie Manfred Link is an unpopular president who was elected by a slim majority, even though his opponent died just before the election. His wife is an alcoholic who has had three "slight nervous breakdowns" and their daughter, because of living in her father's limelight, is a 27-year-old virgin. The main international concern is the wailing of Upper Gorm, whose flag, a black list clutching a white man's body on a field of magenta satin, "represents the hopes and aspirations of the Third World."

Bunthorne opened by explaining the lack of a presidential press conference last month: "Let me be perfectly clear about that. Last month's conference



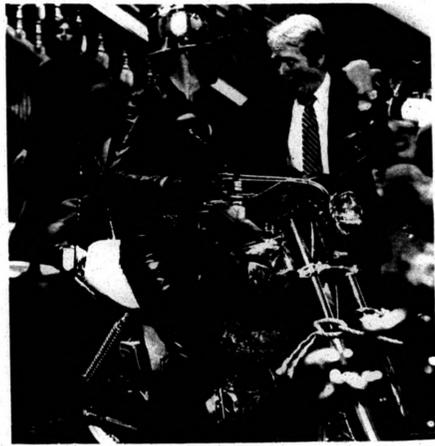
Presidential? press conference

(photo by Peter Borsari)

was not canceled; it was simply not held." Responding to a rumor that he had screened *Crusing* more than once in the White House the president said that being able to get films was "one of the good things" about his job. Asked whether she takes drugs the first daughter queried the reporter longingly: "Do you have any?" Her mother jumped in to reply that Gloria is "a healthy girl beyond all reason and wouldn't put anything like that in her body—anywhere." Gloria also rhapsodized about the White House lawn and how she loves

to run through the wet grass in the early morning in her panties. The time seemed right for my question, which was to have unexpected results: "Mr. President, what is your current stand on gay rights? And is it true that when your daughter has her girlfriends stay overnight in the White House, you put them in the Eleanor Roosevelt Room?" Bunthorne allowed me my laugh—a quick one from the gays in the press corps and a slow breaker from the straights—before announcing, "Thank you very much for coming, that's all the time we have."

MOVIES



Martin Mull goes cyclepathic

SERIAL

by Dick Hasbany

Serial is a significant film in spite of itself. This supposed look at the good life in Marin works at being mediocre with an absolutely loving care. The color is drab, the sound bad (actors sound as if they were recorded sometimes in an empty auditorium, sometimes inside a bale of cotton). The situations are predictable, the characters cliché. There are jokes about hot tubs, women's consciousness raising groups, granola, precocious kids. Just what you would expect.

The film does have saving graces. Some lines are deft, clever, and funny. Sometimes the timing and observation are just right. Sally Kellerman portrays an intelligence gone wrong with consummate wit and precision. Kellerman gives us her best whatever schlock she's given to play.

But these graces are not what make *Serial* significant. The film is significant because it is symptomatic of the confusion of American mores and values and demonstrates a pervasive fearful-

NO MAPS ON MY TAPS

by Dick Hasbany

No Maps on My Taps opens with the promise of being a stylish look at tap dancing. Three black dancers prepare for a show. Shoes slip on; tux settles on shoulders. Cameras hold close to the moving bodies and the cutting is quick. The effect is intimate and kinetic—every bit as kinetic as those stunning opening moments of *All That Jazz* though not half so affected. The film delivers what it promises and more. In its hour length it becomes a reluctant elegy to a faded art, a sophisticated examination of the origins and exploitations of a folk art, and a testimony to the at once transcendent and gut-level nature of art.

George T. Nierenberg and his film have been getting their share of awards



Speaking about the unspeakable. *Caligula's* producer speaks to *The Sentinel* in the next issue.

ness and readiness to retreat. Perhaps I'm taking the film too seriously, but it seems to me that the screenplay's confusion about its material gives us an insight into a profound cultural confusion and uneasiness about women, about gays, and about a host of other things.

The film's satiric thrusts are aimed at the trendy, chic folks in upper middle class suburbs—in this case our own suburbs to the north. Their attempts to find more honest and humane ways to be human become momentary obsessions in which the mode of the moment obscures intelligence, insight, and decency. The film shows us a group that can find meaning in its life only by embracing and then elevating what is flashy, current, perhaps partially insightful into absolute guides to human conduct. Thus, honesty becomes so absolute a value in the women's consciousness raising group that possibly higher values, e.g., discretion motivated by love for someone, cannot stand in the rush of white hot, gossipy disclosure.

There is a point here and it is about basically sensible behavior distorted until it becomes ridiculous. The goal of

at the dance and film Festival this year, and he and the film deserve them. Nierenberg has created a documentary that, though occasionally slow, is as intelligent as it is touching.

He builds the film around a performance by three great tappers, Sandman Sims, Bunny Briggs, and Chuck Green. The performance is in the tradition of street corner challenges. In such challenges dancers compete, each trying to display the greatest skill and imagination. From this center, Nierenberg investigates the nature and history of tap dance. The three dancers reminisce. Bunny Briggs' uncle tells how Bunny danced at basketball games in the 20's. The story moves the dancer to tears. It's clear from these oral histories and the pleasure and pain they evoke that the art springs from deep within black culture, and specifically from street

corner life. It is folk art, and Nierenberg's technique of juxtaposition allows him to connect the past with the present on what can happen to minority folk art in an electronic popular culture.

New York sidewalk tappers dancing in front of heavily graffiti marked walls are followed by clips from 1930's Hollywood musicals. The effect is not mere nostalgia. In the clips, black vaudeville dancers dance in much too immaculate sound stage versions of black clubs. Dick Powell asks John Bubbles to show him a step. Bubbles obliges and it should be his show, but Powell is never out of the frame even though he does nothing but sit there. Bill Robinson dances up a staircase with Shirley Temple, and what we remember is Temple's sweet precocity. What comes from the streets has been cleaned up and its masters are admired with amiable condescension.

In so arranging these contrasting images, Nierenberg does not seem to have a sardonic axe to grind. It's just that his juxtaposed images invite us to reflect as well as enjoy, and the reflection tends to have its own sardonic quality. If there is any bitterness in the film, it is with the dancers. Sandman Sims observes that black dancers dance what they feel; white dancers learn in dancing school to count. Sims argues with the owner or manager of Harlem's Apollo Theatre that kids today would love tap dance if they could see it, that is if the impresarios would produce it once in a while.

But the bitterness that comes from being a minority person and being a master of what seems to be a dying folk art is not what we finally remember about the film. Rather, we remember Sim's comment early in the film: "You're a free man when you're tap dancing. The world is yours." We remember this because Nierenberg ends with Sims, Briggs, and Green dancing. The dancing is amazing. The old dancers perform easily, encouraged by the love that comes from the audience and from each other. Whatever the cultural origins and social tensions surrounding an art, whatever the prognosis for the art's survival, in the center and practice of the art is the one thing that is evident and important is joy.

No Maps on My Taps shows for a week at the Roxie Theatre (a theatre whose programming grows increasingly interesting). Sandman Sims will be dancing at the Theatre Wednesday and Thursday, April 2 and 3, and at Earthquake McGoon's, April 4 and 5. For the moment, tap dancing is alive and well in San Francisco.

satire is to find the line that divides the sensible from the silly, the standard against which to judge the distortions. Such are not hard to find in cultures where standards are clear. They are not clear in America in 1980, and this film demonstrates just how confused we are and how we just might respond to our confusion.

The way the screenwriters handle gay characters suggests the near impossibility of discerning clear cultural attitudes. As in most American films I've seen this year, *Serial* has a sprinkling of fagot and pansy jokes. These jokes still get laughs. To somehow combat incipient homophobia, a therapist gives a young boy a Gay Bruce doll. The boy kills the doll because it is a fag. The audience laughs. A clearly gay hair-dresser dishes dirt, just one of the girls. The audience giggles. Our All-American hero, Harvey (Martin Mull) blackmails the closeted leader of a "fagot motorcycle gang" into taking his black leather "road Reamers" to terrorize a religious cult and free his captive daughter. We've seen all this before—stereotypes, victims, and the overriding jokes and manipulation. Still, the cyclists do free the girl. They are sort of heroes. It is hard to know exactly what the screenwriters felt or straight audiences will feel about gay people here. The film seems to me confused, but only because the culture at large is.

If the film's images are of confusion, they are at the same time often funny. The resolution of all the confusion, on the other hand, almost frightening and not at all funny. About three quarters through, *Serial's* tone changes. The film starts searching for order by re-creating a patriarchal, heterosexual family vision that Claudette Colbert and the King Sisters would find constraining. Harvey starts a holy crusade to regroup and save his family. In his revisionist family model, he insists, everyone will know who the father is, who the mother is, and who the kid is. When the movie fades out, he's right. The family is back together, and everyone knows who's who. Father, of course, knows best, and he has decided to take his family to Denver, where his new job is. He tells his newly acquiescent wife, Kate (Teresa Sivo), "We can't make it here," here being Marin, here being confusion. I suppose the confusion of the family, this new start in Denver, is supposed by the screenwriters to be an affirmation. It feels like retreat to me, retreat, fear, and maybe a little despair. I don't want to live in Marin, but I want even less, God help us, to live in Denver.

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Recreation of Von Gloeden photo from The Homosexual Century

THE HOMOSEXUAL CENTURY

by Richard Tucker

This noteworthy and very pleasing film, to be shown at the Roxie Cinema on April 15, is an exploration of the gay experience, comprised of four sections which relate the imaginary and the mythological as well as the historical and the political.

The first part tells the story of the Baltic Baron Von Gloeden who took up residence in Sicily at the turn of the century and photographed young peasant boys. In this section the film alternates actual Von Gloeden photos with the film's modern version of the same poses. The results are wonderfully true to life and nature.

It is interesting that Von Gloeden's photos were highly prized by such notorious womanizers as King Edward the Seventh and Alfonso of Spain, both of whom visited the Baron's Sicilian studio. During the Mussolini era over half the photos were destroyed but what remain are enough to provide one with a rare erotic feast.

The second part of the film deals with Dr. Magnus Hirschfeld and his Berlin Institute for Sexual Research. Hirschfeld was one of the foremost pioneers in sexual research at this time and was held in high esteem by those who knew him.

The first third of the 20th century was, in Germany, a time of considerable freedom for homosexuals. Numerous publications such as Insel and other magazines nearly approaching today's liberated journals were freely available. There was also the Wandervogel organization which attracted thousands of

THE J. GEILS BAND

by Mike Kurtz

The J. Geils Band whirled through the Oakland Auditorium Arena Saturday night and the Warfield Sunday night. Hard rockers assembled, with their hair cut long and their sleeves cut short and a beat they couldn't lose.

In concert the J. Geils Band is an audible presence more than a visible one. In this show they mixed their new ditties with older gritty, more guttural songs like Sanctuary, Detroit Breakdown, Southside Shuffle. A rock and roll standard such as the Supremes' Where Did Our Love Go in their hands became a blues-searching rock ballad with whining harmonica, haunted walls on the guitar, and a throaty vocal rendition.

Audiences know The J. Geils Band best from their records, whether recorded live or in the studio. The scope of their music can be realized in these discs pumped out at regular intervals, culminating with their current LP Love Stinks topping the charts as well as the hit single Come Back reaching into the popular AM market.

Bill Graham presented this revitalizing rock band with one tactical error, the warm-up band 3D, a fairly two-dimensional punk band. From the onset they vied through their last three songs to persistently boogie before making a fast one-dimensional exit.

A perplexed, eager crowd geared up as a movie screen rolled down in front of the stage to show a film portraying a VD check-up. After several minutes the stylish guitar work of J. Geils and the strong, distinctive vocals of Peter Wolf raised the movie screen and soothed the turbulent tensions. Geils' guitar work is less flashy than other contemporaries, yet his ability to wiggle in, out, and around a rock beast is what brought the disciples to the temple to hear him and the all-star group of artists backing him.

Peter Wolf vocally and physically commanded the stage, often times getting caught up in the music with all the gyrations of a frog dancing an Irish jig to the audience's approving cheers. Further complementing this long-time association of vestal rock was "Magic Dick doing some sweet licks on his magic stick," (harmonic), Seth Justman fingered the keyboards along with composing the music with lyrics penned by Peter Wolf. Stephen Bladd's backing on drums and Daniel Klein's bass work completed a rock ensemble whose chemistry is unabashed by time, space, or Disco.

JANE OLIVOR

by Steve Warren

The adulation of certain female singers by gay males is a tradition that's survived where many others have died. (No one's called me "Mary" lately.) Jane Olivor is the current messiah of those guys who lack the faith or patience to wait for the second coming of Judy Garland (third, if you count Liza).

Not that all of Olivor's fans are gay; but without the gay presence at the first of her three concerts at the Warfield last weekend, the show could have been done in a more intimate setting—her hotel room, for instance. Actually there were two Jane Olivors on the night in question, each of whom sang one set. The second, in white pants and blouse, was far more loose and entertaining than the first, who looked schoolmarmish—but stylish—in a dress Katherine Hepburn would have dismissed as too demure.

That first set, with almost no talk between songs and just one brief hand-shaking tour of the front row to receive the monetary standing or sitting and singing into a microphone, might as well have been videotaped. It's hard to believe emotions presented in three-minute segments when we know there's a person behind them.

Olivor fills the middle-of-the-road gap left when Streisand went off into hard rock and disco. Most of her songs are gently rocking ballads, often torchy in nature. A couple of untempo tunes in each set gave her a chance to move around a little bit, predictably driving the audience wild. One and a half songs in French ("The Poor People of Paris" and, with verses in English, "L'important C'Est la Rose") laid a foundation for her to claim to be an American Piaf.

The problem is that an artist can become lazy playing for pre-conditioned audiences who demand nothing more than that she show up and sing their favorite song (in this case "Some Enchanted Evening," saved for an encore). Olivor's style doesn't call for a razzle-dazzle multi-media presentation, but more human touches would help.

In two of her last songs she opened her mouth and the high notes wouldn't come out; only then was I sure I was watching a real woman. Some medleys and special material would have done more to relieve the feeling that I was seeing an album play.

Perhaps when/it she's been at it for 40 odd years like Peggy Lee, Jane Olivor will be able to rest on her laurels. For the present, while she's unquestionably a fine vocalist, she's going to have to work harder to earn laurels from me.

Lena Horne

Review

by Michael Mascioli

Lena Horne began her career in the chorus at Harlem's famed Cotton Club in the early 30's. By the early 40's she had entered MGM's stable of stars and was being featured in stylish black musicals like Stormy Weather and Cabin in the Sky, and in many of the studio's all-star musical revues, in which several luminaries would perform one number each—with Horne's segments being excised before distribution to theaters in the South.

Throughout the 50's and 60's she established a formidable reputation as a nightclub and recording artist, a reputation which time has not diminished. Lena Horne is one of the few performers of her milieu who consistently command SRO crowds.

And small wonder. For Horne easily achieves the delicate balance between style and meaning in a song, the mark of the consummate pop vocalist. Her voice, like her stage demeanor, is breezy and youthful, refined but not affected or aloof. Her tone is rich and melodi-

ous; her enunciation, broad with a bright, smiling quality—a deep and limpid pool shimmering in the ear rather than the eye. Forgoing the customary house orchestra, Horne was frequently and effectively cast in more intimate musical surroundings by her own combo which, at times, was pared down even further to solo piano or guitar. Such a setting, combined with her respect for a song's lyrics and her deft, often witty, use of expressions and intonation, could not help but yield the set of finely drawn readings of classic ballads which had the usual cool Venetian Room audiences hanging onto her every word.

A heartfel: "I've Grown Accustomed to His Face" was rendered entirely with eyes closed in delicate, distant reverie; and "Bewitched" was handled wistfully but with an eye on the wryness of its lyric ("I'll sing to him/each spring to him/and worship the trousers that cling to him..."). One did not expect quite such depth of emotion from a singer whose image has been chiefly that of a sensuous and regal beauty.

Interview

by Steve Warren

It was that cliched story of a young man being seduced by an older woman. Set in the Fairmont Hotel, it had the expensive glamour of a Ross Hunter movie. That the youth was gay was not a totally original twist: "Years from now, when you talk about this—and you will—be kind..."

If you had seen Lena Horne in the Venetian Room, you would have fantasized too. She is one sexy lady! I may be a bit too old for the juvenile lead Millicent Martin and David Kernan—I did a "Song by Song" (for PBS-TV) with them. If it's successful we'll bring it to New York. You know I love doing shows, much better than playing cabarets."

So the day Lena Horne quits show business in favor of teaching, putting around her Santa Barbara house, spending time with her friends and grandchildren and doing the other things she wants to do is still far enough in the future to qualify as science fiction. Which is how it should be for this incredible lady.

night. Some assumed that she was giving up show business altogether, but she told the Sentinel in an exclusive interview that this was not the case.

"It's too hard to keep the boys working," she said of the five musicians who gave her such great backing. "There aren't enough hotels left and most of them can't pay enough for me to keep the band together."

She won't be idle, however: "I have a three month concert tour starting in April for Delta Sigma Theta, a sorority in the Venetian Room, you would have fantasized too. She is one sexy lady! I may be a bit too old for the juvenile lead Millicent Martin and David Kernan—I did a 'Song by Song' (for PBS-TV) with them. If it's successful we'll bring it to New York. You know I love doing shows, much better than playing cabarets."

So the day Lena Horne quits show business in favor of teaching, putting around her Santa Barbara house, spending time with her friends and grandchildren and doing the other things she wants to do is still far enough in the future to qualify as science fiction. Which is how it should be for this incredible lady.

Lucien has married a wealthy English doctor. Her dreams have been fulfilled. Well, not all of them. It seems her doctor is sexually unfulfilling. So Lucienne has found herself a young man to fulfill her sexual needs. She fears her friends knowing, but her problem is hardly earth-shattering. Adultery can be forgiven.

THEATRE

by Larry Blake

BONJOUR, LA, BONJOUR.

One always hesitates to use the term "serious theatre." It's usually a kiss of death in commercial theatre. The majority of the theatre going public go to the theatre for entertainment only. And certainly that's valid. But it seems more interesting to me when an evening in the theatre is not only entertaining, but in addition probes your mind. Entertainment plus consciousness raising equals "serious theatre."

Bonjour, la, Bonjour is about a family from French Canada. But they are hardly your normal family. Playwright Tremblay's family makes the families of Edward Albee look like characters from a Disney film. "I hated what the family did to me and what the institution of the family did to my country," says the playwright. And after sitting through Bonjour, la, Bonjour, there can be no arguing of the playwright's extreme hatred of the family unit.

As the play opens, Serge has just come home from a tour of Europe. At home are his two aunts, Charlotte and Albertine, and his father Gabriel. The two women seem to be in competition for Serge's attention. They take turns in a constant struggle to be the one that Serge will favor over the other. Gabriel, on the other hand, doesn't need to compete for the attention of anybody. You see, Gabriel has a hearing aid that is non-functional. Like the hearing aid that is turned off, Gabriel has turned off the world and his family.

One by one we meet Serge's four sisters. They all have problems that to them seem serious. But their problems are not earth-shattering. Lucien has married a wealthy English doctor. Her dreams have been fulfilled. Well, not all of them. It seems her doctor is sexually unfulfilling. So Lucienne has found herself a young man to fulfill her sexual needs. She fears her friends knowing, but her problem is hardly earth-shattering. Adultery can be forgiven.

Monique is also unhappy with her marriage. For her the best way to cope is finding a doctor who will prescribe drugs for her. She takes a prescription that is to last her a month in one day. But there is sympathy for drug abusers, and someone will help Monique. Denise is fat. She wants people to accept her as fat. Happiness for Denise is gouging mounds of mince meat pie. But, like Lucienne and Monique, her problem is not earth-shattering. Obesity can be forgiven.

The problem of Nicole, however, is earth-shattering. Nicole's problem is the same as Serge. It is the problem of incest. Obesity, drug abuse and adultery, the problems of the three sisters, are problems that society can forgive. Incest is unforgivable.

But what separates Nicole from her sisters is that Nicole does not feel sorry for herself. Lucienne blames her adultery on her husband. Denise blames her obesity on her husband. Monique blames her drug abuse on her husband. Nicole blames no one. She accepts her love for her brother Serge. Eventually, Serge also accepts his part in their incestuous affair. "We're going to live without hurting one another," he tells his family. Finally, after accepting his part in incest with his sister, Serge has one more hurdle to climb. He must tell his father before his sisters do of his affair with Nicole. What transpires is one of the more moving scenes the theatre has seen in years.



Nancy Morrison, Scot Paulin & Katherine Conklin (photo by Jerald Morse)

Nicole and Serge from the rest of society had more universal meaning here away from the turmoil of Canadian politics. When Serge says, "We're going to live without hurting one another," there are many analogies that can be made. Immediately to my mind came the similarities of the homosexual in this country. Or any minority, for that matter. Tremblay is going beyond Canadian politics and is concerned with the need to do whatever one must to just be happy. "How come everyone was always so embarrassed in this house?" asks Gabriel. "You never heard us say we love you," is Serge's reply.

The production of Bonjour, la, Bonjour at Berkeley Stage Company is flawless. Eight actors who were strangers to each other at the beginning of rehearsal have molded together as a family. And that's not easy. But there was never any doubt in my mind about the relationships of these people on stage. Bonjour, la, Bonjour is the finest example of ensemble acting I have seen in years.

As wonderful as Bonjour, la, Bonjour is, it is not for everyone. Its discussion of incest will shock some. Its virtual non-movement will bore others. It is for the discriminating theatre-goer. When "serious theatre" works as well as it does here, it gives the audience an emotional grip that is incomparable. There's no mere evening of entertainment at Bonjour, la, Bonjour, but rather an evening of entertainment plus consciousness raising that equals "serious theatre." Go and be devastated. At Berkeley Stage Company, Berkeley until April 20.

PANTAGLEIZE. Pantagleize is another example of "serious theatre." It is the finest evening A.C.T. has provided since their production of The Circle a few seasons ago. That is not to say it will be popular. The average audience at an A.C.T. play is the upper middle class who go to the theatre to be entertained. God knows where they come from, because it can't be San Francisco. And so it was not surprising to see them walk out on Pantagleize, a play that deals with revolution and man's inhumanity to man in a chilling way.

Pantagleize is about a man named Pantagleize who is a philosopher of sorts. He awakens on May 1 without any knowledge that May 1 is the day designated for the start of the revolution. On May 1 Pantagleize is relatively happy with his life. The longer he lives the more he knows less. "I no longer understand anything about anything." After all, he says, "Intelligent men don't have convictions." And so he philosophically looks out his window on May 1 and proclaims "Oh what a lovely day."

Well, that simple statement, "Oh what a lovely day" is the start of poor Pantagleize's downfall. Unbeknownst to Pantagleize "Oh what a lovely day" is the phrase the revolutionists will use to start the revolution. And because Pantagleize has used the phrase, he is mistaken for the leader of the revolution. The die is cast, and things start happening so fast that

poor Pantagleize never gets the chance to grasp the reality of it all until it's much too late. As the revolution takes hold, we discover that the revolutionists have done no better at running the world than their predecessors. Both sides claim that they are fighting for humanity. But humanity is never really given the chance to say what it wants. Why is there revolution? "The revolutionaries are disoriented," declares one soldier. To which a general replies, "Disoriented? And do they think I'm contented?" "Could you wage a revolution without fools?" Apparently not. For Pantagleize is full of fools of all sorts. And Pantagleize, who has the Charlie Chaplin-like appearance of a fool, increasingly gains the appearance of the least foolish of all.

The artistic accomplishments of this Pantagleize are astounding. Director Laird Williamson has gotten together a cast that is giving a very good example of what ensemble acting is all about. And it's been a long time since an A.C.T. production has had that quality.

Heading the cast is Raye Birk's truly beautiful portrayal of the tragic Pantagleize. His performance borders on that thin line between sanity and insanity. His Pantagleize is insane enough for the actors on stage to believe him the fool. And yet there is the warmth of humanity for the audience to know that he is the least foolish of all. It is one of those rare performances of such an excellent quality that it will remain in your memory for years to come.

One must understand that Belgian playwright De Ghelderode wrote Pantagleize in the Europe of 1929. It was a Europe that never really recovered from World War I. It was a Europe that was choking in depression. Many thought that revolution was the answer to ridding the world of depression. Playwright De Ghelderode knew better. It would be interesting to see a play by De Ghelderode about the world after the Nazi regime had failed in its attempt to take over the world, for he predicts as such in Pantagleize.

Like Bonjour, la, Bonjour, Pantagleize is for the discriminating theatre-goer. There is no doubt that A.C.T. knew that Pantagleize's unpleasant look at revolution would not please its middle class audience. But, like last year's 5th of July, it was included in the repertoire anyway. My thanks and congratulations for its inclusion in the repertoire. In repertoire at A.C.T. Geary Theatre until May 31.



Michael Winters in Pantagleize (photo by William Ganslen)



VINCENT

by Dick Hasbany

Leonard Nimoy is certainly being treated as a celebrity in this current visit to San Francisco for his one-man show, Vincent. Spreads in the Sunday papers, interviews on morning radio shows—I suppose all this is justly due Mr. Spock. Nimoy's celebrity and promotional skills will probably fill the Herbst Theatre every night of the show's nearly three week run, and that's OK. Vincent is neither intense nor great, but it is a pleasant evening of theatre.

Nimoy portrays Vincent Van Gogh's brother, Theo. Theo really helped give the world Vincent because he supported the artist, indulged him, undergirded his passion and idiosyncracies with a shopkeeper's kind of stable normality. Theo and Vincent were two sides of a complete human character. Vincent asks us to spend the evening with the shopkeeper half, which might or might not be a ready formula for wonderful theatre.

The potential problem with a one-man show in which the actor does not play the central figure is that the substance of the evening is stories about that central character. We hear about passion rather than see it. This more distanced, storyteller's stance, is just right for Nimoy, whose cool, ivory-voiced voice is an excellent storyteller's instrument. It's when the actor must be more than the storyteller that problems set in. In Act II, when Theo breaks into anger and grief, Nimoy seems incapable of the transformation. He is stiff. His voice and gestures do not swell; they do not assault or engulf us.

Still, the evening's most effective moments come in Act II, and they come because Nimoy does not speak. A melancholy, lyrical passage from Bizet's Symphony in C appears. Slides of Van Gogh's paintings are projected on two huge screens. Theo turns to the paintings. We see his body only in silhouette, shaking slightly with emotion. It is a moving moment, left as we are with Theo to confront Vincent's passion and vision undiluted for a moment by words.

The show is limited by its conceptions and Nimoy's limits as an actor. Still, the audience seemed pleased with their experience. Whether they saw their evening as one with Mr. Spock/Leonard Nimoy or with Theo and Vincent Van Gogh is not quite clear, and perhaps not really important.

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In Defense of Modern Poetry

by Steve Abbott

I recently paged through a Feb. 14 issue of *B.A.R.* and came across a review of "Recent Gay 'Literary' Efforts" by Paul-Francis Hartman. He makes the statement: "Like most would-be poetry, explicit gay poetry is no better—often worse." What does Hartman mean by this statement? By "explicit gay poetry" did he mean poetry that is a) openly or graphically sexual such as Whitman's "Calamus poems are, b) affirmative of homosexuality in a more general way, c) something else? A partial answer to this question may be found in his preceding paragraphs:

Ninety-nine percent of the public today have (sic) no clear idea what to do with current poets (sic) of poetry. Hence unless it's ground already covered or it retraces some maudlin emotional clichés, they run for cover.

Even on the coffeehouse circuit poetry readings—generally attracting only other poets—have lost whatever popularity they had. At best, most listeners went away not knowing what was meant by what was heard—despite the knowing nodding heads that accompanied the reading. . . a poem is a study in something. The sooner it states, the smaller its worth.

A good poem is fresh and remains fresh—with each reading it works on us again and affects us. A great poem does all that but in addition never ceases in opening new meanings, awakening in us deeper connections.

Hartman first criticizes the public-at-large for its response to poetry. Secondly, he reverses himself and blames poets, specifically in regard to their supposed obscurity, for the public's disinterest.

I won't quarrel with the fact that a high percentage of the general public is perplexed by contemporary poetry. One has only to look at school textbooks to see that Poe or Shelley are preferred, or to paperback sales where that among contemporaries, maudlin and sentimental poets such as McKuen or Prather are preferred. What Hartman fails to note is that most older poetry popular today (Blake, Rimbaud, Dickinson, Stein, etc.) was considered obscure and unreadable during those poets' own lifetimes; likewise, most popular poetry of yesterday (Swainburn, Halleck, Taylor, Whittier, etc.) is almost totally unread today. Rather than merely state these facts, the job of a good critic is to explain them.

Hartman's attempt to do this is lacking in insight. San Francisco poetry readings are more popular than at almost any time in our city's history. Ten years ago SF had only two or three regular poetry series, about 15 readings a month; today some 30 series are held regularly, over 200 readings a month. Most of these readings are well attended. From Feb. 10 to 20 I personally attended seven readings and, with one exception, audiences at each ranged

from 35 to 200 persons. Some in attendance were other poets, as might be expected, but over half were not. Poetry *Flash*, a Bay Area calendar of poetry events, has had to double its monthly circulation to 5,000 and even with this increase, it still falls short of popular demand. If Hartman knew what he was talking about, he'd have pointed out that over the past three years San Francisco has witnessed a poetic explosion of differing styles and tendencies unlike anything since the Dadaist, Surrealist excitement in Paris in the 1920's or the Symbolist, Futurist activity in Russia during the same period.

But it is not my intention to embarrass or ridicule Paul-Francis Hartman. That he and *B.A.R.* have chosen to discuss poetry at all is commendable. Where his remarks are the most dangerously misguided, however, is exactly at those points where he comes closest to truth and where his views may coincide with those of his more intelligent readers. These points are three: 1) when he observes of readings that "most listeners went away not knowing what was meant by what was heard," 2) when he asserts that the freshness of a great poem is due to the fact that it "never ceases in opening new meanings," and 3) when he incorrectly assesses the value of "explicitly gay poetry."

"[Many] . . . prefer the familiarity of older poetry or of contemporary poetry wherein the emotional or political message is so clear it hits one like a truck . . ."

I can imagine many situations where one might "go away not knowing what was meant by what was heard." A clear example who would be the child returning from Sunday School who, when his mother asked what he learned, said: "We learned about Gladys the crossed-eyed bear." Upon further inquiry, the mother discovers that the song "Gladly the Cross I Bear" was taught. The child misheard the words because he didn't understand the context of meaning behind them. Consider now Lewis Carroll's poem "Twas brillig and the slithy toves/Did gyre and gimble in the wabe." In this case one could hear the words correctly, yet still misunderstand "the meaning of what was heard" because of incorrect expectations about poetic meaning and language. I assume it is this second sort of misunderstanding that troubles Mr. Hartman and his "public."

Contrary to popular belief, the English language is not one language but a complex family of languages living under one roof: scientific language, bureaucratic language, black American language and so on. There's even a language of our gay subculture as evidenced by the recent lexicon *The Queen's Vernacular*. These different languages are utilized to different ends, often at cross purposes. The dominant language, as might be expected, reflects

Russia out of Afghanistan, our foreign policy will slide to hell on a skateboard"). Practical language can dress itself up in any number of poetic devices, as seen in the last example, but its primary function is always utilitarian. The TV commercial or political speech we judge to be best is that which gets its message across best (i.e., "We buy the soap, fight the war, or do whatever is called for).

Unlike practical language, poetic language is primarily symbolic and non-utilitarian. It's multi-dimensional in reference and interested in rhythm, word play, syntactical surprise for their own sake (e.g., "Tiger, tiger burning bright/In the forests of the night," "a rose is a rose is a rose"). Poets, then, are somewhat like "bad children" in the house of language for they play tricks on the dominant or parent practical language. This is not to say great poetry cannot or should not carry strong moral or political messages (e.g., Milton's *Paradise Lost*, Blake's "London"). Such poetry is successful, however, in the interests of the dominant economic class. In its crudest form, we could call this language our everyday or "practical" language. Based on a system of signs, its main function is utilitarian, to persuade or inform according to practical needs as seen by the dominant

class (e.g., "The bathroom is over there," "Buying new cars is good for you," "If we don't kick ever, not because of its utilitarian message but because the message or content has been woven inseparably into a non-utilitarian poetic form. We judge the best poems to be those which most deeply and mysteriously delight us, not to any utilitarian end, but because, awakened to the etymological origin of language, we are more integrated on all levels of our being.

All language, at bottom, is metaphorical and analogical. Even the tritest phrases of practical speech once carried poetic power which is why they were repeated in the first place: "The sun rises over the bridge," "The President carried the day," and so on. Yet if we think about it, we realize that the sun doesn't actually "rise" in the sky, it only seems to because of the earth's rotation. Likewise, an abstract unit of time cannot be physically carried. Only through widespread, constant repetition over a long period of time do such metaphorical phrases become so familiar as to become automatic. This is fine when automatic functioning is required, but to live only in this utilitarian language realm is to let one's perspective, imaginative and spiritual capacities ossify. If this was the only language realm available we would all become robots. Poetic lan-

guage saves us from this by exposing the underlying nature and function of language. It's not so much that poetry "opens up" new meanings, as Mr. Hartman maintains, nor is it simply a matter of rediscovering old meanings. The poet stands like the child in our Sunday school class example and simply takes delight in playing with sounds and meanings. This is not easy to do, to quote e.e. cummings, in a society where "night and day, the world seeks to make you be like everybody else."

Where does this leave us in respect to the subject of "explicitly gay poetry" in particular and political poetry in general? Recently a friend wrote me disturbed by a critical judgment I had made about Allen Ginsberg in *The Sentinel* (I had called his recent work "vapid" and about a review elsewhere where I had referred to unsuccessful political poems which "suffer from a soapbox preachiness, an irksome one-dimensional stridency that is finally boring and shallow." This poet's dismay was not unlike that of Socialist Realist critics who attacked Futurist poets such as Mayakovsky in the 1920's, W. Benjamin and B. Brecht in the 30's, or even the ominous statistical creatures of "the general public" which Mr. Hartman so eloquently parades before us today. All would prefer the familiarity of older poetry or of contemporary poetry wherein the emotional or political message is so clear and heavy it hits one like a truck.

All display a lack of faith in or understanding of the unique essence of poetic language which is non-utilitarian. But there is another sense in which all good poetry is *ipso facto* political.

Most of the world's best poets have for some reason stood "outside" the mainstream of society. In a society so unrelentingly utilitarian as American society has been, it is no accident that most of this society's greatest poets have been gay (Whitman, Dickinson, Stein, H.D., Crane, Duncan, Ginsberg, etc.). Because our love could never be utilitarian in the sense of being directed toward baby producing, we have used it to give birth to poetry and art. In a world where not even our love dare speak its name, we have been like voices crying in the wilderness. Yet over the past century, gay poets have increasingly had the courage to "explicitly" speak of this love and the ancient, non-utilitarian value to which it bears witness. From this chorus of gay poets, artists and musicians, the Gay Liberation movement was born. Other social and economic forces account for the current strength of the gay movement also, but it cannot be denied that homosexual and lesbian poets were in our movement's forefront. That Paul-Francis Hartman has chosen to glibly ignore this fact is irresponsible and regrettable to say the least. He forgets the hands that built the platform on which he stands. This is not to argue that all "explicitly gay poetry" is of equal aesthetic value. I would suggest however, that it must be judged on terms other than he has proposed.

Thy Will Be Done
bucolic boulders astonish the fall wind,
weaving zombies from gravity's trolley.
no column, man nor stone wears out the earth's aphrodisiac.
Ghosts are the grammar life's made of.
the wind hoots doodles at my dust.
I'll always dispute the solid will. I must.

POETRY

IN MEMORIAM GARY JOHNSTON

January 12, 1934 to March 17, 1980

Some poets become world famous and have their work printed in many anthologies and books, others do not. And it is not always a matter of "poetic justice" that this is so either. Gary Johnston used to live a few blocks from *The Sentinel* offices but he could be found almost anywhere in town and was an omnipresent force on the San Francisco poetry scene even though no major publishing houses ever printed his work. He was the inventor of Kazoo Bop, a politics of the heart related to atonality. An inspired poet himself, he was an ardent supporter of the poetry of others. "I Javelin my chatty neighbor with adagio gratefulness," he wrote in one poem. And he did. Now he is no longer with us save in the spirit of his poems. He was an inspiration to men and women, gay and straight poets alike and many of us will miss him, though not forget him. As he wrote in another poem: "the falling sky is too bright to die alone."

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no column, man nor stone wears out the earth's aphrodisiac.
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the wind hoots doodles at my dust.
I'll always dispute the solid will. I must.

Reprinted from *Royalist Poems* (Pigwings Press: 1978)

Dance of the Lion

When the crane is resting, twisting her long, white wings the lion is resting
now
she is resting and she is kneeling she has leapt into the cymbals, the silver drums hooves spattered with white she has pushed swords across the floor she has clawed
The lion has a thin waist and she is supple as she turns her wrists, as she bends at the knees and strikes
The lion is dancing! She is dancing! Dance! wings and ribbons of claws, red and yellow

—Anita Valerio

THEATRE

A Very Sick Man

by Aaron Wladon

A musical comedy, to be successful has to have a rather mysterious balance of ingredients: the play has to be somewhat broad, and yet it must be neither simplistic nor superficial, the music must be complex enough to keep our interest, melodic enough to enchant us, and simple enough for limited singers, and finally, the combination of ingredients should be designed to display the often very specific talents of a particular cast. Once a show has been "set," the general rule is that the producers seek to find people with the same type of talent as the original cast members. *Tom's* everything in musical comedy, so much effort is usually expended to achieve and maintain the special one of a work.

A Very Sick Man, a musical by Lee Davis Knight, is playing at Chez Jacques, and it fulfills, in part, two of the three ingredients listed above.

In going back to Moliere's *The Imaginary Invalid*, Knight has created a play that is both broad and interesting—and it has an abundance of humor both in terms of character and of situation. The plot centers around an old man (played by J.B. Cooper) whose greatest joy in life is to find new ways to be sick. If the plot complications are predictable (the wife is having an affair with a lawyer, and the daughter

doesn't want to marry the doctor's prissy son), the twists and turns are generally well set forth and are amusing. Knight has also managed to pull together a cast that has considerable abilities and charms. If they don't always achieve the effects they seek, at least we can see what has been intended—and that is a very good quality in a show like this. Several of the performers have a particular charm or ability that is on display—Tom Johnson has an affecting vulnerability, and Sherrah Parvin has the right sort of *esprit* "set," the general rule is that the producers seek to find people with the same type of talent as the original cast members. *Tom's* everything in musical comedy, so much effort is usually expended to achieve and maintain the special one of a work.

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ERIK BRUHN

Watching Erik Bruhn teach class is one of the memory books for a dance lover. As elegant in navy blue sweat pants and shirt as he ever was as Albrecht in *Giselle* or James in *La Sylphide*, he moves quietly and economically around the class room with the students at the barre. A morning watching him convey his lifetime of training and performance experience to the male members of the San Francisco Ballet was as exciting and revealing of the Great Dane as any of his performances I've enjoyed.

Michael Smuin, according to Bruhn, has asked him to teach the company when it appears at the Brooklyn Academy of Music next October. Since Bruhn's schedule will not permit him to be with SFB prior to its fall opening, these two weeks in San Francisco are designed to acquaint the company and Bruhn with each other. The atmosphere around the studio was quietly, but decidedly electrified, and well it might be. The effect would be the same if the late C.G. Jung suddenly was invited to appear before the annual convention of the American Psychological Association. It is one of Michael Smuin's directorial pluses to discern what the company requires to continue the growth and polish of the dancers' technique and artistry. Working with great artists is one of the surest ways to achieve that growth.

In teaching, in conversation, Erik Bruhn personifies the simplicity born



Erik Bruhn: uplifting teacher (photo by Warren Lewis)

TOMM RUUD

Sir Edward Elgar's music perhaps is best known by "Pomp and Circumstance." At least that sonorous march was more familiar to me than the first work of it to be employed by a major choreographer when Sir Frederick Ashton created a distinctly English ballet with *Enigma Variations*. Elgar, who bridged the halcyon days of the British Empire in his lifetime, 1857-1934, is the inspiration of Tomm Ruud's eighth ballet which will see its premiere April 8 at the Opera House in San Francisco Ballet's program four.

Ruud, whose training started at the University of Utah, is one of those gifted individuals who can do a variety of things well. He has created costumes, he dances, he choreographs, and he cooks! His first work, *Mobile*, was created as part of his Master's thesis at the University of Utah, and he mentioned to me that he and Bill Evans were there at the same time. Both choreographers, classicist and modern, share the unique capacity of having their own face choreographically—even when it doesn't quite work.

Mobile has become a part of a larger work called *Trio*, suggested to him by Lew Christensen when the San Francisco Ballet artistic director first saw the pas de trois. Ruud also created an extremely interesting, complex work titled *Metamorphoses* for the San Francisco Ballet which I would like to see again.

The Elgar *Introduction and Allegro*, Opus 47 has provided Ruud with a musical structure for 14 dancers; the two soloists Vane Vest and Betsy Erickson, three supporting couples and six corps dancers. Ruud calls it a "classical work" and "I suppose you would say that it's in the style of Balanchine. His offhandedness springs from Ruud's relatively minor Balanchine influence.

Richmond Diary, Ruud's ballet for 1979, was not a hit with local critics. The Civil War and the antebellum struggle of a disintegrating lifestyle is difficult to convey, especially to audiences well laced with salsa and disco style. Ruud feels a little rueful about the work and feels it will never be produced again.

and demonstrated the entire hour and a half without sitting—I remarked, "You worked harder than any of them."

"Of course, I was thinking for them, and that's much harder. I'm giving them the essence, telling them what's important. Some will get it, some never."

From the initial work at the barre, Bruhn prepares the men for the form in which he teaches center work. The foundation is classic ballet in the Bournonville tradition. August Bournonville, whose centenary was celebrated last

November in Copenhagen, provided a tradition for the Danes which they have preserved. Paradoxically, it is considered a distillation of the original training at the Parisian *Academie de la Danse*, founded by Louis XIV. The quality makes of ballet technique the best of champagne, as doubly injected of lightness and efferescence as that of the beats, or *batterie*, the rapid, multiple changes in direction, and a ballon born of constant attention to the *plie* all distinguish this style.

Bruhn was the first great contemporary Danish exponent to expose this style to American audiences. Bruhn's manner of teaching has been influenced by his years of association with companies outside Denmark. His foundation is conveyed in perhaps a different manner than the "Danish slang made out of French" which Bruhn said belonged in many a ballet master's notebook. Bruhn pays great attention to "the center," physically admonishing the students to work from it, demonstrating what happens when one fails to do so. Cause and effect were mirrored with as great a clarity as the proper line, placement, rhythm. "Be very sure of your direction. Charge here, charge there."

Some students would wait and watch, some immediately would become engrossed in a personal "how to," thereby losing some of the best of Bruhn's remarks and demonstrations. The final exercises were so demanding that perhaps three dancers were able to keep up with the pace. The following day the number had doubled, and doubled twice, because of the women.

Bruhn's comments about his roles in the classic repertoire reveal a rich psychological awareness. Asked about his version of "Swan Lake," in which von Rothbart becomes a woman, Bruhn remarked, "I think it's very logical. In the first act, Siegfried is very compliant to his mother's wishes. He has never seen her dark side. But he must feel it, for it comes out in the second act, the dark and the light sides in conflict." He then went on to state that in the memoirs of Tchaikovsky, discovered after he mounted the National Ballet of Canada production, that the composer had had a black queen in the original libretto! Intuitively, Bruhn had gone to the heart of the matter. I exclaimed, "It sounds very Jungian, and the shadow."

Bruhn looked at me sharply a moment and then replied in his measured way, "I was introduced to Jung in my twenties. Jung, not Freud," he added with distinct emphasis.

Bruhn's affection surfaces at the mention of his teaching at the National Ballet School in Toronto, Canada. I told him I understood why the Canadian boys had excelled in Bournonville at the Jackman Competition after reading his biography.

He smiled, "There is a class of eight Canadian boys which Barishnikov saw when he was filming 'Nutcracker' in Toronto. He simply stopped and watched them in class he was so amazed. You can have two or three sometimes in a class, but eight! Phenomena! I wish I might say the same of the women. They are tidy, but they don't take chances. There is no passion in them yet. Without passion, how can you express why it is you dance?"

ART



McDonald's Hamburgers Invading Japan/Flying Fries by Masami Teraoka

and creates amazingly intricate and imaginative designs.

The pieces have interest that focuses on the whimsical, the decorative and the craftsmanly, rather than the more directly expressive and profound. Not everything that is done needs to be profound. O'Banion exhibits a commitment to an original format that invites us to observe her handling of her materials in a way that is a challenge to our visual perceptions. She is, in effect, appealing to our appreciation of the purely decorative—with the emphasis on decoration as a positive artistic force. Her most effective pieces combine their ideas and components in a way that lyrically suggests the rhythmic and contrapuntal complexity of Baroque music.

O'Banion integrates her skills in textile art and paper making to bring us something we can see and enjoy in a simple and spontaneous way. With her innovations, O'Banion has succeeded in creating unique images from diverse materials.

At the Allrich Gallery, 2 Embarcadero Center through April 12.

BEN SAKOGUCHI AND MASAMI TERAOKA

A vast collection of satirical paintings by Japanese American artists is being presented by the Fine Arts Museums of San Francisco located at the Embarcadero Center.

In 1942, Ben Sakoguchi and his family were transported to an internment camp, and the seeds of his artistic imagery were sown. In 1975, this doleful experience became one of the primary themes of his work.

Sakoguchi creates canvases that mimic the design of orange crate labels in ways that are sometimes humorous, but more often somber. Using the California State Archives as a resource, Sakoguchi photographed over 3,000 orange crate labels, and so his paintings exhibit an uncannily ironic use of the type of imagery one expects to see. Because the images are, finally, unexpected, the impact is quite forceful. This is especially true of the Viet Nam War series.

These are paintings that must be examined with care, because they may appear frivolous at first glance, but Sakoguchi underscores the overall effect with cleverly chosen wording on the labels. The show is balanced by several poignant renderings that reveal the more thoughtful side of this artist. He is shown to be unsparingly honest with diverse subjects: the Military, Greenpeace, the Internment Camps, and, more abstractly, the traditions of art.

I would like to see this painter evolve other aspects of his personal experience. In the future he might continue to use his talent for observation and social commentary in a more painterly manner and rely less on the illustrative rendering of his ideas.

Sakoguchi has endeavored to be direct and truthful about the way he feels, yet, I wonder if anyone who is sensitive will respond with more than amusement.

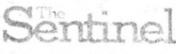
Across the way, in the adjacent Gallery is an exhibit of the work of Masami Teraoka. He is a Japanese painter who proves that you can be wry and wonderfully erotic while working in a strict classical style. He uses the style of the 19th century wood-block print to make references to contemporary situations and American Pop Art.

The Series *McDonald's Invading Japan* (we reproduce here *Flying Fries*, a 1974 watercolor) depicts the hilarious aspects of Japan's surrender to American fast-food chains. This is art that exists in terms of paradox. It has the ambience of classical Oriental art, and yet the works convey modern meanings with humor and with an ironic twist.

The exhibit is nicely enhanced by Japanese court music. Plan to take your time when you view the show, as the commentary is intriguing and the many facets of the work should not be overlooked.

The Fine Arts Museums are to be applauded for their juxtaposition of the works of these two artists, for it is interesting to compare their use of humor as expression. I feel that Masami Teraoka's sense of humor is, in the long run, more entertaining. When the joke wears off, the rich visual experience remains.

At the Fine Arts Museums of San Francisco Downtown Center, 3 Embarcadero Center, Podium Level, through April 12.



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CLASSICAL MUSIC

by Anthony Weaver

Youri Egorov made musical news in 1977 when competing in the Cliburn Piano Competition. When he was not chosen as finalist, audience members joined together to duplicate the cash prize given to the winner. Judging from his performances with the San Francisco Symphony March 26 through 29, one is at a loss to understand why they were moved to that extraordinary measure.

Egorov has certainly collected some extravagant notices since that competition. But the reasons for those as well remain a mystery. He is an able pianist

in possession of a fluent technique. There is, however, nothing in that to distinguish him from scores of others. His tone is hard and brittle. It is a sound that seems to be produced with ice picks instead of fingers. There is certainly nothing in that to make an audience rush to acclaim him. (The annoying echo that plagued the piano on Friday night in the Opera House did nothing to help the impression of an unattractive tone.)

For these performances (his debut with the orchestra) he played the Beethoven *C minor Piano Concerto, Op. 37*. That seems a curious choice since he didn't seem to possess any particular sympathies or insights into the piece. His interpretation was profoundly

ordinary. His playing was exact and correct but never more than that. The *Rondo* finale was exhaustingly effortful. If he has qualities to become a major artist, they were well hidden in these performances.

The other novelty of the program was the orchestra premier of *Abschied* by Dutch composer Reinbert de Leeuw. This is a work that Edo de Waart apparently champions. He conducted the world premier in 1974 and subsequent performances as well as recorded the work.

The title is a reference to the last song of Mahler's *Das Lied von der Erde*. The work, according to the program notes, is de Leeuw's reaction to the music of the late romantic period. The notes speak of the piece as a "musical implosion (far too much in far too short a time) which sets free its excessive energy in a paroxysm of expression."

Expression is a quality which seems notably short in this work. It consists of almost constant mutterings from the brass set against noodlings from the strings and winds. All of that punctuated with great Weberian silences.

of the power of human sensibility to strive toward—if not realize—an ideal that fosters the human spirit. He lets language as potent as the post-ejaculatory cock.

White further suggests that the fantasy of S&M sex may be intimately tied to a simultaneous replaying and erasing of cultural word/language tapes. This is one of the most original and thought-provoking sections of the book:

Indeed, the very verbalization of desire, the naming of body parts and sexual actions and explicit enunciation of fantasies—this verbalization exposes what created our culture's particular vision of desire in the first place: words. Shame, submission, domination, expiation—these are feelings instilled in the child through language. . . . We all remain automata programmed by cultural information fed to us by our families but collected from the society at large.

The theory is interesting, but where do we go after all this deprogramming? An Australian visiting New York mentions: "What is this fantasy business? It doesn't exist back home. . . . the main thing is that I have romantic fantasies, not sexual ones. I'm not looking for a lover, I'm just seeking a

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