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SAN FRANCISCO'S LARGEST AND MOST WIDELY READ GAY NEWSPAPER
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Pierce Offends Lesbian Chorus

Women Exit en Masse Amid Catcalls & Hisses

Controversy marred a recent benefit for Supervisor Harry Britt at the Castro Theatre, when the entire San Francisco Lesbian Chorus walked out to protest the "racist, sexist and woman-hating" performance of drag star Charles Pierce. The chorus had been asked to perform "to make the very significant political point that this is not just an event for men," according to the letter of invitation from producer Allan White.

Chorus leader Sonnie Zambino met with Pierce the day before the show to work out the details of Pierce's introduction of the chorus. Zambino discovered that Pierce planned to refer to the lesbians as "girls," and she warned him to avoid a condescending attitude toward women.

But Pierce's performance offended lesbian sensibilities from the outset. Goodwin cited several examples, including Pierce as Bette Davis threatening to burn Tallulah Bankhead's tits and cunt.

About 15 minutes into the show, members of the chorus retreated to the lobby to discuss the most effective protest procedure. They decided to remain and perform, but to make a statement which said in part, "We're so sad that the woman-hating, sexism and racism displayed here runs so deep in the gay male community."

Meanwhile, Pierce elicited thunderous response from the largely gay male audience. While Goodwin was in the lobby drafting her protest statement, Pierce cracked a joke that caused the lesbians to forego all intentions of performing.

"Why do they put a cock on a weathervane?" Pierce queried. "Because if they used a cunt, the wind would blow right through, and you'd get erroneous weather reports."

The lesbians exited en masse, amid a cacophony of catcalls and hisses, some directed at Pierce, some at the chorus.

"So what did they want, nursery rhymes?" asked a momentarily shaken Pierce, who continued the show for the still enthusiastic audience.

The chorus regrouped in front of the theatre and sang their selections to passersby. "It was very unifying for the chorus," Goodwin remarked. Britt himself chose not to attend the fundraiser. But the next night, he was "very, very eager to apologize" to a meeting of the chorus, Goodwin said. At that meeting, the lesbians presented Britt with a list of demands formulated through consensus.

The demands included payment to the chorus of at least \$100, and a Britt-sponsored benefit for a women's concern such as the Women's Building.

"Harry Britt and staff are ultimately responsible for this event," Goodwin stated.



(Photo by John Glaske)

Britt Responds To Chorus Walkout

Below is an open letter by Supervisor Harry Britt to San Francisco's lesbian and gay male community.

The controversy around the Charles Pierce benefit has brought to the surface some deep divisions in our community. The anger of the Lesbian Chorus—and others—at the putdowns of women, disabled people and racial and ethnic minorities by Mr. Pierce and the resentment of that anger by many men has built an atmosphere of demands and counterdemands in which all of us have to sort out where we stand.

I hope the heat of the reactions will not prevent gay men from listening very seriously to what the lesbians are trying to say to us. They had agreed to perform that night as an act of solidarity with gay men. What they heard at the Castro hurt and offended them, and they were angry that most of the gay men did not seem to share their feelings about what was going on. Of course many men were offended, but it was mostly women who left.

When gay men hear fag jokes, we have a right to expect our nongay friends to be offended, and I'm sure they often are. But it's rare that their sensitivity goes deep enough to cause them to move from taking offense to acting. The Lesbian Chorus acted

courageously by walking out—they had a right to expect that more men would join them.

Humor has been used with powerful effect to perpetuate stereotypes of minorities and women. If we get angry when straight punks mimic limp-wristed fairies, we should understand the feelings of women when presented with tits-and-ass humor. It's not funny when you've been on the receiving end of sexism all your life, to be the brunt of sexist caricatures.

When I met with the Lesbian Chorus on Monday night after the benefit, one of the women said to me very clearly and simply through the heat of the anger in the room that I should put aside political considerations and my desire that the community be united and simply support the lesbians on this issue. I believe she was right. When lesbians come to gay men and say "we feel raped," gay men should first listen and offer support. We stand to learn a great deal about the sexist assumptions that underlie much of the humor in our society, as well as every thing else.

I feel that I owe the women's community an apology for the events of that night. They shouldn't have happened, but—like the CBS documentary—if they succeed in bringing out into the open feelings that need to be dealt with, they can be a step to a better future.

Gay Cubans Win Waiver

by Larry Bush

The U.S. barriers against foreign gays will be dropped for gay Cuban refugees, White House officials told *The Sentinel* last week.

The decision marks the first time the Carter Administration will completely waive the restriction on foreign gays visiting or immigrating to this country, and follows Cuban government charges that many of the refugees are homosexuals who are "social parasites and worms" the government is glad to expel.

The White House decision was announced by Stuart Eisenstadt, Carter's Domestic Policy Staff chief, who oversees the Justice Department and its Immigration and Naturalization Service (INS).

"In the case of the Cuban refugees," Eisenstadt told *The Sentinel*, "to the extent that any are homosexuals and therefore would be precluded now by 212 a 4 (the immigration act section used to bar gays), we worked with Dave Crossland, who is the acting head of INS, and he's indicated that these people would be eligible to have a waiver on humanitarian grounds on a case by case basis."

Eisenstadt said the Administration had no information on whether any Cuban refugees are in fact gay.

"I would suspect that with that many people, 3,500, certainly just statistically, one would expect that there would be," he said.

The decision to act now in the case of the Cuban refugees appeared due as much to an effort to avoid international embarrassment if the United States should turn back refugees who reached this country as it was an effort to assuage American gay concern, according to Washington observers.

Eisenstadt indicated the decision comes in advance of a final Administration position on both the handling of the current law and whether to endorse a change in the law.

"We're not just waiting for the results of this interagency study," Eisenstadt said. The study on handling of the current exclusion, prompted by Gay Rights Advocates and the National Gay Task Force, is expected to reach the Attorney General by mid-May, while a final response on legislative recommendations are expected in thirty to sixty days, Eisenstadt said.

Meanwhile, gay Cubans living in America who retain close ties with the island nation again reiterated that they expect gays to be among the refugees.

"They are undergoing a purge now like they did ten years ago," said one Cuban gay who asked not to be named in order to protect friends in Cuba. "It has been much more relaxed in the past ten years, but now they are dismissing people from jobs at universities and in other places. There is a strong prospect that there will be a return to putting

(Continued on page 4)

CBS Report Slanders S. F. Gay Community

Inaccuracies, Distortions, Half-Truths Abound

Gay Males Emerge as Decadent Hedonists

Lesbians Ignored

by John Schrock

A CBS special entitled "Gay Power, Gay Politics" riled many San Franciscans following its premiere Saturday, April 26. The show was said by its producers to chart the rise of gay political power in the City, but "one gets the impression the subject was inadequately researched, given the program's one-dimensional preoccupation with sex," said a spokesperson for the National Gay Task Force.

Ten members of the Board of Supervisors have agreed to sign two letters concerning the controversial program. One letter is directed to the National News Council, demanding an official investigation of "violations of journalistic ethics" on the part of producers George Crile and Grace Diekhaus.

The other letter is addressed to the Federal Communications Commission, and requests equal time for an alternative rendering of the story of the growth of gay political power in San Francisco.

The Supervisors opted for an informal, epistolary expression of their distaste for the program when Supervisors Quentin Kopp and John Bardis blocked passage of an official resolution that required unanimous Board approval. Kopp felt the question "should be referred to a committee." He remains the lone member of the Board unwilling to commit his signature to the protest letters.

Supervisor Harry Britt initiated the Board action. He called the show "a piece of garbage that implies this country is in for a reign of terror by sex-crazed homosexuals."

In fact, despite its title, the show focused only intermittently on politics, and then only on the effect of gay males

on Dianne Feinstein's election last fall. Britt, the city's highest elected gay official, went virtually unnoticed. California's largest Democratic club, Alice B. Toklas, was not even mentioned.

The lesbian community was entirely overlooked—"because they're not controversial," producer Diekhaus explained.

The emphasis on controversial aspects of the gay male lifestyle is what angered many gays. "Gay politics, that's what this story is all about. This isn't a story about lifestyles," claimed Harry Reasoner at the outset of the program.

Yet time was found to give prominent attention to sado-masochism and casual sex in Buena Vista Park. "We are troubled by the suspicion that this obsession with sex in the program reflects an underlying fear about human sexuality on the part of the producers," said the NGTF spokesperson.

NGTF attempted unsuccessfully to convince CBS that the show should be postponed until after the June 3 primary. They fear it may influence voter attitudes in Santa Clara and Yolo Counties where gay rights battles are currently being waged.

The Buena Vista Park segment, which featured an interview with a young girl who once spied men doing "strange stuff" in the bushes, may have already had serious consequences. Less than an hour after the show left the air, a gang of club-wielding punks terrorized gay men near the summit of the park.

"There has been an incredible increase in the number of anti-gay attacks since that program aired," stated Jacqueline Hamilton of Community

(Continued on page 4)

Gay Psychiatrists Demand Recognition Within APA

Seek Status as Minority Group

by James P. Krajewski, M.D.

The American Psychiatric Association will hold its 133rd annual meeting in San Francisco from May 3-9, 1980. Approximately 11,000 psychiatrists are expected to attend this extravaganza of education, politics, and entertainment.

The often stormy, sometimes downright hostile, relationship between psychiatry and the gay community appears to be heading toward a new era of cooperation and at least a tenuous embracing. In what was likely a first for any such major organization, an APA booklet distributed to all members describing activities in San Francisco during convention week included a paragraph on "the gay life." It indicated the availability of additional information for gay psychiatrists on gay related activities from the Northern California Psychiatric Society, the local district branch of the APA.

The formation of the Gay Caucus of Members of the APA (GCMAPA), a national group of gay psychologists, has been significant in altering the traditional relationship between psychiatry

and gays. Members of the caucus have been effective in increasing the awareness of the APA about gay issues and in formulating significant portions of the convention program. The gay caucus serves a critical function in providing a support and educational network for its members. The GCMAPA has also planned an extensive social program which will include a major cocktail party to which all members of the APA and a number of significant community and political leaders have been invited. A cruise of the Bay has also been planned in addition to several other social, business and educational events.

Gay men and lesbians have often viewed the psychoanalyst as their arch enemy, yet even in this area significant changes are in the wind. In a forum open to the public on Sunday, May 4, 1980 from 8:30 to 10:30 p.m. at the Hyatt on Union Square, the American Academy of Psychoanalysis will sponsor a panel on "The Homosexual and

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NEWS BRIEFS

UC Berkeley Bows To Gay Pressure

(Berkeley) Persistent lobbying by campus gays has resulted in a new course offering at U.C. Berkeley entitled "Sociological Perspectives on Homosexuality." For years the Berkeley administration presented a cold shoulder to campus gay activists demanding academic attention to gay concerns.

Sky Johnson, unofficial coordinator of the new class, said that administrative personnel rarely demonstrated blatant homophobia in rejecting requests for gay-related courses. Rather, they consistently referred to any proposed gay courses as "too trendy," and "not legitimate academic pursuits."

Gay graduate students have been advised not to pursue homosexual-related research because it is "academic poison." The breakthrough occurred this semester when student activists finally collared a professor willing to help organize the class. Student response to the new course offering belied administrative distaste. Although the course is not listed in the general catalogue and has been publicized chiefly through word-of-mouth, more than 100 students are already actively enrolled. "It is fair to assume," Johnson stated, "that had the course been publicized in more conventional ways, our response would have been even greater."

SF Caucus Set To Select Delegates

(San Francisco) Delegates to the Democratic National Convention in New York City will be selected this Sunday, May 4, throughout the state of California. Carter and Kennedy supporters will meet in separate caucuses in each Congressional district and elect a slate of delegates.

Actual representation at the national convention will then be apportioned according to the popular vote in the June 3 primary.

Gay political organizations urge gays to attend the caucuses and elect gay delegates. Similar drives in Florida, Illinois and New York have succeeded in ensuring some gay representation at the national convention.

All registered Democrats are eligible to participate. Kennedy supporters will meet at the 5th Congressional District at Bayside School, 630 Nevada Street, Sausalito (Car pool information call 861-5935); and in the 6th Congressional District at the Everett Junior High School, 17th and Church Streets, San Francisco.

Carter caucus sites are Washington High School, 32nd Avenue and Anza for the 5th Congressional District; and the A. P. Giannini School, 39th Avenue and Ortega for the 6th Congressional District.

Registration is from 1 to 2 p.m., and latecomers will not be admitted. For more information call 641-0312.

Mr. Castro Contest To Feature Pure Trash

Twenty-four red roses, a silver hard hat, and an orchestral rendition of "The Man I Love" will all be part of the grand finale when Mr. Castro is selected in the first annual Mr. Castro Pageant, May 29, at the Castro Theatre. Curtain time is 8:30 p.m.

The twelve semi-finalists will compete in swimsuits, formal wear and talent presentations as they try to impress the five member judges panel. Judges for the gala event are Sylvester; Jo Daly, member of the Police Commission; Ron Baker, editor, *The Sentinel*; Steve Stegman, president, Eureka Valley Merchants Association; and Bob Cramer, chairman of the Cable Car Awards.

Music for the pageant will be provided by the Pure Trash Band. Men About Town will provide background and specialty music.

Sharon McKnight will join Rick Amiel, president of the pageant association, as co-emcee for the ceremonies.

The show will be directed by Tom D'Amato, who has done numerous Broadway and Los Angeles stage productions.

Joseph Taylor is choreographing the event, and his dance company, Bottom Line, will perform throughout the show.

Tickets for the pageant are now on sale for \$5 at All American Boy, Aloha Records, Hot 'n Hunky, and Mainline Gifts. All proceeds from the event will benefit the San Francisco VD Clinic.

Evangelist Ired By Gay Rebuttal

(Charlotte) A North Carolina evangelist has demanded an apology from a Charlotte television station that preempted his Sunday morning show to air a rebuttal to a sermon on homosexuality.

Rev. Charles Sustar preached against homosexuality on the December 30 broadcast of *Flame of Revival*. Members of Charlotte's gay community requested an opportunity to reply, and WSOC-TV granted the air time, free of charge.

The rebuttal infuriated Sustar, who promptly organized a protest rally which drew about 1,000 people. Sustar claims the television station "conspired to commit a felony" in airing the rebuttal program, because homosexual acts are illegal in North Carolina.

"We don't think you can put a felon on television to speak for a felony," Sustar said. Because homosexuality is illegal, he claims federal fairness rules don't apply.

The WSOC station manager said he believed both sides of the question should be aired in the public interest. The rebuttal sermon was preached by Rev. Nancy Radcliffe of the Metropolitan Community Church, Charleston, South Carolina.

Sustar has vowed to fight to the last breath "these guys who think they deserve all the civil rights that you and I have."

VD Clinic Loses Lease

(San Francisco) The San Francisco VD Clinic on Fourth Street has lost its lease and is now forced to search for new quarters. The clinic dispensed medication to 61,600 persons last year, the majority of whom were gay men.

The head of San Francisco's Communicable Diseases Program, Dr. Graff, reports that negotiations are underway in an attempt to forestall the forced relocation of the clinic for at least another year. However, he concedes they may have to move by the end of September.

The clinic services an average of 300 people each weekday. Besides the clinic's treatment of walk-in patients, it serves as a home for San Francisco's entire VD program. They supply culture testing services to various medical facilities throughout the city and organize and operate periodic check-ups offered at several of the city's bathhouses.

The clinic's troubles began when the R.J. Reynolds Company decided to consolidate all of its food subsidiaries in San Francisco. Reynolds owns the building the clinic now occupies, and they informed the Communicable Diseases Program that the clinic would be forced to move.

"I'd like to stay in that general area, because it's easily accessible," Graff stated. The problem of finding a new location, he said, is compounded by the unlikelihood of finding any site already designed to meet the clinic's needs.

Graff states, however, that the actual existence of the clinic is not in jeopardy.

Nationwide, the syphilis rate increased by 16% last year. 77% of the cases reported were men, of whom more than 60% named other men as their sexual contacts. Virtually none of the women found infected were lesbians.

Gay Rights Placed On Yolo Co. Ballot

(Davis) After months of legal wrangling, the California Supreme Court has ordered the inclusion of a controversial gay rights initiative on the June primary ballot in the city of Davis. The Supreme Court ruling negates a decision by a Yolo County judge who had termed the proposed initiative unqualified to appear on the ballot.

The Yolo County struggle for gay rights began last fall, when the Davis City Council agreed to enact an ordinance banning discrimination against gays in housing, private employment and public places. A week later, the Council succumbed to intense anti-gay pressure and withdrew the measure.

Davis Citizens for Human Rights (DCHR) proceeded to draw up an initiative and gather the signatures necessary to place it on the primary ballot. The initiative does not specifically outlaw discrimination, but merely states that Davis voters believe "legal recourse should exist for men and women discriminated against by reason of affectional preference."

Kathy McDewitt, DCHR leader, said the initiative was worded as a recommendation rather than a specific ordinance because "opponents immediately grabbed on little idiosyncratic things" when the anti-discrimination ordinance was drawn up and presented to the Davis City Council last fall.

The wording of the initiative caused Yolo County Judge Harry Ackley to declare the measure unsuitable for the ballot because it is "purely advisory in nature and would have no binding effect upon the City Council even if passed by the electorate." State law requires an initiative measure to specifically enact a law or ordinance, he said.

But Chief Justice Rose Bird of the California Supreme Court disagreed, and ordered the initiative reinstated on the ballot, when the DCHR filed an appeal.

Viacom Axes Gay-Run Show

(San Francisco) Viacom Cablevision dumped Larry Heider from the airwaves last week, after his twice-weekly program *SF Confidential* devoted a segment to the subject of anal sexuality. *SF Confidential* was broadcast for six months on channel 25, a public service channel available on a first come, first served basis.

Before the controversial program Heider said he received "a lot of positive feedback," up to and including strangers on the street stopping me and telling me they knew and liked my show." Previous segments had featured interviews with local politicians and a wide variety of arts presentations.

The particular subject of anal sex was treated in a call-in format, as Heider was unable to cajole any experts to appear on television speaking about anal sexuality. It was the only show Heider handled by himself.

The next day the station reportedly received 20 to 30 "very negative phone calls." Heider was accused by the Director of Programming of "deliberately violating contemporary standards of decency." Before the show was filmed, station management had consented to both the subject matter presented, and the lone illustration Heider used during his presentation.

Heider made a waiter and said he sank all his money and time into creating *SF Confidential*. He is currently investigating possible methods of forcing Viacom to reconsider their decision.

Lesbian Wins Custody Fight

(Phoenix) A Superior Court in Phoenix granted a 27-year-old lesbian custody of her two daughters, last week. The decision marks the first time in Arizona history that custody of wards of the court has been awarded to a lesbian mother over the objection of relatives.

Besides her sexual orientation, there were other factors that made the Phoenix woman's custody battle particularly difficult. She is an ex-convict who met her lover while both were serving time in an Arizona prison for writing bad checks. Her lover is black, the mother is white.

"Both women came across as intelligent, hard-working and earnest," said Vincent Libbon, an attorney representing the two women. "The judge could see that they both cared very much for the kids."

"I found the decision really amazing," exclaimed B. Bud, editor of *Sunday's Child*, a monthly newsletter for Arizona lesbians. "I'm really pleased that Phoenix has finally become aware that sexual orientation does not influence the ability of a person to be a parent."

A psychologist had declared in court that although the children may be subjected to some social pressure as a result of their living situation, "they would only be dealing with the same type of problems that face other minority children."

The two girls are now 5 and 8 years old. The custody had been disrupted by the children's foster parents and one of their grandmothers, but the decision will not be appealed.

PEOPLE

Ken Maley, the local media consultant who worked with CBS News on "Gay Power, Gay Politics" expressed surprise and chagrin at the way it turned out. Maley and CBS flack Peter Goodman both state that Maley's paid consultancy was limited to last July when the network was only planning a segment on gays for *CBS Monthly Magazine*. Maley also helped ABC on last year's "Homosexuals" show on that network and is now working with a German crew on a similar documentary. Maley told Examiner TV critic Bill Mandel last July that he "realized that in the best American tradition, I could make a commodity out of what I saw in front of me."

Playwright Robert Patrick says that he's "never been physically attractive enough to attract lovers," and claims that the beauty obsession of gay men has "wrecked his life."



Cyrus Vance, who resigned as Secretary of State early this week, was the only Carter cabinet officer who ever testified in favor of a gay rights bill.

As a representative of the New York State Bar Association, Vance appeared at a New York City Council hearing to speak out in favor of a gay rights ordinance for that city. The ordinance was defeated.

Mayor Feinstein exercised her veto power for the very first time when she quashed a resolution adopted by the Board of Supervisors which endorsed the 1980 marijuana legalization initiative.

Feinstein cited "possible health risks" and "problems with law enforcement" as major factors in her decision. It was unclear to what she was referring.

Senator Edward Kennedy has accepted the League of Women Voters' invitation to debate President Jimmy Carter in San Francisco. Carter has yet to respond to the invitation.

Grade B movie star Elizabeth Ashley said of her performance in the film *Windows*, "I was not playing, ever, in one moment of the film, a lesbian. Now, if the lesbians choose to identify with that then I would think that that is their problem."

Pulitzer prize winning historian Barbara Tuchman said of this year's Presidential candidates—"God. The country that produced George Washington has got this collection of crumb bums."

Despite a \$1000 campaign budget, Arthur Schlesinger Jr. was defeated in his bid for a delegate slot at the Democratic National Convention by a gay delegate.

Schlesinger, a resident of Manhattan's upper east side, is a former aide to JFK and currently a consultant to Ted Kennedy's campaign.

The Ayatollah Kalkhaki, who gruesomely displayed the charred arm of an American soldier killed in the aborted rescue attempt in Iran, is the same Ayatollah who has condemned Iranian homosexuals to death.

Known in Tehran as "the Judge of Blood," Kalkhaki was previously institutionalized in a mental hospital for torturing cats.

When asked in an interview about his country's policy of executing homosexuals the Ayatollah's response was, "If they're innocent of being homosexual they will go to heaven any way. So it doesn't matter."

David Scott has finally been rewarded for his much-publicized endorsement of Mayor Feinstein. Scott now sits on the Public Utilities Commission.

"David Scott displayed imagination and insight into City problems in his own campaign for Mayor," Feinstein said when making the announcement. It was unclear to what she was referring.

Can you correctly identify this construction site?



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b) A rollercoaster in Los Gatos
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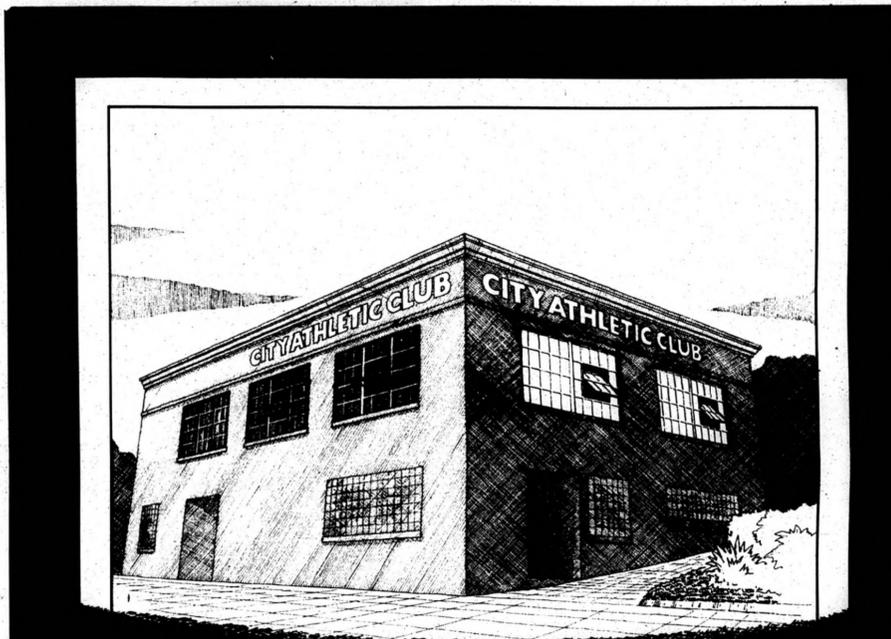
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CBS Report

Continued from front page

United Against Violence. "If you want to frighten people, this is the type of show you make," said Owen Craig, vice-president of the Harvey Milk Democratic Club, in a heated post-show debate between the program's producers and selected members of the gay community. She called it the same type of journalism that portrayed the black civil rights movement as "centering on the right of big black men to sleep with genteel white ladies."

Many gays who had participated in the filming of the show lamented that they had been "duped" into cooperating with the show's producers. "A lot of us opened our hearts to George and Grace," commented author Armstrong Maupin. "But now I know a carpet-bagger when I see one."

Maupin called Crile a hypocrite, claiming Crile had confided to him that the one thing he envied the gay community was "the general acceptance of having affairs outside a primary relationship." According to Maupin, Crile's wife disappoints him by failing to accept a similar attitude standard. Maupin chided Crile for his "pompous, moralistic" attitude displayed throughout the program.

The show terms David Scott "the most significant single factor in last year's mayoral campaign." Scott was displaced by the coverage, and at times the after-show debate degenerated into bickering with Scott and Crile maligning each other's credibility.

In a fitting postscript which exemplifies the power of the editing room in television, the next day a Channel 5 news team interviewed men and women on the street about their reactions to the program.

When they approached K. Alan Williams, a man active in gay and other civil rights causes, he responded with a carefully thought out criticism of what he perceived as the show's flaws. That night on the news, Williams' filmed statement was reduced to one word, "disgraceful," which by context of the other interviews used clearly implied that he believed any media coverage of homosexuality was a disgrace. Williams has received phone calls from acquaintances outraged at his "homophobic" comment. He assures the public that he, too, was a victim of journalistic misrepresentation.

Cuban Gays

Continued from front page

gays in labor camps again." Cuban communist party forbid gays from being members as well as from membership in youth groups, he said. Beyond that, neighborhood "monitors" report all irregularities to local police. While few Cuban gays are able to maintain private living quarters, those that do are afraid to be seen frequently with friends or establish relationships for fear of being reported.

"It is unlikely that any of the gays coming out of Cuba will tell U.S. officials they left because they are gay," he said. "They had had to live in fear there, and they probably will be just as afraid here."

Gay leaders in Key West and Miami, Fla., say they have received no reports of gays among the refugees to date, although they admit their connections with the gay Cuban community are not strong.

"The problem is that it is really hard for them to come out and be visible," a Miami leader said. "They are here, and are at all our functions, but there is a lot of pressure on them from the Cuban community to deny they are gay. It just isn't supposed to exist for them."

Gay Rights Bill Gets DC Airing

Congress heard the first public testimony supporting gay rights legislation at a Washington briefing last week, six years after the first bill was introduced to end discrimination against gays in employment, housing, public facilities and other areas.

Although the briefing was not a formal hearing that could lead to a Congressional vote, it gave the first glimpse into the depth and breadth of support for gay rights. Representatives and top leaders from the National Council of Churches, American Civil Liberties Union, National Organization of Women, American Psychiatric Association, and national gay organizations all joined in a strong call for Congressional action.

While most testimony focused on the essential justice of the demand for gay rights, one speaker, Herbert Rickman, special assistant to New York City Mayor Edward Koch, raised the spectre of a gay backlash if action

CBS Broke the Rules: One Journalist's View

by Randy Alfred

Sentinel contributing writer Randy Alfred is preparing to file a complaint with the National News Council (NNC) against CBS. Below are excerpts from a preliminary draft of his complaint, which he shared with us and the National Gay Task Force, which also plans to file a complaint with the NNC.

The complaint excludes questions of news judgment and includes only questions of news practice. The show's producers admitted on the locally broadcast rebuttal program that they had deliberately chosen to present "disturbing" information about the gay male communities of San Francisco because that is what they thought newsworthy.

But most of what is disturbing in the documentary comes not from the story but from the way in which the facts are distorted. Through a combination of inflammatory editing and leading questions, misleading or downright

"Crile constantly asks questions that lead his interview subjects toward the sensational. Further, he plants answers which the subjects dutifully repeat."

right inflammatory editing, the presentation of half-truths, half-stories and hearsay, and finally by simple errors of fact, the producers exhibit what I believe to be a reckless disregard for the truth.

Inflammatory language The narration by reporter (and co-producer, co-writer and co-director) George Crile and anchor Harry Reasoner repeatedly uses loaded, non-neutral, irre-inducing words and phrases. To wit: moving provocatively into the political arena, tip of the iceberg in the light of day, territory claimed, without shame, menacing response, decadence, peculiar, old family neighborhood, new experience for the kiddies, Good Lord—it's a very strange place, pilgrim, darling of the Castro, warning the city.

Leading Questions

Crile constantly asks questions that lead his interview subjects toward the sensational. Further, he plants answers which the subjects dutifully repeat. Examples: Crile's first words on the show are: "Powerless alone, and in your community you have strength,"

Crile asks insinuatingly about the availability of gay male sex, "What's the consequence of that?" Burleigh Sutton guesses Crile means moral decay but says he thinks not. But Crile concludes, "It's a question."

Crile to mother who lives near Buena Vista Park: "Do you worry for your children?" Mother: "Oh, I'm very worried for the children."

Crile: "What you're saying is the mayor of San Francisco personally contributed \$500 to the Human Rights Foundation, which is working to introduce teaching of homosexuality into the schools." Jerry Berg: "That's one of our programs." Crile: "Incredible, isn't it?" Berg: "Well, it's satisfying to us..."

Crile to McCabe: "They don't know what the gay community might do." McCabe suddenly remembers the City Hall riots.

Crile, leeringly, "You mean" (suppressed laugh) "a lot of the S&M sex ends up in death..." Mel Wald:

"Not necessarily, there are some... does land up in death or damage..."

Jones: "We'll get our way, through the ballot box." Crile: "And the street." Jones: "And the street."

However, the most egregious example of this technique is in the Halloween sequence. After stating that the police "had stood by silently as the gays provocatively taunted them," Crile himself unsuccessfully tries to provoke two policemen, one a commanding officer. Both remain resolutely calm, non-judgmental and professional, despite Crile's attempt to rile them with buzzwords such as "people in costumes," "different sexes" and "family men." Not only was the reporter fishing for a homophobic answer, he was exacerbating a dangerously tense situation.

Misleading or inflammatory editing Jones talks about people coming to Castro St. in a crisis, while CBS cameras show day-to-day shopping and cruising activities, with crotch shots, bare chests, and a very straight-looking and scruffy motorcycle.

Crile's voice-over narration: "The date was November 27, 1978. Shots rang out in City Hall." Sirens are heard as the Polk St. side of City Hall is shown, and then we see and hear Mayor Feinstein announcing the slayings. The first part of this sequence is faked: it shows no commotion in front of City Hall, as there was that day. Is this a documentary or a docu-drama?

In a preposterous sequence, Crile presses Quentin Kopp at the Beaux Arts Ball on two issues: why is he laughing and why is he doing campaigning there? But the fact is that Crile is laughing himself, and the scene begins in mid-sentence.

According to Kopp, they were both reacting to dialogue preceding the opening edit. Further, according to Kopp, Cleve Jones, Dick Pabich, and Wayne Friday, Kopp had already finished campaigning and departed when CBS chased him and brought him back to the ball to stage an interview

"Crile to mother who lives near Buena Vista Park: 'Do you worry for your children?' Mother: 'Oh, I'm very worried for the children.'"

on why he was there. Another faked scene.

In the middle of this same "interview," a dra queen appears and asks, "Oh, how are you doing, boys?" Both the lighting and sound ambiance changes indicate that this video footage was shot earlier or later and spliced into the scene. Kopp said it did not occur during the interview itself.

Half-truths, Half-stories, and Hearsay Crile: "May 21, 1979. The news-

"The producers exhibit what I believe to be a reckless disregard for the truth."

papers would call it a night of gay rage." Truth: SRI concluded in their report for the Police Commission: "... the vandalism was committed by a diverse group and the activity should not be termed a 'gay riot.'" (10/79) The Civil Grand Jury wrote: "Although many of the citizens who marched from the Castro and Market area were members of San Francisco's gay community, we have no evidence that the perpetrators of the violence were gay people." (12/3/79)

Crile: "... the average gay man here has had sexual encounters with at

least 500 different men." Truth: the Kinsey report cited, Homosexuality: A Study of Diversity Among Men and Women, by Weinberg and Bell, reads (p. 85): "Almost one-half of the white homosexual males and one-third of black homosexual males said that they had had at least 500 sexual partners during the course of their sexual careers." A footnote adds: "These figures may reflect exaggeration on the part of some respondents."

Crile on private sex clubs: "The authorities take the position that government has no business interfering with them..." Story: That position was reached only after bitter and protracted negotiations in the spring of 1979. Feinstein's role in relaying a complaint that began "Red Light Abatement" proceedings against the clubs was a major issue in gay male circles during the campaign and was the substantive worry beneath demands for a Ladies Home Journal apology.

Crile interviews a meeting who talks of gays packing a meeting hall and getting their way about red-lighting of the park simply by "booming down" opposition. Story: Re-design of Buena Vista Park, with its definite gays-vs.-families overtones, was not only unresolved at the time but remains unresolved at this writing, with both sides ironically claiming defeat. Crile did not report the opposing side, nor apparently did he check the public record of this series of hearings held by the Recreation and Park Department. Although this was not an issue in the mayoral campaign, it was an issue elsewhere, and it was covered in the gay press. Rather than cover the story in a responsible and balanced fashion, the producers chose instead to sensationalize a distraught mother's reaction and pretend it was an issue in the fight for the mayorality.

Errors of Fact Crile: "Until the night of the assassination, few people recognized the size and strength of the gay community." Fact: the candlelight march that night, which consisted of straight and gay mourners alike, was estimated as 25,000 to 40,000 strong. Estimates of Gay Freedom Day crowds in 1977, 1978, and 1979 have all exceeded 100,000 and have been as high as 250,000 (1977), perhaps reflecting a double count of parade and "fair

crowds). Castro Street Fair crowds have been estimated at 20,000 to 40,000 during the same period. Crile: "It's an old institution in the gay community but with a new wrinkle. This year, the Beaux Arts Ball became a major stop on the campaign trail." Fact: The ball had been a major stop for years for politicians such as State Senator Milton Marks, Mayor George Moscone, and Supervisor Dianne Feinstein, among others. The ball is held on the weekend before Halloween, less than two weeks before the November elections.

Crile reports the Mayor visiting Scott at his house on November 7, the morning after the election. Fact: the meeting occurred at lunchtime on November 9, according to Scott and press reports. "The morning after the election" makes the Mayor sound desperate.

Crile, on the Mayor's appearance at the Harvey Milk Gay Democratic Club, November 20: "In short, she has given them all they asked for." Fact: the Mayor promised some of what was requested. That is far different from giving all.

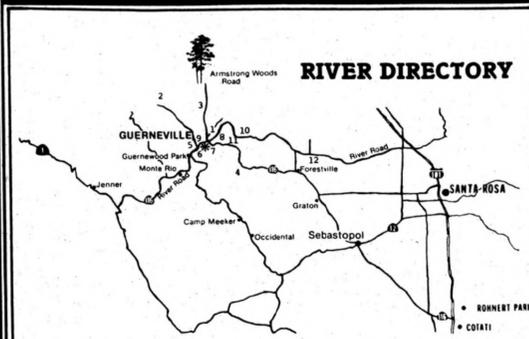
This list is not complete. I am still researching other errors, seeking further documentation, and attempting to convince reticent sources to go "on the record."

lesbian feminists at the last N.O.W. convention, told the audience that gay rights was "emphatically" a feminist issue. "We understand discrimination and persecution," Smeal said. "Until gays have full rights, no person has full rights," Smeal continued. "All of us must pretend we are something we are not."

Smeal said discrimination against gays is so pervasive that supporters "are made to feel fearful of expressing their beliefs, but public support is quite pervasive."

Steve Endean, Gay Rights National Lobby Executive Director, said that the April 21 briefing was a forerunner to actual Congressional hearings and an effort to build additional support. The earliest prospects for such hearings, Endean said, would be after the November elections. "This was what I hoped for and what I expected," Endean said. "About 50 Congressional offices sent representatives and the attitude of Congressional staffers was excellent."

RUSSIAN RIVER, CALIFORNIA



The Russian River Resort-now recognized as one of the nation's leading gay resorts-is already busy, with many lodgings full on the weekends. But luck is with those who have not yet made vacation plans... many new lodgings are opening... and others are being converted by new gay owners. NOW is the time to make reservations. Restaurants, bars and dancehalls keep nightlife interesting, after days spent sunning, canoeing or hiking along the river in a grand Redwood setting. Many resorts also have pools for the cityfolk.

The River is a short, 65 mile drive north of San Francisco on Highway 101, to the River Road Exit. Other routes through the countryside are noted on the map, and are great reliefs from freeway traffic for those in no hurry. While the businesses listed on this page are by no means the total of those catering to gay people, your use of this directory will assure you a warm welcome at the River.



Advertisement for 'Serving the Bay Area gay Community since 1957!' listing services like RESORT, PRIME DOWNTOWN, and CAZADERO ACRE with contact information.

Advertisement for 'FIFE'S Resort Bar Restaurant' featuring a scenic view of a river and text describing the resort's amenities and location.

Advertisement for 'HIGHLANDS RESORT' listing amenities like CABINS & ROOMS, HEATED POOL, HOT TUB, PRIVATE SUNDECK, FIRESIDE LOUNGE, GAME ROOM, POOL TABLE, and FREE CONTINENTAL BREAKFAST.

Advertisement for 'SYMPOSIUM AT GUERNEVILLE' offering gay people and their friends a country manor vacation in a spectacular River setting.

Advertisement for 'Russian River Lodge' listing amenities like Cabins, Rooms, Campsites, Pool and Lounge, and contact information.

Advertisement for 'FERN GROVE' featuring a scenic view of a river and text describing the resort's amenities and location.

Advertisement for 'WILDWOOD Ranch' listing amenities like RANCH - RESORT - RETREAT, PRIVATE ROOMS - TENTS - BUNKHOUSE, and contact information.

Advertisement for 'GREAT CITY' featuring a scenic view of a river and text describing the resort's amenities and location.

Advertisement for 'THE ELECTRICIAN' listing services like Residential Commercial and Remodeling Repairs.

Advertisement for 'RAINBOW CATTLE COMPANY LIQUOR PINS • POOL • POKER' listing amenities and contact information.

Advertisement for 'HEXAGON HOUSE' listing amenities like Modern Motorlodge with T.V., Cabins with Fireplaces, and contact information.

Advertisement for 'RAMS INN' listing amenities and contact information.

Advertisement for 'RIVER FLORISTS AND GIFTS' listing services and contact information.

Advertisement for 'The WOODS' featuring a scenic view of a river and text describing the resort's amenities and location.

Advertisement for 'BOSE MONTH' featuring various audio equipment like Dual, APARTMENT SIZE STEREO, and PIONEER AKAI.

Advertisement for 'EL MIRASOL VILLAS for the cognoscenti' featuring a scenic view of a villa and text describing the resort's amenities and location.

Gay Psychiatrists

Continued from front page

Society." Two of the discussants will be prominent gay educators and psychotherapists, Dr. Betty Berzon and Dr. David Kessler. Dr. Judd Marmor, a past president of the APA and a respected authority in the psychiatric community, will complete the program which is expected to be a favorable and positive discussion of homosexuality.

Other educational events open only to APA registrants will be quite diverse. For the first time there will be a full day educational course on homosexuality entitled "Understanding/Treating Patients Who Are Homosexual." This unique course, designed by members of the Committee on Homosexuality (most of whom are gay) of the Northern California Psychiatric Society, will be directed toward the heterosexual psychiatrist with the goal of dispelling myths and stereotypes and providing the factual knowledge as well as the understanding necessary for psychiatrists to effectively work with gay individuals.

Other significant educational programs will include several panel discussions. Gay psychiatrists will speak out on the clinical and personal issues raised in their coming out. Another panel will discuss various aspects of the fear of homosexuality. A third panel will discuss issues which have arisen as a result of the removal of homosexuality from the APA's manual of mental

disorders. This will include ethical issues in psychiatry as well as a consideration of positive aspects of being gay. Still another program will discuss competition and aggression in sexual relationships and will include both gay and straight couples.

The scientific exhibit section will feature a booth sponsored by the GCMAPA covering research findings on homosexuality during the 1970's. A factual positive viewpoint will be presented.

Significant political issues will be raised during the convention as gay psychiatrists seek to gain increasing visibility and recognition within the APA. An APA Task Force on Homosexuality which has been operating for two years will be seeking recognition as a permanent committee. The Gay Caucus, which currently has no official status within the APA, will attempt to obtain "minority status" comparable to that of other groups such as blacks and women which then would also give them a vote in the APA governing body.

Let it appear that the battle between psychiatrists and gays has ended there still remains significant areas of conflict. While the leadership of the APA has taken a strong stand in favor of non-discrimination against gays and supports legislation to guarantee equal rights for gays, many members continue to see gays as sick or disturbed.

Many psychiatrists do not understand gay life or culture and are unaware of current research findings. Myths, stereotypes and misleading or inaccurate information continues to crop up even in official APA publications. Only one year ago a prominent APA official

gay political power was receiving widespread attention from the press. But the backlash from "Gay Power, Gay Politics" has been the worst yet. "We've never had this problem on weekdays before," Hamilton said.

On Monday, a man reported he was near the UC Med Center, when he smiled and said hello to what he thought was a "Castro clone type." The man kicked him to the ground and screamed, "get out of here, faggot."

This kind of attack is extremely rare, occurring in broad daylight in a normally safe neighborhood," said Andrew Nicolas, also of CUAV. "But there are an increasing number of such reports."

On Monday, the CUAV received as many attack reports as were received for the entire 15-day period preceding the airing of the show.

"There was a definite correlation," Hamilton said. In fact, CUAV has found that any media coverage of the gay community results in a corresponding escalation of anti-gay violence. Attacks "skyrocketed" during the mayoral run-off in December, when

Psychiatry Staggers Out Of The Closet

by Larry Bush

Six years after psychiatry abandoned its position that homosexuality is an illness, an increasing number of gays are in therapy, a significant number of therapists are still unsuited to deal with gay patients, and gay therapists still fear coming out, said Dr. John Spiegel, past American Psychiatric Association president and a leader in the change on homosexuality.

"A significant number of therapists are still unsuited to deal with gay patients, and gay therapists still fear coming out."

The major benefit for the gay community stemming from the decision to drop homosexuality as a diagnosis, Spiegel said in an interview with *The Sentinel*, is that medicine no longer plays the role of "social control" in dealing with homosexuals for society.

While Spiegel points to the nearly 40% of APA membership that voted to continue listing homosexuality as an illness in a referendum forced on the professional group by members who opposed the change, he says sensitivity to gay patients is on the increase and a formation of a new Task Force on Gay Men, Lesbians, and Bisexuality may speed that process.

Spiegel said the increase in gay patients results from a shift in mental health counseling approaches that puts more emphasis on family therapy.

"Insofar as marital and family therapy is increasingly becoming a part of the methods in dealing with psychological dysfunctions," Spiegel said, "the problems of homosexuality will come into the picture, because married couples and families will bring it into the picture as something to be dealt with. In the past it might just have been the isolated homosexual who came in."

"But the approach therapy is taking to that," Spiegel said, "is 'What is the best solution?' There won't be any ideological commitment to changing the homosexual into a heterosexual. There is much more thoughtfulness in

approaching the problem than there has been in the past."

Despite that, Spiegel says, some members of his profession still have problems relating to gay patients.

"I think there are psychiatrists who have so much anxiety with a patient who is homosexual that they are incapable of dealing with it," said Spiegel. "You might call it the problem of counter-transference. They should know enough about themselves to know that it's not the type of patient they can help and refer them to another therapist."

"For some gay patients the answer may be to talk with a gay therapist," Spiegel said. While an increasing number of psychiatrists are willing to be open about their sexual orientation, Spiegel says such decisions apparently don't come any easier for them than for members of other professions.

"It's an assessment of reality without having any one say you will be excommunicated," Spiegel said. "I think the fear has been that one will be penalized both economically and in terms of appointments."

"A major effort to address that problem now is underway," Spiegel said, "through a new Task Force on Gay Men, Lesbians and Bisexuality. The Task Force's primary function is to raise the consciousness of the profession in dealing with gay patients, create a more hospitable climate for gay therapists, and target research projects still necessary for an understanding of homosexuality and the gay community. The work of that group will first come to the full attention of the APA when it holds its convention in San Francisco next week."

"The Task Force has arranged to have some sort of programmatic activity every day," Spiegel said, "including one which is a breakthrough. The joint meeting between the American Academy of Psychoanalysis and the APA, which we have every year, was arranged by the Task Force, so it will be a program on homosexuality."

Spiegel says the current work of the Task Force might serve as the basis of a proposal to create a permanent APA committee which would then be in a position to recommend medical school curricular changes, educational programs aimed both at the health com-

munity and the general public, and to address gay issues at a national level.

"There is still a great deal to be learned," Spiegel said. "We need to know more about the career pattern of homosexuals, the best therapy to use for gay patients, how to deal with elderly gays, and we need to especially find out more about that neglected population, bisexuals. I see this as a major part of the Task Force's work."

Spiegel, who has testified frequently at public hearings on behalf of gay rights, points to the universal agreement of the Psychiatric profession that full civil rights for gays be recognized. One implication of the APA decision to delete homosexuality as an illness, Spiegel said, is that medicine will no longer serve to control homosexuality for society.

"The definition of homosexuality as a social problem is being removed," Spiegel says, "and now we are removing the negative sanctions that have supported that. People who continue these sanctions will themselves be penalized."

"It's the same argument that is still being used in Russia," Spiegel points out. "They say it's better to define a social problem as an illness than as an

"The definition of homosexuality as a social problem is being removed, and now we are removing the negative sanctions that have supported that. People who continue these sanctions will themselves be penalized."

illegal matter. So when Russians put their dissidents in a mental hospital they say that's better than putting them in jail or sending them to Siberia and so it was where homosexuality was concerned.

"It seemed better to define it as an illness than to define it as criminal, more humanitarian. But nevertheless the function of control was just as effective. In the more symbolic sense, defining homosexuality as an illness meant that one also had to get rid of it."

A Look At Gay TV In San Francisco The Message Is The Medium

by Sue Zemel



Carole Morton is a radical lesbian feminist who decided to take at least some of "the powers that be" into her own hands.

"Television is an incredible manipulation," states Morton, "because it's been controlled by the patriarchy." Morton describes herself as "very politically motivated," and calls *Women Loving*, the monthly television program she produces and hosts, "a feminist show with a lesbian feminist perspective."

Though the format of the hour long program, aired on KTSF-Channel 36 TV (UHF and cable) varies, Morton explains that the guests who appear on *Women Loving* are lesbian feminists with something to say.

"I didn't want a show that was real serious or heavy, or that people couldn't immediately identify with and watch," says Carole, who is new to television work herself. "So, I thought I could best put out the message through culture—theater, poetry, and music."

On the first three shows musicians Meg Christian, Casselberry and Duprey, and Allx Dobkin appeared. The Whole Works Theater, and It's Just A Stage performed sketches, and Judy Grahn read her poetry.

The program, which is presently shown at 1:00 p.m. on the first Saturday following the first Friday of each month, also explores particular issues of importance to women's lives such as self-defense, lesbian health care, and spirituality.

"We are trying to create the program," Carole explains. "We don't want to be different just to be different, but because we have a value to put out."

By providing strong, positive images of lesbians on television, *Women Loving* attempts to be supportive to lesbians and enables straight women to identify with lesbian lifestyles. "We want to dispel myths about lesbians and show women that this is an option in their lives," states Carole. "And that obviously isn't going to be done by the male media."

To get the program off the ground, Morton went to women's businesses in the Bay Area and asked them to help sponsor the show by buying advertising time. The response she received from businesses like Flexus, Vivoll's, Willow, and Miracle Baths was "wonderful."

"The women who sponsor *Women Loving* are all right there," Carole adds. "They are feminists who wanted to see a show like this on the air."

Initially Morton planned to produce the show live in order to cut production costs. However, after a difficult first taping she decided to preproduce the program for editing purposes. Also this enables the crew to take the camera out of the studio and onto location.

Women Loving filmed Alix Dobkin live in concert earlier this month at the San Francisco Women's Building.

On the self-defense program, Morton aired a film that followed a women's self-defense class taught by one of the show's guests, Beth Doolittle, over a

ten week period of time. "The film showed the women's process, and talked to them about the emotions of doing self-defense," says Carole. "It was very exciting."

While *Women Loving* seems to improve each month, its financial situation remains shaky. "We don't have enough money from our sponsors to pay for airtime plus production costs," states Morton. She is resolved, however, to keep *Women Loving* on the air, and plans to write grants and find more advertisers for the program.

"We're producing under hard conditions," she says, "but if we tried to pay production costs at a larger studio at this point there'd be no way it could be financially possible."

A committed lesbian crew works with Morton to create *Women Loving*. "We try to use and structure the situation to train women," she explained. "There are women who know one aspect of television production and who want to learn another aspect. Some women have no television experience at all."

The hard working crew does not function as a collective because, according to Carole, "it would take more time than people have."

"It's a real process," she explained. "None of us has done a lesbian show before. We try to do things fairly, share skills and ideas. We hope people will be patient and excited about what we're doing. It's just not happening anywhere else."

The audience response to the show has been favorable thus far. Women from across the country have contacted Morton, expressing interest in getting *Women Loving* aired in their areas. Morton is also looking into the possibility of producing videotapes to sell or loan to other stations.

"We're very anxious to hear from more people who watch the show," said Morton. She encourages viewers to write to *Women Loving* at KTSF, with their suggestions, feedback, and support.

"Mass media is vital to change because that's how you reach people," Morton concludes. "It's important for gay people, women, Third World people, and all oppressed groups to infiltrate, take over, learn the skills, and create alternative media structures."



As he sat drinking coffee in the lounge of Viacom Cablevision, Channel 6, Jud Kohl talked about *Lovestyles*, the television program he produces and hosts.

"Our purpose is to inform the general public, not just gay people, about subjects of interest to the gay community, and everyone else," explained Kohl at last Saturday's taping of two half-hour segments of his talk show.

Lovestyles goes into production every other Saturday, and is aired each week on Wednesdays at 9:00 p.m., and repeated on Sundays at 10:00 p.m.

Kohl, working in conjunction with Channel 6 director/producer Diane Friedman, and a crew of five other people, plans to complete 52 segments of the program by the end of this year. "It takes a lot to make this happen," stated Kohl, who had just finished changing from his blue jeans into a suit and tie.

"On production days I come in at noon and warm up my guests. We go on at 1:00, shoot through until 1:30, then another set of guests arrive. I warm them up, we shoot the next show and by 3:30 walk out of here," he explained. "We're pretty wired."

Lovestyles uses a studio format because according to Kohl, "most subjects we cover tend themselves to analysis and discussion." He views the program as more informational than entertaining, and the guests who appear at Kohl's invitation range from politi-

cians to publishers to psychologists. "Either my guests are gay themselves and doing some kind of meaningful work that is serving the gay community," explained Kohl, "or else they are people with information about gay people that is unique and exciting."

Writer Armistead Maupin, Les Morgan of the Gay Outreach Program for the San Francisco Police Department, television reporter Randy Shills, *Sentinel* publisher Charles Morris, photographer Guy Cory, and Dr. David Lourin and Dr. Marilyn King of the Bisexual Center are some of the guests the program has featured in the past.

Future guests scheduled to appear on *Lovestyles* include Phyllis Lyon, activist and educator, Don Knutson, director of Gay Rights Advocates, San Francisco Police Commissioner Jo Daly, and Dr. Jack Morin, coordinator of Options Institute for Lifestyle Education.

"My approach is to make the guests on the show feel comfortable," stated Kohl. "I want them to appear in the best possible light and my job is to help them do that."

As an interviewer Kohl tries to establish with the audience what level of responsibility his particular guest has. "If they are in control of a specific medium I like to explore what kind of responsibilities that entails for them," Kohl explained. He emphasizes that *Lovestyles* is

not a debate forum. "Most material we're dealing with is so controversial in the general public's view, that we try to deal in exposition," he stated. "I want to get the information put out there. It can be debated elsewhere."

Jud Kohl says that he has received several calls from straight viewers to tell him that "they've seen things on the show that never occurred to them." Kohl claims that these people are getting information from the program they wouldn't otherwise have. In the future he hopes to create a situation where the program's audience can respond to the specific subject matter presented in each show.

On camera Kohl comes off professionally but rather cool and impersonal. From the control room, as I watched him interview his first set of guests from the Gay Rights Chapter of the ACLU, I wondered if the unique nature of the material presented compensated for the dry way in which it was delivered. Kohl's intentions for *Lovestyles* seemed much stronger than his actual product.

From the technical end, the production of *Lovestyles* went quite smoothly. Observing director/producer Friedman coordinate the lights, cameras, sound and action was thoroughly energizing. "This show is a cheap high for me," Diane admitted as she put the final medium I like to explore what kind of responsibilities that entails for them," Kohl explained. He emphasizes that *Lovestyles* is not a debate forum. "Most material we're dealing with is so controversial in the general public's view, that we try to deal in exposition," he stated. "I want to get the information put out there. It can be debated elsewhere."

Violent Backlash To CBS Special

Incidents of anti-gay violence increased dramatically in San Francisco and in other cities across the nation following the broadcast of the CBS special "Gay Power, Gay Politics."

Within an hour after the show left the air, at least half a dozen gay men were attacked and beaten near the summit of Buena Vista Park. "Plus, there was an incredible number of attacks the next day," stated Jacquelyn Hamilton, of Community United Against Violence.

On Monday, the CUAV received as many attack reports as were received for the entire 15-day period preceding the airing of the show. "There was a definite correlation," Hamilton said. In fact, CUAV has found that any media coverage of the gay community results in a corresponding escalation of anti-gay violence. Attacks "skyrocketed" during the mayoral run-off in December, when

Ca. Psychiatric Society Supports Gay Rights

The Northern California Psychiatric Society presented a seminar entitled "Psychotherapy With Individuals Who Are Homosexual" at its annual spring meeting held April 18-20, 1980 in Yosemite National Park. This was the second program presented by the Society which was prepared by the Committee on Homosexuality. This particular committee, which has been in existence for approximately one and a half years and is the first of its kind in the United States, is composed primarily of gay psychiatrists.

Its purpose is to deal with all issues relating to homosexuality and psychiatry. It has been active in developing educational programs but has also been involved in major social and political issues such as the immigration cases and the Briggs Initiative. The Northern California Psychiatric Society has been very supportive of gay rights and a positive approach to homosexuality.

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Part Two Wolves at the Door

by Harriet Koskoff

The local controversy surrounding rent control and related issues has provoked the Real Estate industry to step up its campaign to win support for Yes on 10.

Not just low, but middle-income renters as well, are being squeezed out of San Francisco. Oakland is becoming the recipient of its refugees.

Rent control alone will not end the housing crisis—as the Yes on 10 ads suggest.

The Department of Real Estate announced (March 31) a significant number of cuts in the documents required of housing developers, and provisions to greatly accelerate the processing of applications.

Locally, the Council of Community Housing Organizations (CCHO), comprised of nine community based housing groups—six funded by the Mayor's Office of Community Development—works to create new housing, and rehabilitate existing low-cost housing.

For more information on Prop 10, contact San Franciscans Against Initiative Fraud at 285-6158.

Below is a sampling of the many local tenant action groups. All provide free counseling.

Citywide: The San Francisco's Tenants Union; 282-6622, and Peoples Law School; 285-5069.

Western Addition Project Area Committee; 922-4062 (ask for Susan or Lisa).

Bernal Heights Tenants Information Project; 647-4255.

Tenderloin Renters Hotline: 776-2103 Ext. 5 (Ask for Ron) Asian Legal Caucus: 391-1655 (Chinese spoken).

North of Market Senior Services/Argyle Tenants Organization: 885-2274. Duboce Triangle Housing Alliance: Walter: 621-0389, David: 552-0083. Helen: 431-2558.

409 House (the Haight): 621-9553. Comprises a number of community service groups and provides Rehabilitation Assistance Program counseling.

La Raza Centro Legal: 826-5506 (Spanish spoken).

Park Merced Residents Organization: 333-0233.

Lesbian Co-Directs Gay Task Force

by Sue Zemel

Lucia Valeska left a quiet farm outside of Albuquerque, New Mexico, "an idyllic sort of life," and moved to Manhattan to become the co-executive director of the country's largest gay civil rights organization, the National Gay Task Force.

Recently, on a visit to San Francisco Lucia admitted that she was having a love/hate affair with New York City. But this energetic woman left no doubt that as one of the most visible lesbians in the nation, she likes doing her job.

Lucia, who is also a mother of three children, and a doctoral candidate in sociology, has a self-assured air. She speaks quickly and directly, but there is also a softness and warmth to her tone.

As part of her work as co-director of NGTF (Charles Brydon is her counterpart) Lucia addresses several hundred people each week—lesbians and gay men, as well as local, state, and national politicians, members of the media, and representatives from political and social organizations of all persuasions.

"The major function of NGTF, given very specific limits, is gay civil rights," Valeska explains. The New York based national membership organization has a staff of nine people, and is run by a 28 member Board of Directors from across the country.

An equal number of gay men and lesbians serve on the Board and in staff positions. The 10,000 member strong Task Force, composed predominantly of white middle-class gay men, initiates programs in a variety of areas. The organization affirms its commitment to eliminating sexism and racism and works to accomplish its primary goal of ending discrimination against gay men and lesbians.

In conjunction with the Gay Rights National Lobby, NGTF is co-sponsoring the National Convention Project, which encourages the election of gay delegates to the Democratic and Republican conventions and the inclusion of a gay rights plank in each party's platform.

Last week Lucia was in Washington, D.C. where the Task Force testified at the Congressional hearings for S 2074, the gay civil rights bill it helped introduce in Congress.

One of the newest projects NGTF has undertaken is called the Lesbian Visibility Project. "We are collecting, cataloging, and annotating audio visual material available about lesbians, in addition to videotaping oral histories of older lesbians," Lucia explained.

"We have a lot of uncovering to do and we all need lesbians to look at as models," Valeska believes that gay people need better ways to mobilize on a national basis.

"In 17 years as a Senator he has never voted against a single woman's issue," stated Costanza. "And in fact, he's expanded the issues to include increased Social Security benefits for women, and federal funding for programs like CETA and for displaced homemakers."

Before she hit the campaign trail for Kennedy, Costanza was at work in Los Angeles writing a book entitled *Midge: A Woman in Politics*. The



Lucia Valeska

Costanza Stomps For Kennedy

"The issue of gay rights is the issue of human rights," stated Midge Costanza, who arrived in San Francisco earlier this week to campaign for Senator Edward Kennedy.

Throughout the day Costanza met with feminists, Hispanics, and senior citizens, and later addressed the Alice B. Toklas Gay Democratic Club. In an interview with the Sentinel she posed the pertinent question, "If you're not going to enforce human rights in your own country, how can you demand that of other countries?"

Predictably, Costanza, a person intent on speaking her mind, is critical of the Carter administration for its failure to respond to issues of concern to gays, women, the elderly, Third World people, and other minority groups.

She believes that she lost her job in 1978 as a White House advisor because she was "keeping commitments that Carter made, and he wasn't. By comparison it was embarrassing."

"What we find with the gay rights issue in particular, Costanza said, "is that everything accomplished in the Carter administration happened through the initial meeting I set up with the National Gay Task Force."

Costanza pointed out that she also arranged the subsequent meetings to deal with the requests that arose.

Costanza claims that during her short stay in the White House, she initiated similar actions on behalf of welfare mothers, American Indians, youth, disabled people, Asian Americans, blacks and Hispanic people.

"The issues I addressed were issues of importance to the people Carter promised he'd represent. Then, when he got elected those groups became too controversial to deal with," she observed.

"I see John Anderson as a 1980 version of Jimmy Carter," she observed. Costanza proceeded to mention Anderson's support of nuclear energy and power plants as an example of policies the two candidates had in common.

She conceded that "Anderson is a guy who deserves respect on the issues of human rights," but added that "he deserves no more respect than any member of Congress should expect for doing what is right. Human rights isn't a right or wrong issue. It's a right issue, period."

Costanza, who views her own skills as being able to administrate and legislate political change, says she uses "a common sense approach," based on the belief that people are the most important resource in this country.

"It's not bombs," she said, "it's the strength of the people that makes this country great."

Part of being on the public lecture circuit for Costanza is letting people know that they are important and that they do make a difference.

"We can't sit back and resign ourselves to the fact that everyone in politics is the same, and that there's no difference between the parties or candidates. There is."

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Fundamentalists Scorn Gay Christians at DC Rally

by Larry Bush

Openly gay Christians were spat on, cursed and told they were going to hell by devout fundamentalists gathered in Washington this week to huddle themselves and repent of their sins.

"I curse you in the name of Jesus," one worshipper shouted at Washington MCC minister Larry Uhrig, who wore a clerical collar and carried a sign reading "The Lord is my shepherd and knows I'm gay."

"We were circled by about 200 people," Uhrig said, "locking arms around us and praying for us. All these people were laying hands on us and praying furiously. They prayed as though we would immediately die."

"We were spat at, cursed, shoved and told we were going to hell," Uhrig said. "People would come up and shout to rebuke the demon spirit within us. We did not go to confront anybody, just to be present. All they were obsessed with was that I was a homosexual. I felt that I wore the label of every stereotype there ever was. When I left there I sat down and wept."

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SPORTS

by Victor Camara

Games on tap for this weekend
The game of the week, if not of the year, will be played Sunday at 1:30 between the Deluxe and Sutter's Mill at Lang #1.

This game should be a pivotal point in deciding this year's G.S.L. championship. Don't miss it! It'll be a hot game.

On tap for this weekend
This Sunday's games should be interesting with the young Cinch team challenging the Mint at Jackson #1 at noon. Following that game Music Hall will be hosting the Film People.

These appear to be the two biggies this week and should prove to be entertaining and well played games.

Village 8, Music Hall 4
The Village, defending Community Softball League Champions, opened Music Hall (formerly Oil Can Harry's) 8-4 at Lang Field on Sunday.

The Village attack was led by Steve King's and Mickey Schick's 3 for 4 hitting and Dennis Engleton's home run.

The game was hotly contested as the lead changed hands three times before the Village broke the game open with a four run barrage in the sixth inning. Norm Smith picked up his second victory of the young season.

Rainbow Cattle Co. 9, Ambush 8
In another hotly contested game, Rainbow Cattle Company squeaked by a vastly improved Ambush team by a score of 9-8.

Right fielder John Richards was the Rainbow hero of the day as he slammed three doubles in four trips to the plate, including a 3 rbi, game winning hit in the sixth.

Mint 28, Super Sports 10
The powerhouse Mint team routed Super Sports 28-10. The Mint pounded out a resounding 29 hits with Jerry DeFord going 5 for 5 with 1 home-run, 3 doubles and 6 runs batted in.

John Forney led the Super Sports hitters with a home run, triple, and two rbi's.

Tenderloin 6, Bunkhouse 3
Marty Casarez lost his bid for a shutout in the last inning, but the Tenderloin Tigers still beat the Bunkhouse in a surprisingly close game 6-3. Tiger shortstop Billie Scott drive in what proved to be the winning run with a double in the fifth inning.

Film People 9, Yerba Buena 5
Film People won their second game without defeat, 9-5, against Yerba Buena. Bill Carr and Frank Gulaco both went 4 for 4 for the winners.

John Adams paced the Yerba Buena attack driving in five of the six runs for his team and got a home run and double.



Sutter's Mill 8, 527 Club 5
In the game of the week Sutter's Mill beat the 527 Club 8-5 to improve their record to 2-1.

The loss by the 527 was their first and dropped them a full game behind the Deluxe.

Gilmore's 16, Chop's 10
Scoring nine runs in the first inning, Gilmore's went on to easily defeat Chop's 16 to 10 at Lang field on Saturday. The loss by Chop's dropped their record to 2 and 2.

By virtue of their win, Gilmore's remained a half game behind Deluxe and pulled into a virtual tie with Tara Travel.

Tara Travel 23, Rookies 3
Tara Travel trounced the Rookies from Atlas Savings by a score of 23-3 to keep within a neck of the current league leaders.

Bert Farber was the star for Tara, going 5 for 5 with a home run, double and triple and 6 rbi's.

White Swallow 16, Urban Country 6
The White Swallow upped their record to 3-1 to stay close to the head of the pack by dumping Urban Country 16-6. Urban Country has yet to see their first win of the young season.

Sweet Lips 12, Bunkhouse 12
The surprising Sweet Lips team and the Bunkhouse played a humdrum of a game with both teams scoring in bunches. Unfortunately, opposing score keepers couldn't agree on the final score so the game was called a tie—to be replayed later.

Most spectators thought the Piglets had won 13-12. The rematch between these two teams should be interesting.

On The Mark 24, Phone Booth 3
On The Mark bounced back from last week's defeat to Gilmore's and punished the Phone Booth to up their record to 2 wins and 2 losses. The Phone Booth have yet to win their first game.

SPORTS CALENDAR

- G.S.L. GAMES**
Saturday, May 3rd
@ Jackson #1 & 2
- 2:30—Phone Booth vs. Gilmore's
Sweet Lips vs. Statements
- 4:00—Chop's vs. Urban Country
Sunday, May 4th
@ Lang
- 1:30—Sutter's Mill vs. Deluxe
On The Mark vs. Bunkhouse
- 3:00—Rookies vs. 527 Club
White Swallow vs. Tara
- C.S.L. GAMES**
Sunday, May 4th
@ Jackson
- 12:00—Cinch vs. Mint
Ambush vs. On The Mark
- 1:30—Super Sports vs. Tenderloin
Music Hall vs. Film People
- 3:00—Yerba Buena vs. Up & Coming
Village vs. Bunkhouse
At Sacramento: Rainbow vs. Sac.

SOFTBALL SCOREBOARD

| C.S.L. Standings | | G.S.L. Standings | |
|------------------------|-----|---------------------------|-----|
| Division A | | | |
| 1. Mint | 3-0 | 1. Deluxe | 4-0 |
| 2. Tenderloin | 2-1 | 2. Tara Travel | 3-0 |
| 3. Ambush | 0-2 | 3. Gilmore's | 4-1 |
| 4. Bunkhouse | 0-2 | 4. 527 Club | 3-1 |
| 5. On The Mark | 0-2 | 5. White Swallow | 3-1 |
| 6. Super Sports | 0-2 | 6. Sutter's Mill | 2-1 |
| 7. Up & Coming | 0-2 | 7. On The Mark | 2-2 |
| Division B | | | |
| 1. Village | 2-0 | 8. Chop's | 2-2 |
| 2. Cinch | 2-0 | 9. Bunkhouse | 1-1 |
| 3. Rainbow Cattle Co. | 2-0 | 10. Sweet Lips | 1-2 |
| 4. Film People | 2-0 | 11. Atlas Savings Rookies | 1-3 |
| 5. Music Hall | 1-1 | 12. Urban Country | 0-3 |
| 6. Sacramento | 0-2 | 13. Phone Booth | 0-4 |
| 7. Yerba Buena Village | 0-2 | 14. Statements | 0-4 |



— Thomas E. Talo —
PHOTOGRAPHER



GALLERY

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with Randy Alfred

YOU DON'T NEED A WEATHER-VAULT TO KNOW WHICH WAY THE BOYS ARE BLOWING: I wasn't there, but (and you've heard those words before) it seems that the Lesbian Chorus was just in walking out of the Britt fundraiser on April 18 after male actress Charles Pierce made an attempt at humor by explaining why female genitalia couldn't be used to make a weather-vane.

On the other hand, after the fact demands for restoration from the show and from a further, special benefit) are absurd. If the Chorus was offended enough to walk out, they deserved an apology but nothing more. The point of such a walk-out is to show that you're so offended that you're willing to give up the opportunity to perform and the opportunity to be paid.

It would really have been a class act if the Chorus had gotten together, actually constructed a weather-vane in the appropriate shape, and mailed it to Pierce, thereby giving him the ultimate coup de grace. And I'm looking forward to "The Weather Party," a triangular collection of 39 weather-vanes, all shaped like you-know-what. The show could be introduced by a Chorus line of weather girls (ahem!) and environmental reporters.

I'm also amused by the Harvey Milk Gay Democratic Club's resolution supporting the Chorus, which states that the club "does not support humor that exploits the expense of women, racial minorities, older people and the disabled." That means it's O.K. to tell jokes at the expense of Jews, Poles, Republicans, gay men (a la Robin Tyler—do we have a double standard here?), and weather-vanes.

FORCED OUT OF THE CLOSET? Attorney John Wahl reports that he will move for a reconsideration of, and appeal if necessary, Judge Ira Brown's summary judgement against Oler Sipple. Sipple had used Herb Caen, the San Francisco Chronicle, and the Los Angeles Times for invasion of privacy. Sipple was walking out in a walking out of the Britt fundraiser on April 18 after male actress Charles Pierce made an attempt at humor by explaining why female genitalia couldn't be used to make a weather-vane.

One point of interest here is Sipple's acknowledgment that 100 to 500 people in the City knew he was gay and reports that he marched in gay parades, attended gay events, and was a member of the Emperor's court.

Another point of interest is that Caen attributed his original report to Harvey Milk. Wahl, who claims the papers violated Sipple's privacy, was Milk's lawyer at the time and still represents Milk's estate and heirs in other lawsuits.

Wahl sees no conflict of interest: "We have a fairly long document from Harvey about exactly what he did and did not say to Caen. The responsibility is Caen's and the Chronicle's."

PHYSICIAN, HEAL THYSELF! The California Medical Association has granted "provider status" in continuing medical education to the Bay Area Physicians for Human Rights. That means that BAPHR can certify class members for licensed physicians who are required to complete 150 hours of such training every three years, according to BAPHR Secretary Dr. Bill Owen. Both Owen and the CMA's Executive Director, Steve Warren, have a double standard here?!, and weather-vanes.

The first program BAPHR will certify is "Current Aspects of STD's—II," the Second Annual Symposium on Sexually Transmitted Diseases in the Gay Population," which will be held in conjunction with the Third National Lesbian/Gay Health Conference at S.F. State June 19-22. Continuing education credit for nurses is being arranged through S.F. State's Department of Nursing, says conference organizer Ann Polivka.

"Provider status" is a big plus for BAPHR. Since continuing education is required, it's also tax-deductible, and BAPHR could hold a panel on a ship-board cruise.

BOYCOTT, BOYCOTT, WHO'S GOT THE BOYCOTT? Ron, Mr. Gay S.F., is sponsoring a raffle to raise funds for the Santa Clara Valley Coalition Human Rights, which is fighting repeal of two gay rights laws in the South Bay. But the prize is a weekend for two in Reno, which is in Nevada, which hasn't ratified the Equal Rights Amendment, and is therefore being boycotted by feminists of both genders. And why is the National Women's Music Festival being held in Illinois, another unratified state?

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Christian Group Rates U.S. Congressmen

Christian Voice, the anti-gay congressional lobby, released "morality ratings" on members of Congress this month in its first effort to target its opponents for political defeat.

"We believe these ratings will have a dynamic effect towards influencing how Christians will vote in the November elections," said Gary Jarmin, Christian Voice's legislative director.

"With this rating, Christians will for the first time have the opportunity to judge the voting performance of their elected representatives on important moral issues," Jarmin said.

The scorecard ranked members of Congress on a total of 28 "key moral issues," dominated largely by the political agenda of the American Conservative Union, the New Right lobby that was Jarmin's last employer.

Out of the 28 issues cited, only one was ever mentioned by any congressman. That was Jarmin's own National Science Foundation's budget, including a research program Christian Voice claimed "stacked the deck in favor of Godless behavioral humanist research which contradicts the Christian view of mankind's nature."

Christian Voice's "report card" showed few Senate members as fully moral, but among those winning a 100% rating was Senator Paul Laxalt (R-Nev.). Ronald Reagan's former campaign manager and the conduit between Christian Voice and white supremacists for Reagan, and the current Reagan campaign.

Both of the current Presidential candidates from Congress, Sen. Edward Kennedy (D-Mass.) and John Anderson (R-Ill.), "flunked" the morality test with "flat zero" ratings. President Carter, who did not receive a rating, also would have flunked, Jarmin says, since he supported the "wrong" position on Jarmin's scorecard.

Lesbian Activity High Among Older Women

A startling level of lesbian activity among older Americans has been revealed in a new study of sexuality among the over 60 population.

The study, by two Brooklyn College psychologists who are now tabulating their research, also turned up a number of men in gay relationships that had lasted forty and fifty years, as well as an unexpected acceptance of homosexuality by senior citizens.

"For older women, homosexuality is a very viable option," Dr. Marcia Bakur Weiner told The Sentinel. "Homosexuality will be a major issue for the women's movement in the 1980's, primarily because of the unavailability of men as women grow older."

Weiner and her associate, Dr. Bernard Starr, said that while lesbianism was becoming an option for older women because they lacked male partners, many of the women were only expressing latent feelings they had suppressed in a society that disapproved.

"For men, the choice of homosexuality was made much earlier," Weiner said. "The veil is dropped and you see something astounding. People were suffering out there, so closeted in their sexual feelings because society says they should be nonsexual. This should really open up the field."

Weiner, a former research scientist for the New York Department of Mental Hygiene, and Starr said their current research plans called for additional survey work, and that they now are actively seeking participation by other members of the gay community. Group meetings and mailings will be conducted then at: Department of Psychology, Brooklyn College, Bedford Avenue and Avenue Eight, Brooklyn, New York 11210.

"We find so many older Americans are angry about sexuality," Starr said.

LETTERS

SENTINEL SUBSCRIPTION

I am enclosing my check for a year subscription to the Sentinel. The publication is well worth the price. Although I must admit I did grumble a bit over paying for what I had been getting free.

I especially like your large entertaining, arts and sports features. You understand that gay people have lives with wide interests, just going to bars, discos, and having sex.

I am glad that you make the effort to report on a wide range of political views and activities.

Good luck to you on your home delivery plans. May you have enough success to expand to other districts. Such as my neighborhood.

Albert Roberts

LESBIAN CHORUS

I would like to thank all of the lesbians and sensitive gay men who have called and written letters to the San Francisco Lesbian Chorus in support of our protest at the Harry Britt fundraiser at the Castro Theatre, April 18th.

Sandra C. Zambino

Conductor, S.F. Lesbian Chorus

EDITOR

I'm writing this letter in support of our Lesbian sisters who walked out on Charles Pierce at the Castro Theatre last reported by Herb Caen in his Apr. 22 column.

I propose we start a drive to raise funds for the purpose of buying their chorus member wigs, false eyelashes, feather boas, hair, spike heels, and opera shoes. Then they will be able to show us how real women behave. On a more personal level, I intend to walk out on any woman I see wearing pants.

Seriously, though, I was not there and I didn't see what actually happened to offend them. But it seems to me that we must all find a way to put aside such petty divisiveness and get on with our larger struggles against real sexism and homophobia.

John Wilson

FRIENDS OF BUENA VISTA PARK

Buena Vista Park has been the center of some sensational publicity recently in the controversial CBS TV special "Gay Power, Gay Politics." On Saturday, May 3rd, residents in the Buena Vista Park area will be participating in an activity not quite as likely to reach national attention but which is of more immediate concern to many gay and non-gay users of the park.

Starting at 9:30 a.m. on Saturday, May 3, neighborhood residents will congregate at Walden House on Central and Waller to embark on a 2-hour litter pick-up. Initiated by a newly-formed group called Friends of Buena Vista Park, the Saturday pick-up will be the first of one-a-month efforts by the group to help keep the park clean.

Bags for the litter pick-up have been provided to the group by the Recreation and Parks Department. All materials picked up will be divided into recyclable and non-recyclable categories at the end of the morning.

Every section of the park will be visited in the pick-up. Gay park users are being encouraged to participate in the two hour effort. To avoid any conflicts with gay park users unaware of the group's report did, the pick-up will be held on Saturday morning, a gay member of "Friends" will be leading the group assigned to the key "crussing" area.

Contact: Isabel Wade 431-6938

SONG OF THE BRUSH

I just read your superb article on the Sanso Collection and am tremendously impressed by the amount of research and remarkable insight that characterize this piece. It is always a challenge to present traditional Japanese painting to a Western audience. You met the challenge beautifully.

With much appreciation and best wishes, Yvon d'Arceuse Director, Asian Art Museum of San Francisco

The article on the Sanso Collection was written by Renee Renouf.—Ed.

GAY POLITICS, GAY POWER

Generalizations are not often productive in social or political comments. However, this television broadcast touched upon some very serious problematic aspects of gay lifestyles. It is a tragedy that many gay people seem unable and unwilling to accept the destructive impact of their actions on the only group in a gay lifestyle is pathetically mythical, and it is an irresponsible personal, social, and political stance. While many people are supportive of individual rights, they are sadly irresponsible when it comes to developing quality and value in gay social conduct. It is as if winning the freedom to be publicly and politically gay is the ONLY issue. Freedom however doesn't exist in a vacuum, and IT DOESN'T EXIST AT ALL WITHOUT ACTIVE RESPONSIBILITY.

My point is positive criticism of the gay community from within, and acceptance of accurate criticism from without. Gay people DO have the responsibility to view their lifestyle critically, individually and socially. The inability to accept the responsibility of self-criticism has often been an exploitable insecurity of gay people. Now that gays seem to be out of the closet in so much exploitation by the larger straight community, but the very real exploitation of gay people by themselves. Shallow, careless, and rude social attempts at individual identity in fact gay people soliciting their own exploitation. It is destructive, and it is tragic. It is also common in San Francisco and elsewhere the issue of accurate criticism by the larger straight community, but the very real exploitation of gay people by themselves. Shallow, careless, and rude social attempts at individual identity in fact gay people soliciting their own exploitation. It is destructive, and it is tragic. 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EVENTS

★ SPECIAL EVENTS ★

FRIDAY, MAY 2

Gay Male Sexuality and Sex Counseling Techniques: Jack Morin, Ph.D. Contact OPTIONS at 285-8511.
Gayle Marie, singer/songwriter, in her first appearance at the Plush Room Cabaret in a Benefit for Community Transitions/Jobpower; 5:30-8:30 PM. \$10 cover. Hotel York, 940 Sutter, SF.

SATURDAY, MAY 3

Buena Vista Park Litter Pick-Up 9:30 AM-12:30. Start: Walden House, Harvey Milk Room, Waller at Central. Dress: For a work day; long pants, shirts sleeves, gloves. Friends of Buena Vista Park. 431-6938.
Californians Against Initiative Fraud having fund-raising garage sale at 156 16th Ave. between 12 and 5 PM. Sat./Sun.
Continental Brunch to benefit Harvey Milk Neighborhood Center 11 AM-3 PM; at the El Rio, 3158A Mission St., SF. \$10 at door. 861-2427, reservations.
Tavern Guild Walks and Runs for Bay Area Blind in the May 3rd "Human Race" run and walkathon to raise money for broadcast services for the blind. Contact: Bob Lyons, 885-4522.
Screaming Memes with Carrie Snow, 9:30 PM at The Other Cafe, 100 Carl St. (at Cole), SF.
Garage Sale Extravaganza to benefit Tom Ammiano, candidate for School Board. 19th & Castro. (Sat. & Sun.) Donations, call for pick-up: 285-9651 (day); 285-2780 (eve).

SUNDAY, MAY 4

Bill Jones speaks as a single gay parent of an adopted child at the G 40 Plus meeting, 2PM, 1668 Bush St., SF.
San Francisco Lesbian Chorus will be giving a concert at MCC, 150 Eureka at 4 PM. Admission free.
Front Runners Cross Country—2.7 miles. Polo field south parking lot, off Middle Dr. in Golden Gate Park. Potluck brunch. Bob Plantz at 826-8067 for information. Run starts at 10 AM at indicated starting point.
Lady Bianca will be appearing at Different Strokes, 1550 Calif., starting today & continuing alternate Sundays. Showtimes 10 PM & Midnight.
MONDAY, MAY 5
 1:00 AM "The Gay Life" host Randy Alfred interviews Charles Bryden, Co-Executive Director of the National Gay Task Force on KSNF-FM (94.9 MHz on the FM dial).
 MCC, 150 Eureka, SF. Stonewall Democratic Club: Social at 7 PM, meeting at 7:30. Police Commissioner Joe Daly will speak on her first month as Commissioner. Also to be discussed will be ways to respond to the recent CBS "Gay Power, Gay Politics." Open to the public.
TUESDAY, MAY 6
Women Writers Union offering a workshop on creative writing and politics. Class held at Bound Together Collective Bookstore, 1901 Hayes, SF; from 7:30-9:30 PM, and running for ten weeks. Call 658-9682 for info and to register.
Great Outdoors Coffee House. 7:30-11 PM; 433 Waller (at Fillmore). 621-5336 for details.

FRIDAY, MAY 9

Taming The Green-Eyed Monster (Jealousy), Maida Cohen, M.F.C.C. Weekend designed for lesbians to explore feelings about jealousy and new ways of dealing with it. Contact OPTIONS at 285-8511. SF. \$35-65. (Also May 16-17.)
Great Outdoors goes to Mt. Tam/Pt. Reyes 9th-11th. 621-6406.
Gay Youth at the Pacific Center in Berkeley Gay Prom from 8-10:30 PM. \$2 donation. Located at 2712 Telegraph Ave. at Derby St. in Berkeley. To volunteer and more info, call David Dayog at 548-8283. Young gays and lesbians under 21, and their dates ONLY.

SATURDAY, MAY 10

Communication Skills for Lesbians and Gay Parents, JoAnn Gardner-Loulan, M.F.C.C., Jan Zobel, M.A. Workshop focusing on issues unique to children of gay parents. SF, \$25-55. Info: OPTIONS at 285-8511.
Great Outdoors goes White Water rafting on the American River. Call G.O.A., 621-5336 for details.
Women's Building of the Bay Area First Anniversary Celebration. 7:30 PM. 863-5255 for info. (3543 18th St.)
Radical Women sponsors "The Natural Superiority of Women," a public forum at the Women's Building, 3543 18th Street at 8 PM. 824-1497 or 922-4799 for info.

SUNDAY, MAY 11

Front Runners 10 AM meet at Arguello gate entrance to Presidio, Arguello and Jackson Sts. for Arguello Gate/Presidio 4.0 mile run.
Mother's Day Picnic in Buena Vista Park. 10 AM-4 PM. Blackberri might be there.

FRIDAY, MAY 16

Swingshift is Bonnie Lockhart, Susan Colson and Joan Lefkowitz, vets of Berkeley Women's Music Collective, Baba Yaga and Rosie and the Riveters at Sounds A'musing Coffeehouse, 2362 Bancroft, Berkeley, 8:30 PM Benefit for East Bay NOW. \$3.
Terry Garthwaite, Rosalie Sorrels & Bobbie Louise Hawkins in an evening of songs, stories & poems at La Pena, 3105 Shattuck Ave., Berkeley. 9 PM. Admission is \$3.50.

★ CONTINUING EVENTS ★

MONDAYS

Gay Men's Drop-in Rap Group, 7:30 PM; and **Drug & Alcohol Abuse Group,** not drop-in (call Tama, 538-9722), 6 PM, at the Pacific Center, 2712 Telegraph, Berkeley.
Third World support/rap group for bisexual and gay women under 21 living in S.F. 6-8 PM, 3129 16th St., S.F. Tel: 558-4801. Sponsor: Center for Special Problems.

3rd MONDAYS

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

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 Silliman. 7 PM, Hospitality House, 146 Leavenworth, S.F. 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 Bisexual 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, 2nd & 4th WEDNESDAYS

Lavender Harmony Band rehearses at the Harvey Milk Recreational Arts Center, 50 Scott St. at Duboce, S.F. No auditions. All welcome. Call 626-4594 for further information.

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.
The "Money Focusing Support Group" 12 Noon and/or 7:30 PM. No fee. 552-8448.

THURSDAYS

Drop-in gay rap, 7:30-9 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 Raphael, 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 PM at the Pacific Center, 2712 Telegraph, Berkeley.

FRIDAY EVENINGS/SATURDAYS

Public Speaking Workshop by Bev & Dave Braun. Info: 861-1079.

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.

MAY EVENTS

Exhibition of the drawings and paintings of **Comfort A. Thresher** at Circle of Friends Gallery, 1604 Haight St., SF. 564-2105.

Castro Street Fair now accepting applicants for its annual celebration held on the third Sunday in August. Box 14405, SF, CA 94114 or call 346-2640.

C.M.C. having fun run to Munich, Amsterdam & London this year for 22 days. Don Rotan for details, 543-5855 days.

COMING EVENTS

Fifth International Conference of Gay and Lesbian Jews to be held in San Francisco August 29-September 1, 1980 (Labor Day Weekend). Conference Registration, P.O. Box 5640, SF, CA 94101.

PUBLIC SERVICE ANNOUNCEMENTS

Color photographs of Mayan Temple Cities in Mexico and other works of Anthony M. Valentino will be exhibited at the Involunt Art Gallery, 1601 A Page St. at Ashbury, SF. May 4 thru June 8; Thursdays thru Sundays, 1-5 PM. Reception: Sunday, May 4, noon-5 PM.

Episode from an ancient script, theatrical performance at Buriel Clay Memorial Theatre, 762 Fulton St., SF. May 1st thru June 7th. Thurs., Fri., Sat. at 8 PM, Sunday at 5:30 PM. Tickets \$5. 626-5525.

QUESTION

Who will you vote for in the California Presidential primary election?

Jackie; student: I will vote for Kennedy in the primary because I like his plan for national medical care and I'm not too satisfied with Jimmy Carter. It's choosing the lesser of two evils.



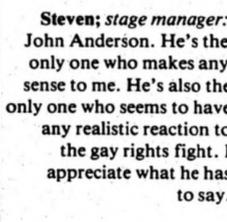
Donald; interior landscaper: As it stands right now I'll probably support Carter. But if Anderson makes it as an independent I might go for him. It's a toss up between the two. Reagan is totally out of it as far as I'm concerned.



Roger; actor: Hopefully, Anderson. I know he's just declaring his third party candidacy and I hope Californians will support getting him on the ballot.



Sam; waiter, photographer: If Anderson's on the ballot I will vote for him because I like what he stands for. He's the strongest of the candidates, closer to the truth than the others. Less bullshit.



Steven; stage manager: John Anderson. He's the only one who makes any sense to me. He's also the only one who seems to have any realistic reaction to the gay rights fight. I appreciate what he has to say.

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Warren's Waller Press

To Whom It May Concern:

This letter is to verify that as of January 25, 1980, Warren's Waller Press has been printing 17,000 copies of The Sentinel every two weeks.

Sincerely,

Dan Schmidt

DS:db

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Carolyn Jennings, Notary Public
In and for the City and County of San Francisco,
State of California



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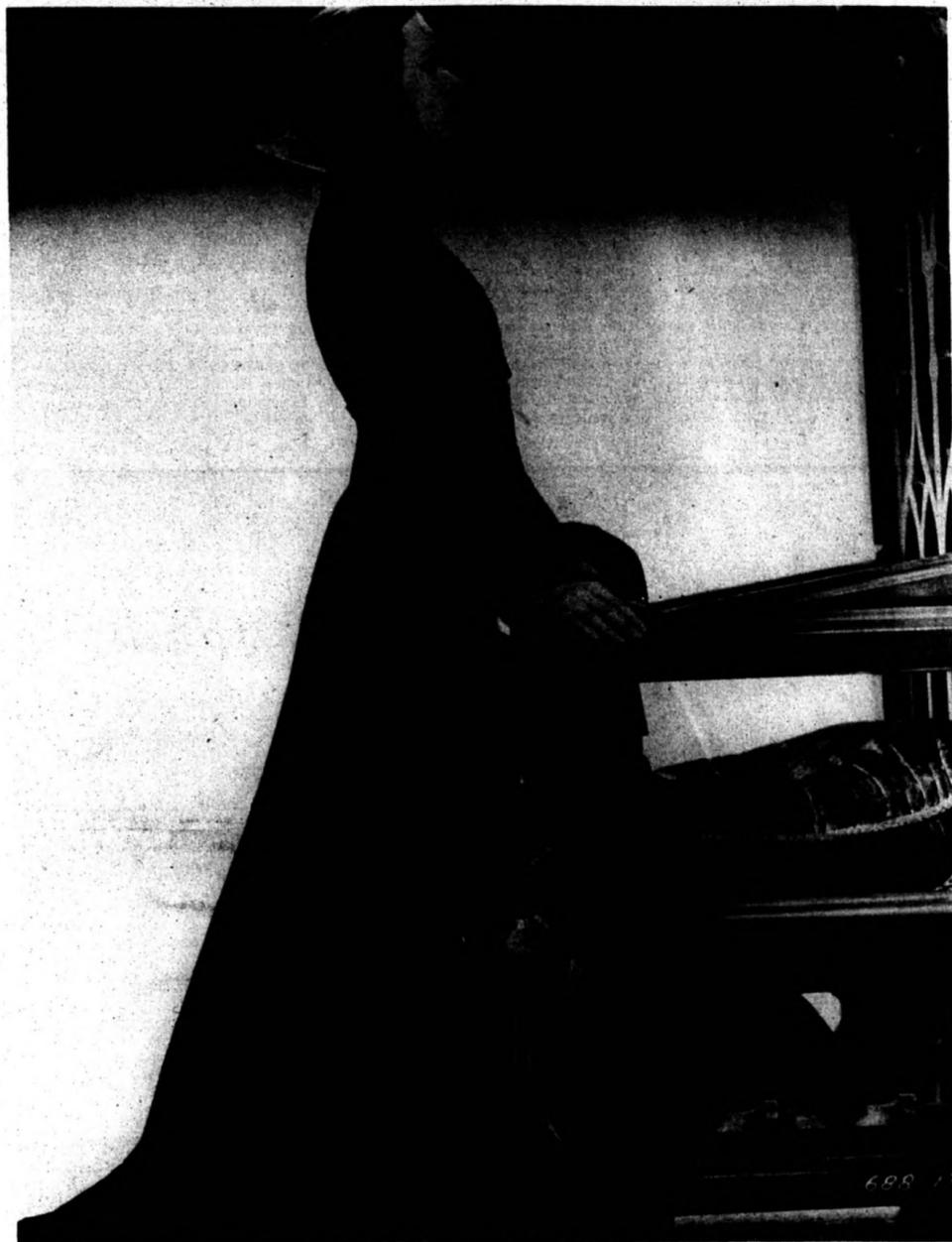
The Sentinel

Vol. 7 No. 9

Outside San Francisco, \$50

May 2, 1980

ENTERTAINMENT & THE ARTS



Legendary Ladies Return To The Castro

The Castro Theatre.
2 May-5 July, 1980.

by Ned Brown

The Ever-Womanly
Draws us heavenward.
Goethe, *Faust, II.*

Does that seem a little too Garboesque?
Frank O'Hara
in *Biotherm*

You seem to forget; I am High-
Priestess!
Maria Montez in
Cobra Woman

The faces of Eternal Woman.
The images of the Goddess, Hollywood-style. Child-Virgin-Buddy. Lover-Wife-Mother. Nurse-Sybil-Layer-Out. Queen-Empress-High-Priestess. Woman.

The Castro Theatre has done it again, assembling for its spectacularly enthusiastic audiences an equally dazzling showcase of talent and artistry. *Legendary Ladies* consists of 86 classic films spanning over sixty years from 1917 to 1968. It comprises nothing less than a history of the popular imagination, an excursion into the mythic consciousness of our century.

From Mary Pickford ("America's Sweetheart" and the first superstar) to Marilyn Monroe, the cult-figures who have peopled the dreams of countless millions will once more illuminate our beautiful San Francisco summer.

Garbo, Dietrich, Swanson, Davis, Crawford, and Hepburn are here yet again to delight and enthrall their legions of fans. But the Castro has expanded its "Great Ladies" series of several seasons ago to include some less often seen, but widely revered legends.

The French cinema is represented by Jeanne Moreau, Danielle Darrieux, Simone Signoret, and Arletty. The

great Italian actresses are here, too: Giulietta Masina, Sophia Loren, the once-and-future Queen, and the incomparable Anna Magnani. Melina Mercouri, a true Greek heroine, returns in the evergreen "Never on Sunday." And in G.W. Pabst's silent German masterpiece, "Pandora's Box" (based on Wedekind's "Lulu"), the American actress Louise Brooks proves to be a revelation—nothing short of a supernova. (Go early for tickets.) Look for Brooks' black pageboy to turn up here and there during your meanderings around town during the weeks to come.

There is something for everyone in the Castro series. If low-camp is your cup-of-cheer, you will not be disappointed by the seamy excesses of "Ruby Gentry," starring Jennifer Jones and Charlton Heston and the riotously bad "Beyond the Forest" with Bette Davis chewing up the railroad tracks to Chicago (Monday-Tuesday 5-6 May).

"Rancho Notorious" with Dietrich and "Johnny Guitar" with Crawford, despite their distinguished directors, Fritz Lang and Nicholas Ray, could qualify as camp westerns (Saturday 7 June). A last-stand for glamour, singing-six-guns at the ready!

If high-camp happens to be your hangup, by all means do not miss Selznick's technicolor "Garden of Allah" or Josef von Sternberg's "Morocco," both with a supernally beautiful Marlene (Wednesday 4 June).

Lana Turner in Vincent Minnelli's "The Bad and the Beautiful" and Susan Hayward in "I'll Cry Tomorrow" would appeal to most show-biz buffs (Monday-Tuesday 26-27 May). Likewise, "Sunset Boulevard" and "A Star is Born" (the 1937 Selznick version with Janet Gaynor, ex-Castro usherette. Both films will be screened on Wednesday 28 May).

Musical fans will never tire of seeing

Judy Garland in "The Wizard of Oz" and "Meet Me in St. Louis" (Sunday 8 June) or Busby Berkeley's dance routines in "Gold Diggers of 1933" (Saturday 24 May). The latter program is teamed with "Dancing Lady," a curio from the same year with Joan Crawford, ably assisted by Clark Gable, Fred Astaire, and Nelson Eddy. Jeanette MacDonald, the perfect light operetta comedienne trills away in "Naughty Marietta" and "Love Me Tonight" (Sunday 15 June).

Greta Garbo can be seen (again-and-again) in a number of different programs which include "Queen Christina," "Camille," and "Anna Karenina."

You can catch Katharine Hepburn later in the series in several of her best roles. These include "Stage Door," "Woman of the Year," "The Lion in Winter," "The African Queen," and the brilliant George Cukor version of "Little Women."

Bette Davis' all-time best are represented by "All About Eve," "Of Human Bondage," "The Letter," and "Now, Voyager." Marilyn shows her stuff (and very fine it is) in "Bus Stop," "How to Succeed in Business Without Really Trying," and "Gentlemen Prefer Blondes."

Some of this writer's personal favorites not mentioned in the preceding paragraphs include the following programs: Arletty in "Children of Paradise" and "Le Jour se leve" (Sunday 11 May); Bacall and Bogart in "The Big Sleep" (Saturday 17 May); Jeanne Moreau in "Jules et Jim" (Monday-Tuesday 19-20 May); Sophia Loren in "Yesterday, Today, and Tomorrow" (Saturday 31 May); Giulietta Masina in "Nights of Cabiria" (Sunday 1 June); Anna Magnani in "The Rose Tattoo" (Monday-Tuesday 9-10 June); and Bogart and Mary Astor in "The Maltese Falcon" (Thursday-Friday 12-13 June).

A regal Greta Garbo ponders her fate in *Queen Christina*.

Seductive Marlene Dietrich keeps Cary Grant guessing in *Blonde Venus*.

High Quality Cheesecake and a Few Grinds en Pointe

The Bejart Ballet

by Renee Renouf

It's taken me a while to capitulate to Marice Bejart's choreography and the concession still is partial. In the meantime I feel a bit like odd woman out in the midst of my assertive colleagues, one of whom considers the company the sexiest ballet company in the world. Certainly the first two numbers on the April 23 program reinforce such opinion and tells you, "Chacun a son gout!" Whether I agree or not is immaterial, but I've always given Bejart full marks for theatricality and elegant staging. With his healthy subsidy from the Belgian government, he does what he wants, when and how he wishes. (What Robert Joffrey could make of similar support!)

Few can surpass the visual perfection of "Don Giovanni Variations" opening tableau. The lighting, the door at the diagonal like that in *Spectre de la Rose* all evoke the delicate aura of romance to which the feminine is susceptible. Don Juan espouses over the sound system. The door opens so that his invisible form enters and is catered to, lavishly, while three heavily-pink costumed sylphs pose in great exaggeration of their tradition. The portrait of the animus figure which captures the imagination and yearning of women is quite complete. The tableau lacked nothing in stage placement or definition.

It may very well be those self-defense classes I'm taking, but the subsequent development is a portrait and an attitude towards womankind one side of my brain detests, for the portrait... one of mindless frivolity, superficial

cleverness, and the survival techniques of the colonized. The portrait supports the hysteria of the matinee idol, the abnegation which sometimes follows charisma and permits male chauvinism to reinforce its best sarcastic putdown of the female. The variety of postures proclaims woman as plaything, one can play with as many and as frequently as one likes. I guess that's Don Juan all right!

Choreographically, Bejart's development is something strange to American taste which has been so influenced by the heavy technical demands of Balanchine choreography. His style in

"The spectacle of forty men in excellent physical condition dancing en masse is enough to whack anyone over the head with sheer physical force."

this is more music hall entertainment, a series of solo variations, most of them brief in the sequence of the plot. The dancers are highly articulate of limb with some breathtaking extensions. It makes one wonder what they could do with *Symphony in C*, *Theme and Variations*, *Serenade*.

One dancer, Michiko Masuda, made me wonder if Bejart will give her anything to match her fire and strength. Her assignment reminded me of using a steam roller to iron a pocket handkerchief! Later, in the Mahler program, audiences had the opportunity to see the qualities of Shonach Mirk. But the *Variations* provided an impres-

sion of superb, high-quality cheesecake and a few grinds en pointe.

Bolero, the second ballet is, I am told, Bejart's number three version of the same. It now is an all male celebration with Jorge Donn as the central figure, on circular red table, with a U-shaped formation of high-straight backed chairs filled by men sitting with utterly-mask-like faces. They gradually rise and surrounding him, joint the insistent monotony of Ravel's music. The spectacle of forty men in excellent physical condition dancing en masse is enough to whack anyone over the head with sheer physical force. The choice is yours to make whether Donn is priest/victim/celebrant but the rhythm and the impersonal intensity is precisely this. Some beautiful Greek dancing-like postures were formed by the men towards the end, but Bejart provides a curious drop from the waist for the men in keeping with the rhythm which cut the image of cold impersonal gradueur. If this was meant to convey alternate price and exhaustion in ritual, the juxtaposition has some point.

It was Bejart's conception of "Gaiete Parisienne" which caused my partial capitulation. That lovely Offenbach froth is one of my happy memories of the Danilova-Franklin partnership in the old Ballets Russes. Elements of this remain, but the plot tilts the emphasis and the bittersweet goes from history to the present through dance, from nostalgia to a statement about effort, energy, choice, and Bejart's own dance experience.

The hero, Victor Ullate, is a small dancer, a fleet one, and possessed of

(Continued on page 16)





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BOOKS

Mini Book Reviews

by Daniel Curzon

Maugham: A Biography, by Ted Morgan (Simon and Schuster, \$16.95) You'll probably hope up and become a recluse until you finish this biography of the famous writer W. Somerset Maugham.

Overall it's hardly a pretty picture, especially Maugham's unwillingness to do a thing for any gay cause out of fear of being known as a homosexual himself.

Some of the biographer's interpretations of the facts are suspect, but generally he presents various sides of the issues in order to be fair.

Landscape with Traveler, by Barry Gifford (E.P. Dutton, \$10.95) Gifford's novel is another journey through a man's life—this one altogether rather serene.

Gay Theatre Alliance Directory of Gay Plays, edited by Terry Helbing (JH Press, \$5.95) Here is a useful directory of some four hundred long and short plays dealing with gay themes or having special interest for gays.

If you've been worrying how you can get a description and a copy of everything from Pink Satin Bombers Present an Evening of Fiasco Theatre to Robert Patrick's excellent The Haunted Host, you can find the description and the address in this helpful directory.

Stretching the Agape Bra, by Steven Abbott (Androgynous Press, 930 Shields, San Francisco, Ca. 94132, \$4.50) Steven Abbott is a gay man and a father, an editor and a poet, a cartoonist, a playwright, and a reviewer for The Sentinel.

To my mind, he's a real comer. His latest book of poems has fine work in it. His style is colloquial without being flat, intellectual without being ponderous, and rich without being overdone.

Images of Childhood: An Illustrated Social History, by Anita Schorsch (Main Street Press, \$14.95)

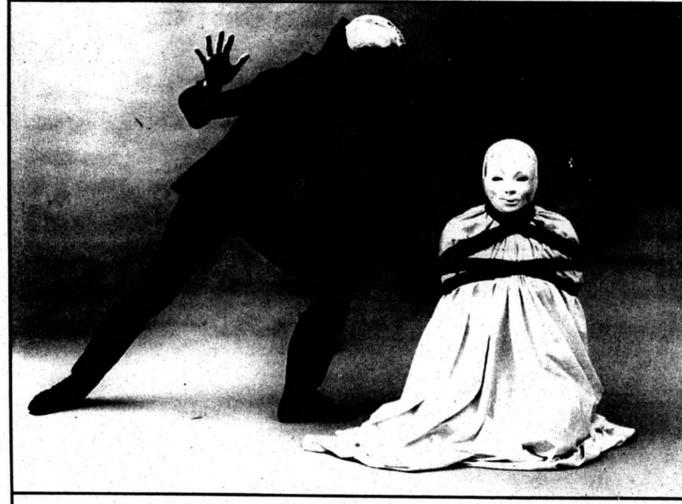
In a well-researched and brainy text accompanied by intriguing photos and paintings from several centuries, Ms. Schorsch has given the reader some provocative material to examine.

Images of Childhood may be the herald of the next major liberation movement—Children's Rights. Just what rights do adults have in imposing their religions, their customs, or their standards on their children?

Bejart

(Continued from page 15)

some of the most beautiful, sustained prouettes I have ever seen, accelerated, retarded, held at will. He emerges from a blue and white crib after a group of six men enter the ornate set and dance around it.



Scene from The Mountain Is Stirring at Performance Space May 9-June 1.

Concerts

Friday, May 2

Gayle Marie in benefit performance for Community Transitions/Jobwork at the Hotel York, 940 Sutter, S.F. 5:30-8:30 p.m. Admission is \$10.

Saturday, May 3

Gay Men's Chorus Concert at the First Unitarian Church, Franklin at Geary, S.F. Tickets are \$4 in advance and \$5 at the door.

Sunday, May 4

S.F. Lesbian Chorus in Concert at the Metropolitan Community Church, 150 Eureka St., S.F. 4 p.m. Admission is free.

Robin Tyler, Terri Chandler & Debbi Kassel in performance at File's (1647 River Road in Guerneville) bandshell on the Russian River. 3 p.m. Tickets are \$4 in advance, \$5 at the door.

Monday, May 12

Ruth Hastings, Varsity Drag & Men About Town, James Followell & Craig Jessup performing to benefit COMITY. Fairmont Hotel's Venetian Room, 8 p.m. Tax deductible tickets are \$25 and available through BASS outlets or can be charged by calling 835-3849.

Friday, May 16

Second Annual Armed Forces Day Extravaganza with Ruth Hastings & Co. Benefit for Metropolitan Community Church's Eureka Fund. No host bar, dancing & prizes for best costumes. Heritage Place, 44 Gough St. Tickets are \$8. For more info call 863-4434.

The hero proceeds to Paris. All of a sudden we see the panorama of the City of Light behind the arches. There is a young girl in white flounces, with hoop, the image of gaiety, spring, youth and no thought of futurity.

There is a statue of Terpichore, which evokes a variety of behaviors. The wicked fairy turned out to be the Ballet Mistress, a Russian emigre dressed in black, prone to tyranny and a preference for men. Add cliché depictions of French workers and seamstresses.

Bejart tosses in the famous Foyer de la Danse with an overdrilled ballerina of the Second Empire, some abnonnes who ogle her, along with Offenbach himself. There is the hero's father, Napoleon III and the Empress Eugenie. (She proves that hoop skirts have a use in some countries, in case Tomm Ruid is interested.)

Bejart mixes them all, a panorama of manners, impressions, clichés which the mind throws out as visual confirmation of the historical record. It is a visual whirlwind, to lose oneself with and avoid present labors. But then, there is the work of the dance.

DANCE

Don't Dare Belch, Burp or Yawn

The San Francisco Ballet: Programs Three and Four

by Renee Renouf

PROGRAM THREE.

The happier results of last-minute substitution were provided by Tomm Ruid when he danced in Q.A.V. on Program Three of S.F. Ballet's 1980 season. He matched David McNaughton for size and augmented McNaughton's bravura with his feeling for the line and shape in a work.

Seeing McNaughton partnering Evelyn Cisneros is a matching of intensities. Cisneros shares the liquid fire of Tina Santos and looks as if she received some Santos' coaching.

Linda Montaner, in the Lynda Meyer role which Laurie Cowden also has danced, seemed a bit beyond her depth. She is fleet, her stamina faltered. In addition to her tiny size, her face was poorly lit and washed out.

Antonio Lopez was given a solo assignment in Symphony in C and currently he seems incapable of differentiating between styles in pieces. Dead Warriors fit him like a glove.

Like another Smuin favorite, Dennis Marshall, Lopez has the promise of being a large-sized danseur noble in the company. But two weeks of Erik Bruhn doesn't seem to have made any visible change.

Dead Warriors slouches in the shoulders and sinks into the hips, providing the perfect framework for the third heard when he comes down from one of his enormous jumps. Energy unharnessed to an economical means of expression can be like a wild stallion, fascinating and powerful, but that's not classical dancing.

Gina Nees thoroughly enjoyed herself in the first movement of Symphony in C. (This essay in allegro brilliance was originally set on Gisella Caccia-

lanza, who suffered an achilles tendon injury and never performed it in public.) Gina is almost self-effaced by her musicality. Her sunny warmth tends to underplay gesture, coming to the bench where she might withhold from the pulse with impunity. Nonetheless she is remarkable. Ruid partnered her, just following Q.A.V. and with an élan which reminded me of Nicholas Magallanes and his dash during the City Center days of New York City Ballet.

Jim Sohm substituted for Vane Vest in the second movement. It was a formidable task, for Betsey Erickson knows the role as if it were created on her. By the end of the movement he seemed as thoroughly immersed in the music as Betsey.

Damara Bennett in the fourth movement was a new dimension. She is a solid performer, and she is warm. She tends to contain movement, rather than extend it. Her quality, however, is such that she can make statements about what she likes and considers important in a role.

Anita Paciotti took on some corps roles after a solo assignment in Sinfonia, something Lynda Meyer also does. It would be intriguing to see her in the Myer/Cowden/Montaner role in Q.A.V.

In the third movement, David McNaughton and Nancy Dickson did a fleet job of their solos, assignments I remember when Michael Smuin and Fiona Fuerstner used to dance the passage. McNaughton and Dickson had the right amount of nonchalance and breath suspension in the diagonal life, drop, catch phrasing.

Symphony in C reminded me of the substance that Tina Santos and Laurie Cowden brought to corps as well as solo parts. Having Katherine Warner from Dance Spectrum helps, but those two dancers are missed!

PROGRAM FOUR.

Sir Edward Elgar's Introduction and Allegro may have romantic qualities, but it doesn't hit you like primary colors. Anything danced to it is bound to augment the slightly reflective, subdued note associated with the English repertoire expression of elegance. I kept thinking of the 'Thirties styliness in The London Illustrated Times with that very Anglophile elegance associated with the wedding rites of royalty, like the marriage of the Duke of Kent and Princess Marina of Greece.

Ruid has managed to capture this elusive, cool intelligence perfectly.



The Santa Barbara Ballet Theatre mounted a lively production of the romantic classic, Giselle.

(Of course, if you don't have the ingredients which comprise it, you're ipso facto a bit declassé, and if you have it, sometimes there is a slight bleaching out of spontaneous humanity behind the form. It's almost as if you don't dare belch, burp or hear your stomach rumble, let alone yawn!)

Ruid created diagonals, scattered positioning in entrances and on stage, and asymmetrical formations plus an occasional diagonal formation. Even the supported lifts for the women seemed a bit like the irregular rises and falls of a water fountain.

The women's garments, irregular lengths of ruffe and skirt, turning floral hues under the light changes, enhanced the feeling. The men's white trousers, and blouses slit to the waist, gathered so they were full and extravagant, conveyed the lecture and panache associated with the worn drawing room comedy phrase, "Tennis anyone?"

Lew Christensen's revival of Don Juan has been obviously enhanced by Bruhn's visit. The courtesier, and especially Horacio Cifuentes, deported themselves with the self-conscious pride one sees in Spanish paintings by Velasquez. Their hauteur makes the sharp cause and effect plausible, although the development has such a runaway pace that the plot comes out a scenario rather than a study. Alexander Filipov's

Don Juan conveys both observer and participant, although that pace makes you wonder if the women are outraged at not having been satisfied, rather than the horror of betrayal. Don Juan as a ballet is not about reflecting anyway, and perhaps the message on the curtain is all the more apt. Don Juan, of course, not only violates bodies and other people's lives, but the space in which they live and that also is a part of the shock.

Jose Varona's costumes and the set by Ming Cho Lee have to be about the handsomest productions San Francisco Ballet has ever mounted. As Dona Ana, Lynda Meyer conveyed a young stubborn woman, her sense of drama closely proportioned to the role. Zoltan Peter added real dimension to the Groom's role in the village scene, as did Katherine Warner as the Innkeeper's wife.

I got a good set of goosebumps when the statue of the Commander appeared. Here Filipov indicated best what he can do with character roles. His mingled fear, defiance and resoluteness was excellent. The evidence of the emptying shell of physical derring do and his encounters with Dona Ana's ghost and the vengeance-bent bride (Evelyn Cisneros), provided us with some of the best dancing acting he has given recently. It reminds one that

Smuin used Filipov to set the three major pas de deux from Romeo and Juliet in Diana Weber and Filipov. Filipov's impression was strengthened when he joined Zoltan Peter and David McNaughton in the Gloria of Michael Smuin's Mozart Mass in C Minor. Backed once more by a live chorus, Smuin appears to have cast strength where it is needed. The last time I saw it, this pas de trois celebrating the religious quality of dance was done by company stragglers. The Gloria copies the image of three strong male dancers from Gerald Arpino's Trinity and one or two movements look like direct derivatives.

Anita Paciotti substituted for Paula Tracy in the Kyrie, bringing her slightly stronger dramatic emphasis to the role. Tracy to Ann Halprin in her deck experimental days. Harry's presentation is much more direct, functional and survival-oriented in the performance sense. They looked well on the small Lone Mountain Stage which, incidentally, is underused by the performing arts community, even though there is abundant parking and bus accessibility. The dance public stayed away in droves and that's a real pity, for Santa and Harry both can provide you with a fair number of mental earthquake tremors, and April 18 was the 74th anniversary of The Earthquake and Fire.

It's not difficult to see why Santa Driver and Harry are considered experimental and are a solid part of the American Dance Festival scene. While some of the movements bear striking kinship to Ann Halprin in her deck experimental days, Harry's presentation is much more direct, functional and survival-oriented in the performance sense. They looked well on the small Lone Mountain Stage which, incidentally, is underused by the performing arts community, even though there is abundant parking and bus accessibility. The dance public stayed away in droves and that's a real pity, for Santa and Harry both can provide you with a fair number of mental earthquake tremors, and April 18 was the 74th anniversary of The Earthquake and Fire.

Again in the Mass, I kept looking for the missing intensity and emotional focus of Cowden and Santos. Sentimental thought perhaps, but their projection provided a dimension which is missing from their replacements. And the two dancers have the qualities of passion which Erik Bruhn definitely admired in the woman dancer.

HARRY. Lone Mountain Auditorium, April 18.

Somebody should put Santa Driver on a talk show. She'd be sensational. The phrase 'coming on strong' must have been coined with her in mind.

This volatile graduate of Bryn Mawr expounded at noon in the Millberry Union Lounge at UCSF April 17 with the three members of her dance company Harry as support. With a degree in Latin and philosophy, a stint teaching at Ohio State University and six years in Paul Taylor's company, Santa, absolutely underdressed, could take on the world. Stating she liked dancers who looked like men and women, not prolonged adolescents, made me want to see the three numbers in Harry's program, Primer, On Doing, Sudden Death.

The four dancers survive on twenty weeks' work a year (qualifying them for unemployment). They bear visual and emotional resemblance to pioneer folk. Their shapes are those of people with a full-bodied, earthy capacity for life. Santa, for instance, is long-waisted and rounded in the buttocks, and the ballet dancer's ideal of a full-turn out in the hips eludes her and other members of the company. Like Bill Evans' Dance Company, these four make me wonder what uses we put our inherited energy to.

Santa Driver's use is to put her dancers' strength to feats of running, holding other bodies and making the audience aware they breathe hard at the peak of exertion. There is no music to swell over, around or still the rasp of dancers gulping air in the process of a piece, but like the cadence of steps, this becomes a part of the rhythm.

Her costuming is interesting—Primer had unitards with a shoulder drape in orange, rust, cherry pink and white. On Doing, which parodies the mental pretense involved in actions, resorted to denim blues decorated with red strips—folksy and chuddy. Sudden Death, an intriguing exercise in mirroring and how it breaks down between the mirrored and the mirrorer, is all in black, and the sudden death finale is a prolonged kiss between Jeffrey Clark and Nicole Riche, initiated by Riche. Death, apparently, is allied to the demise of passivity in women sexually.

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EGYPTIAN CALL THEATRE FOR INFORMATION. 980 Market St., San Francisco-btwn. 5th & 6th Phone 673-7373

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THE TIN DRUM. Starring David Bennent. Directed by Volker Schlöndorff. Clay Theatre.

by Ned Brown

Germany today is a divided country. But this is nothing new. The German-speaking peoples of Central Europe were not unified until scarcely more than a hundred years ago. Moreover, Germany has been partitioned once before in this century after World War I. Yet the existence of a divided Germany has remained for over thirty years among the most potentially explosive and emotional issues in the continuing confrontation between East and West.

The Tin Drum by Guenther Grass is the great novel of post-war Germany. The film version is arguably one of the reborn German cinema's finest achievements. The main themes of both novel and film reflect the political upheavals of this catastrophic period of German history and by extension the great struggles of other divided peoples. The tragic histories of the Poles, the Jews, of millions of twentieth-century Europeans can be seen in microcosm in "The Tin Drum," as well as the story of fallen and divided humanity. It is also the story of the modern artist, cut-off by his fierce awareness from his fellow men.

"The Tin Drum" brilliantly concentrates these themes into the story of little Oskar Mazerath. Oskar is born in the Free City of Danzig in that narrow corridor of years that divides World War I from World War II. Danzig, or Gdansk, has been at various times in its history both German and Polish. Its population reflects this divided heritage as does Oskar, whose mother is of Polish extraction and whose legal father is German (Oskar's real father may be his mother's Polish cousin). Thus, Oskar is divided between two languages, two cultures, and two possible fathers.

Even in his mother's womb, Oskar claims to have been divided between his desire to remain safe and warm, and his curiosity about the cold, outside world. The tap-tap-tapping of the midwife's fingers lures Oskar from his mother's belly into life. Because he is a Virgo, Oskar claims that he shall always be divided between faith and disillusion. He imagines that he chooses to remain alive after he is born only because his mother promises him a tin drum on his third birthday.

On this fateful day, after watching all three of his parents at a drunken card party, Oskar tells us that he chooses to stop growing and to stay as small as a child forever. His contempt for the hypocrisy and squalor of "adult" life prompts his decision.

Oskar's weapons against those adults who would force their wills on them are his drum and his voice: the tools of an artist, but also those of a tyrant. With a high-pitched shriek he can break glasses, clock-faces, even windows. With his drum he can turn a ponderous military march into "The Blue Danube" and wreck a Nazi rally. The film captures the blunt, naturalistic side of Grass' novel as well as its most strikingly surreal images. The color photography and the sound are superb. The old brick Gothic city of Danzig, the flat Baltic seacoast, the sandy fields of Kashubia drench the film with a tang as sharp as a fire-roasted potato.

The acting is of the highest order. Twelve-year-old Michael Bennent is brilliant and indispensable. The sad-passionate-guilty love affair of Oskar's mother and her cousin is touchingly played by Angela Winkler and Daniel Olbrychski. At well over two hours, "The Tin Drum" will not be for everyone. Some scenes may be repellent even to those with healthy circulations and strong backs. Nevertheless, the film deserves the attention of those for whom entertainment is secondary to the opportunity to experience a masterpiece.

MOVIES

San Francisco Filmmakers Week

Outside of New York the Bay Area is probably the most fertile area for independent and experimental cinema in the country. If there were any doubts about that the Bay Area Filmmakers Week at the Castro should have dispelled them. Just ended, the festival of local films displayed a wide range of quality and content.

Some films were technically and conceptually sophisticated: many were first rate. The 18 programs included a variety of genres from animated films, to arty gay and straight exploitation pieces, documentaries and Marin filmmaker Michael Ritchie's commercial film "An Almost Perfect Affair."

Put together by the San Francisco Film Festival in just a couple of months, the Week was an effort for local filmmakers to show their work to a large public and take about filmmaking outside of Hollywood.

by Michael Mascio

The Sky Is Gray: The fourth day of the SF International Film Festival was highlighted not by the inclusion of Francis Ford Coppola's popular feature film so much as by The Sky Is Gray, adapted from Ernest J. Gaines' short story.

Filmed in California by a largely Bay Area crew, the 45-minute film was originally featured on PBS-TV's American Short Story series. It deals with a fatherless young black boy's coming of age in the poverty-ridden Louisiana Delta in the '40s, under the guidance of his mother, a joyless young woman whose face is already drawn and numb from hardship.

The film is a series of incidents, some of which are predictable, while others—the mother's consenting to dance with a stranger in the "colored cafe" one afternoon, or an elderly white couple's unexpected, even calculated, kindness toward mother and son—boldly offer insight into the characters. The boy absorbs all these actions and reactions diligently, and by the end we sense a change in his stature. Like the filmed version of Gaines' The Autobiography of Miss Jane Pittman (one of the few first-rate made-for-TV movies), The Sky Is Gray boasts a strong, pivotal female characterization in Olivia Cole's portrayal of the mother. While seemingly main-



Olivia Cole and James Bond III in The Sky Is Gray.

taining a masklike stoicism, she employs the most subtle of facial movements to hint at her character's inner being. Yet Cole is only the tip of the iceberg, heading as she does a uniformly fine cast in a film which, in its own small way, is as major as many feature-length films.

Bones:

Also on the bill was Bones, a documentary glimpse at elderly black musician John "Bones" Nobles, so named for his proficiency at checking smooth bones together to create intricate rhythms. What is most fascinating here are the incidentals, the small particu-

lars of his life and surroundings, from the interactions and bantering at a family picnic down to the three identical distasteful draped over the head and arms of his easychair to protect it.

But filmmaker Carol Munday Lawrence opts for the more contrived gimmick of arranging and filming the first meeting of Bones and well-known bluesman Taj Mahal, and so the tone of the film abruptly changes in the middle, from here-is-how-this-man-lives to well-look-who's-dropped-by-It's-Taj Mahal! It may give T.M. a chance to play some songs but it takes time away from our getting to know John "Bones" Nobles, which, in a 29-minute film, is no small annoyance.

by Dick Hasbany

Mudflat: Watching filmmaker Ric Reynolds' exploration of the Emeryville mudflat becomes almost a communal journey of discovery. Reynolds traces the history of this tiny piece of bay shore from the richness of its Pleistocene heyday to its current status as a gallery of transient, whimsical driftwood sculpture. Though marred by marginal quality sound at times and extraneous dramatic recreations of a turn-of-the-century fun park, the film allows us to contemplate at leisure a part of our environment that usually gets only our sidelong glances as we cruise by at 55 m.p.h.

Tattoo City: A special film by Emiko Omori. Omori and her co-photographer Bill Zarchy, lovingly scan bodies transformed into flexing tapestries by the tattooist's needle and dye. The film is a complete guide to the process of tattooing, but it is most interesting and evocative as it suggests the emotional and fantasy dimensions of the most totemic tattoos, usually in the Japanese style. The work of San Francisco tattooist D.E. Hardy is featured, and by the end of the film, you are convinced he is an artist.

Garlic is as Good as Ten Mothers: El Cerrito filmmaker Les Blank has put together a film every bit as sensuous as Caligula. Apparently a shameless hedonist when it comes to food and a sociologist of the Tom Wolfe ilk, Blank immerses us in mythic lore and baroque rich images of garlic, garlic, garlic—stuffed into piglets, massaged onto backs to ward off sunburn, chopped, crunched, baked whole, dipped into chocolate. The film's formlessness and slightly excessive running time hardly matter. What matters is the energy, humor, and exuberance. This film creates a garlic euphoria. This film is a gas.

Word, Sound, and Power: Jerry Stein is into reggae music and its makers. It's obvious. He photographs the group, The Soul Syndicate, performing whole songs because he respects the integrity of the music. While he photographs the players in fairly static, face-on medium shots, his Jamaican interviewer encourages their rambling meditations on the cultural and spiritual meanings of reggae. Intermittently in the film, his camera explores the streets of Kingston, giving us a visual sense of reggae's context. This kind of devoted, non self-conscious work might almost be called ethnography with love. Beyond that, if you happen to like reggae, it's pure pleasure.

THEATRE

A Feminist Drama That Stays Afloat

by Sue Zemel

Female Transport, by English playwright Steve Gooch and presented by the People's Theater Coalition, is a play that really takes you somewhere. It is a serious and political work, and a compellingly conscious and thought-provoking evening of theater. The play transfers a present day economic and social analysis to a particular experience of oppression that took place in ordinary women's lives two centuries ago. The result is a relevant feminist drama with powerful and well-developed characters, ideas and images.

The story, based on the actual voyage of a convict ship, the "Sydney Cove" (which sailed from London to Australia in 1807), chronicles the struggle of six women passengers to survive their perilous journey. For six months they are locked in a tiny cell in the belly of a rotting ship. The ship's owners are profiteers, as are the ship's masters who deprive the prisoners of their rations in order to sell them later at extortionate prices.

The convicts, whose crimes are also economic (pickpocketing and prostitution), must not only contend with horrendous physical conditions, but must deal with a sadistic jailer. He states that his task is "to handle these wild animals by breaking them and setting them off against each other." His method is to "keep them in line... see who's cantankerous, a randy little whore, a cool fish. Then you pick 'em off."

If all of this sounds dreadfully depressing, it isn't. Primarily because the women convicts fight back. They learn that their survival depends on bonding together, supporting each other. The process that the six women undergo is intriguing, full of conflict as well as caring. As one feminist put it a while back, sisterhood is indeed powerful.

Female Transport runs through June 1 at the Marina Theater. On May 5 and 12 playwright Steve Gooch will be speaking about his work and trends in current English theater. For further information call 776-8999.

FAMILY PORTRAIT: Circus Lady by Jason Miller. Losers by Brian Friel

by Larry Blake

Just when you think that the One-Act Theatre Company of San Francisco has depleted their reservoir, along they come with another fine program of one-act plays. This time around it's two bittersweet looks at family life. They are fine an evening as you'll see anywhere else in town.

Circus Lady is about the Perez family of New York City. The head of the Perez family is the obese Marie. "I'm the circus fat lady who got fired 'cause she ate more than the elephants."

Marie lives in her apartment with her son, John. John and Marie have been on welfare for the eighteen years that Mr. Perez has been gone. Marie has slowly deteriorated. Her apartment is being taken over by cockroaches. Hygiene is no longer her concern. "My toenails look like the heads of rusty nails."

But John is about to leave this depressing hole. He is the antithesis of Marie. While Marie waits for death via a rapist who calls himself Lord Byron, John has gotten himself an important apprenticeship in Chicago.

And so Marie, throughout the play, tries to find ways to keep her son with her in New York. She reminds John about Lord Byron, the rapist. "He wouldn't want you." "Well, he raped Mrs. Gonzales, with one breast. This building is his sexual Disneyland!"

By the play's end, all of Marie's attempts fail, and she is left alone. John returns for Chicago. The welfare board reduces her check. Her sister Ruth refuses to take her in with her. Instead she leaves ten dollars, the final blow. "People send you money when they don't wanna give you anything else," reflects Marie.

Marie is typical of the people of the world of playwright Jason Miller. Like the men of Miller's That Championship Season, Marie has let life pass her by. Her problems are self-inflicted. The problems of Andy Tracey in Losers are also self-inflicted. Andy is in love with Hanna Wilson. But their romance is slightly stilled by Hanna's invalid mother. Mrs. Wilson has been an invalid since the death of Mr. Wilson. And while she lays in bed she listens to the voices of Hanna and Andy in the living room, where they are "counting." When their "counting" gets to the point where they stop talk-

ing, Mrs. Wilson summons Hanna to the upstairs bedroom via a loud clanging bell.

Andy is miserable. And then one day he receives a prayer from heaven. The Pope tells all Roman Catholics to abandon Saint Philomena. He runs home drunkenly with the news. But his revelation has the opposite effect he thought. Instead of separating mother and daughter, it brings them closer together. Andy is left alone. Mrs. Wilson and Hanna continue praying. "The family that prays together stays together."

Like Marie in Circus Lady, Andy gives up and lets life pass him by. At play's end he is alone in the garden with his binoculars. "It kills an hour or two. And when the bell rings I go to the old woman's room for prayers. Anything for a quiet life."

Like every evening I have seen at the One-Act Theatre Company, the performances are exceptional. Heading

the cast of Circus Lady is Priscilla Alden's touching portrayal of Marie. From the moment she trudges onstage, picks up a warm bottle of Pepsi and dries comments "the pause that refreshes," the audience is in her hands. And in Losers there is the complex portrayal of Andy by Ron Meszaros. His drunken attack on Saint Philomena will remain one of the comic highlights of the year.

The One-Act Theatre Company continually proves itself as one of the premiere theatre companies of San Francisco. They consistently present evenings of the highest quality. It should be pointed out that this high quality comes at the bargain range of four to six dollars a ticket. Go and see this group. They more than deserve support.

At the Showcase Theatre, 430 Mason Street until June 15.



Joe Cappotta (right) offers a tit job to Randy Bennett in Cal Yeoman's play, Richmond Jim, beginning May 8 at Theater Rhinoceros.

"I THINK WE'RE ALL BOZOS ON THIS BUS"

Bay Theatre Collective. Julia Margan Center, Berkeley.

by Paul Chaplin

Berkeley's Bay Theatre Collective has undertaken a difficult challenge in transforming Firesign Theatre's I Think We're All Bozos On This Bus into a theatrical production. The source of the play is a decade-old record of cerebral humor, primarily appreciated in its heyday when under the influence of cannabis or hallucinogens. Arguably the "best," and definitely the most cohesive of Firesign's output, Bozos tapped the burgeoning skepticism regarding infallible scientific technology, wedded with the growing distrust of a Nixonian democracy, and played both against a Tommorowland of paranoia.

Created/Adapted Richard Carp interpolates material from other Firesign discs as video commercials which disrupt the narrative flow of the piece and create time consuming bottlenecks as well. Carp needs to urge his young cast to "pick-up the lines," not only to keep the show moving, but also to underscore the comedy of the show. One performer who's mastered timing is Harriet Garfinkle as the President, displaying fine style befitting an elected robot.

Other outstanding aspects of the evening are the animated film by Christina Andrea, the motor-operated Push-Over, and the concept of the Funway. The audience is, however, jockeyed around the performance space once too often. Additionally, the Funway performers aren't all that inventive or humorous.

The production values seldom reach high school level, no doubt due to budgetary considerations, and will disappoint Firesign fans with fantastic expectations of what the landscape of Bozos would look like. With twenty-six multiply-cast actors and faced with the technical intricacies of combining video and live performers, the Bay Theatre Collective gets an "A" for effort in this epic environmental undertaking. Inspired perhaps by a Firesign slogan—"Forward, into the Past"—the collective's next theatrical experiment will be a production of the Oedipus and Antigone myths this August.

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TELEVISION

Baryshnikov and Minnelli A Concoction That Fizzled Into A Flat Pudding

by Ned Brown

With all that talent cooking away, "Baryshnikov on Broadway" (24 April, ABC-TV) should have puffed into a perfect soufflé. Certainly the right ingredients were there: Liza Minnelli singing and strutting, Mikhail Baryshnikov leaping and looking good, Neil Carter bumping and bouncing, and for good measure the entire cast of "A Chorus Line."

All in all, a stunning array of goodies. But this time "putting in good" wasn't enough. The concoction fizzled into a flat pudding.

Things looked promising when the show opened on location in a rehearsal hall above Schubert Alley. But when Liza took Mischka's hand to lead him "through the looking glass to the Broadway fantasy behind the fantasy," the viewer cringed at the stale memory of countless school musicals. (So much for the writing of Fred Ebb.)

The Broadway ghosts of yesterday (costumed as faded playbill photographs) met the pair of time travelers and gave out with a step or two from their routines. Even Nelly Forbusch and the Fiddler got silver dusted.

The stars themselves for the greater part of the hour had not too much more to do: a bit of jumping from "Oklahoma," a snippet of Charleston from "The Boy Friend," a brief polka from "The King and I," Neil Carter's "Honey-suckle Rose" from "Ain't Misbehavin'" was a winner on the tube as it was on the stage. But Baryshnikov's attempt to partner her artful shag looked like a goldfish darting after a Marineworld dolphin. His idea of getting down and hanging loose seemed to be confined to smiling and shaking his hands like a golliwog.

Baryshnikov came off rather better as a tough-guy in the gangster-stripe suit and Borsalino hat he wore for the "Guys and Dolls" medley. But he had more than he could handle trying to lift his Queen-sized partner. (Gene Kelly he's not.)

He was at his best with the high kicks from "Can Can" and the finale from "A Chorus Line." Most of his dancing throughout the show, however, was sabotaged by camera work that reduced choreographic patterns to chaos.

Who photographed the Fred Astaire specials? Are they still around? Baryshnikov should find out. What is more, he should probably stick to ballet until he can team up with a choreographer more suited to his talents than Ron Field. Hermes Pan, perhaps, or Jerome Robbins, Bob Fosse, or Michael Bennett.

And what are we going to do about Liza? There is no doubt that she dances better than Streisand. But her big vocal number was a daring challenge: "His Is The Only Music That Makes Me Dance" from "Funny Girl." Alas, she dared and in the process probably disassembled a few old Philco sets. If she were Evel Knievel she would have had to have been scraped off the last Greyhound bus in the row. The low, jazzy opening rose smoothly at first, then terrifyingly to a belting finale that disintegrated into a fireball of untuned shrieks.

We all love Liza, of course, but why can't she choose more appropriate material? Why can't she wear sensible rehearsal shorts like her mother in "Summer Stock"? Won't someone send her a recording by Lee Wiley or Peggy Lee? Liza has a good one octave or so range. It's about time she got over her rapture of the heights and settled down to clear, unforced singing.

Let the reader think that the show was a total loss, let me hasten to add that it displayed far more dash than the usual efforts. The problem was the format: too little from too much. Concentration on five or six carefully chosen songs and dances would have better served all the time, talent, energy, and money expended on this project.



The Avocado Kid or Zen in the Art of Guacamole at the Chinese Cultural Center May 13-June 28.

Movie Review Eboli

Directed by Francesco Rosi.
Opens at the Surf Theatre May 7.

by Paul Chaplin

Peasant life seems to fascinate Italian filmmakers, at least in such recent imports as *Padre Padrone*, *Tree of the Wooden Clogs* and *1900*. These films also examine political material, yet they do not achieve the harmonic blend of subject and theme so evident in Francesco Rosi's film *Eboli*.

Painter Carlo Levi, whose memoir *Christ Stopped at Eboli* inspired the film, is banished for his anti-fascist writings to the remote village of Lucania in southern Italy. "Christ never came this far," he writes of the arid, desolate landscape, "nor did time, nor the individual soul, nor hope, nor the relation of cause to effect, nor reason, nor history."

Levi, faultlessly portrayed by Gian Maria Volonte, witnesses the daily life of the village, at once a primitive survival effort juxtaposed against petty bureaucratic regulations and self-esteemed village leaders. With a sensitivity and compassion equal to his protagonist's, Rosi presents this world and its inhabitants in a gentle, non-editorializing manner.

Filmmaker and artist provide space to embrace contradictions and ironies, giving the film an inner strength and integrity lacking in a political work such as *The China Syndrome*, which pales in comparison as an exercise in polemics. The effect is often haunting: scenes with two Communists (are they also lovers?) come to mind, as well as the Christmas Eve Mass, whose pathetic celebrant is also an exile.

The film is principally cast with amateurs, which accounts for the glowing authenticity of many episodes. Irene Pappas, in the role of a village scrubwoman, gives a dreamlike, mysterious and enticing performance. *Eboli* was seen in Italy as a four hour television mini-series, and earned that country's Oscar equivalent for its director and cinematographer, a fitting tribute for this quiet testament to the durability of the human spirit.

Gay Band Blows a Fuse

Marching down a street in a parade is the point of identification for most people when they think of San Francisco's Gay Freedom Day Marching Band and Twirling Corps. Well, times have changed and so has the band. On Friday and Saturday night, April 18th and 19th, they gave a concert at Mission High School.

Called "A Night At The Movies," it was reminiscent of an old Judy Garland-Mickey Rooney movie where they all decide they're going to get together and put on a show. Remember how those small high school gyms in the Garland/Rooney films turned into sound stages as big as all outdoors? It would seem that Jon Sims set out to outdo every MGM musical ever made.

Just to itemize all the groups that performed staggers the imagination. The band does a lot more now than just play "San Francisco" and "Stars and Stripes Forever." For their concert they used the drill team, "The Guard," in several numbers including some less than understated choreography for "The Peanut Vendor" which included several very, very large bananas and a roller skating version of "Carmen Miranda who, honest, judge balls." The twirling corps used umbrellas for their "Singin In The Rain" presentation. Not just umbrellas, but umbrellas outlined with battery pack operated lights. . . . Busy Berkeley would have loved it.

In keeping with their unique image David Kelsey and "Pure Trash" arrived at the concert in seven garbage cans loaded on the back of a beat-up pickup truck. With their tribute to cartoons they again proved they're such a class act.

Somewhere in the middle of this zany evening which included well performed music from "Space Movies" (with lasers, of course), "The Wizard Of Oz," "Citizen Kane," Italian Movie Themes and "West Side Story" was, are you ready, *Ruth Hastings*. Backed by the smaller dance band, "The Variety Drag," she provided her own special touch to the show.

There may be a logical reason, but I choose to think that the amount of energy generated by all of this created the absolute effect in the Saturday night show . . . they really did blow the master fuse on the auditorium.



P.G.&E. couldn't handle it, got up and left. I refuse to speculate on how they got electricity to make it through the rest of the night.

There's more! Our San Francisco Gay Freedom Day Marching Band & Twirling Corps now includes a dance band, a precision drill team, "Pure Trash" which isn't in any category and, believe it or not, an honest to God tap troupe. If that doesn't blow your mind, consider this, their director is Best Bair, known to the world as Rosie Radiator. When they danced out onto the stage in their tuxedos they just stopped the show. Like this entire show, you just had to be there!

They performed to over 3,000 people in concert at Mission High School. Jon Sims and this large group of dedicated people deserve much credit for preparing this very special evening of fun, entertainment and music. The staging of this concert was, without question, the most ambitious ever attempted by the band and the person responsible for coordinating the presentation was David Bailey.

The following Wednesday and Thursday nights, the San Francisco Gay Men's Chorus created a little bit of history with their concert, "Let There Be Music." This is the first time

that a gay musical organization has performed in the San Francisco Performing Arts Center. When you read about the firing of the center's director, Michael Raines, realize the chorus performed at the complex which includes the Opera House because of the efforts of this man. The 150-voice chorus, under the direction of Dick Kramer, performed at the Herbst Theatre with a variety of selections ranging from Schubert and Wagner to contemporary composers such as Carole King and Paul Simon.

San Francisco's Gay Band is now two years old and they have come a long way. Under the direction of Jon Sims, their contributions to their community are too numerous to mention in detail. The San Francisco Gay Men's Chorus, under the Direction of Dick Kramer, is now recognized as one of the foremost choral groups in Northern California. With this in mind, be aware that two more groups will be sprouting off of this community tree. On Saturday evening, May 17th at Mission High School, the San Francisco Lesbian & Gay Men's Community Chorus, under the direction of Robin Kay, and Lambda Pro Musica, under the direction of Jon Sims, will present their premiere concert.

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Interview with playwright Robert Chesley

Theater as Community Ritual

by Daniel Curzon

On May 8 Theatre Rhinoceros will open a bill of one-acts. Included are Cal Yeoman's acclaimed Richmond Jim from last season and Lanford Wilson's The Great Nebula in Orion and Robert Chesley's new play, Hell, I Love You.

Theatre Rhinoceros plans to take the show on tour and eventually play in New York during Gay Pride Week.

Robert Chesley is the theatre critic for The San Francisco Bay Guardian and has recently had harsh words with some of his fellow critics over their attitudes towards theatre.

The Sentinel recently asked him some questions. Here are his often provocative replies:

Is your play autobiographical? Yes and no, and only my hairdresser knows for sure which parts are. In a sense, every word I've ever written is autobiographical. But I should warn anyone who thinks the play is fact that I've recently discovered what fun lying can be, and, of course, a good lie uses as much of the "truth" as possible, for verisimilitude. Certain external details of the play conform to my view of a period of my life. Of course, the real question is whether the play is about the audience's life.

Do you think a critic like yourself knows how to write a play better than a non-critic? No. Is this a comedy? It wasn't meant to be, but it turned out that way. Just like life. I now consider the play an S&M domestic comedy.



Robert Chesley

Do you think theater has any educational value? Or does it confirm what audiences already expect or know?

Theater can be educational, in a variety of ways, though education is not, in my view, the basic reason for theater—even of political theater, which aims at education. I tend to think of theater as community ritual, as a telling of the tribal myths—and I think that theater does "confirm what audiences already expect or know" in a very deep and positive way. Most of our theater in the Western world has been a telling of the white straight-male myths.

Do you believe that gay theater should be political? How much? In what way?

There is no question of "should," as I see it; you get what you get, and the interesting question is why you get what you get.

"Political" gay theater—those plays which carry a simple, straightforward gay lib message that accepting and enjoying one's homosexuality is healthy, certainly have their place. Such plays helped me a great deal when I was first coming out of the closet, and gave me a sense, which I needed, that other people had been through the same shit as I had, that I wasn't alone. That's fine for gay people, and I think that such plays are still very much needed for those who are in the process of accepting themselves. At the same time, I think one can question whether one reason we get these it's-okay-to-be-gay plays isn't an attempt to get straight approval; I get this sense sometimes when people get a bit overenthusiastic about "educating" straights about gays. I also question just how political—really—such plays are; that is, how far and how deep they go into the real politics of what's happening. Much of gay theater can be seen as part of the process of the formation of a community consciousness.

What's the difference between agit prop and art?

But that is the way things are, alas, and I happen to think that art is important.

Who do you think attends gay plays? Any straights?

Mostly gay people. Some straights—as friends, or as thrill-seekers; sometimes as theater-lovers, if a play gets a strong enough reputation.

Do you think gay theater is affecting the larger society in any significant way?

Not much, alas. I suppose the success of Bent on Broadway has educated some people about an important piece of gay history hitherto left discreetly out of the history books. And the mere presence of anything openly gay—from a political button to a play—is, of course, important. A flesh-and-blood gay character on a boob-tube sit-com would, alas, do more than five hundred gay plays, because TV is far more influential on the populace of this country than theater. I hate to admit that.

Are you prejudiced toward New York companies?

Because I was one of the few San Francisco critics who treated Charles Ludlam's Ridiculous Theatrical Company with respect? I hope I respect any serious artistic intention, and I also hope I am always able to perceive serious artistic intention. If I must err, I think it is far better to see serious artistic intention when it is not really there, rather than to damn a play or a theatrical effort when the serious artistic intention is there. See, I respect the creative impulse enormously. I still agonize about a few nasty, thoughtless words I wrote last summer about a little play by C.D. Amold; and, in a recent review, I think I saw a lot more in someone else's little play than he intended—that makes me giggle.

But I am not prejudiced towards New York companies any more than I am prejudiced towards San Francisco companies. I'm just prejudiced towards theater, period.

Do you think San Francisco is more provincial in its theatrical tastes? Why or why not?

Everyone is provincial anyway, in New York as well as in San Francisco, and being provincial can be a bad or a good thing. If being provincial means being narrow and blind to something that's good, it's a bad thing—and New York critics, for instance, were provincial in the way they totally rejected San Francisco's Crimes Against Nature nearly two years ago. (And all through that summer I would run into people in New York who would sheepishly admit in private that they thought the show was terrific.)

On the other hand, a few weeks ago I was attacked by a young twirp in the lobby of ACT—I have no idea who he was, as he forgot to introduce himself; he was dressed far more expensively than I and, I gather, felt that this gave him license to forget his manners. Well, this twirp was trying to tell me that the Ridiculous Theatrical Company never gets good reviews, anywhere. When I said that this simply is not so, he interrupted me with "Oh, if you mean New York, they like anything in New York." That, I think, is an all-time, classic provincial remark.

But the other side of that remark is the good aspect of being provincial: the idea that something good can happen here (though I doubt that this nameless twirp would recognize it, I suppose, unless the ticket were \$18.00 or more). There is a prevailing provincial attitude that serious art happens only in New York, but a lot of audiences—mostly younger people—know better, and realize that there is a lot happening in both theater and dance in the Bay Area.

San Francisco is a really interesting province, after all. We are theater-goers in this town, in large part, and I think this is a very good thing. It may be that a larger proportion of the population goes to theater in San Francisco than anywhere else in the country—or, maybe, the world. That means that a larger proportion of the population are thinking new thoughts in San Francisco, and thinking for themselves. Most of the rest of the country is, after all, in the grip of the Brainwash Industry.

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Well, however you want to define each, they certainly are different. But I do not think they are necessarily opposed; they can go hand in hand, as in genuine political theater. Of course, all theater can be viewed as political, as all theater makes a statement, either outright or implicit, about values—i.e., whose myths are being retold?

Which writers have influenced your plays? As I have only written 2½ plays, and having done that much only in the spirit of exploration, I don't think I can be said to have found my "own voice" as a playwright, and therefore cannot seriously speak of influence. If you mean whom did I steal Hell, I Love You from, I'd have to say Tennessee Williams.

What new plays have you written? Just finishing up a short full-length play, as yet untitled, in which I give myself the great pleasure of throwing a three-week-old dead cat at an enemy.

Do you see your plays as having commercial possibilities? Why or why not? I don't know, and don't care much—certainly at this point. I'm not too interested in commercial theater, anyway; I have a lot more faith in community and experimental theater, and I think non-commercial theater is producing much more interesting stuff. That's tough for the actors, of course, who are starving for art and who should have the right to make a decent living through practicing their art;

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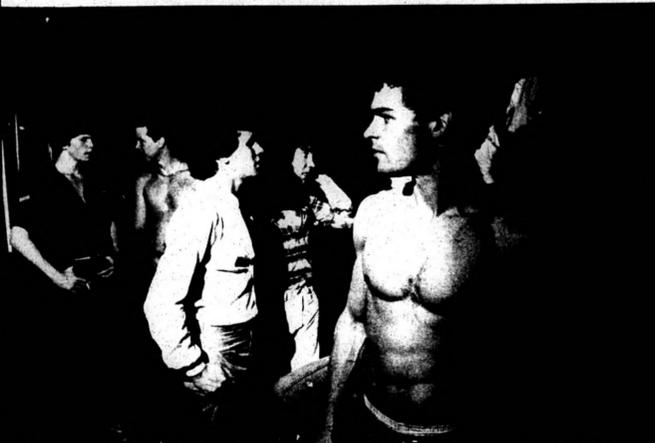
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