



# The Sentinel

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SAN FRANCISCO'S LARGEST  
AND MOST WIDELY READ GAY NEWSPAPER

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## Gays Elected As Kennedy Delegates in California

In an impressive display of organizational expertise, the Harvey Milk Gay Democratic Club packed local Democratic caucuses with gay voters and succeeded in electing three lesbians and five gay men as possible Kennedy delegates to the National Democratic Convention in August.

How many of these delegates will actually attend the Convention hinges on the outcome of the popular vote in the June 3 primary. The gay caucus at the Democratic convention in New York is now expected to number upwards of three dozen delegates and alternates. Only three openly gay delegates attended the 1976 convention.

The gay and lesbian delegates selected in the Fifth Congressional District include Bill Kraus and Gwenn Craig, President and Vice-President of the HMGDC, and Supervisor Harry Britt.

The gay and lesbian delegate selection process was managed on the floor by former Harvey Milk aide Dick Pabich. Pabich predicted that the gay/lesbian rights plank will be the major issue at the convention. He expects President Carter to "do anything" to prevent its passage.

In the Sixth Congressional District Anne Kronenberg, Michael Thistle, and Hugh Guilbeau were elected as Kennedy delegates. Alternates selected were Jo Kuney and Frank Fitch. Guilbeau, who has worked with the Kennedy campaign from the beginning, hailed the landmark selection of lesbian and gay delegates as a "clear-cut message to Carter that gays are unhappy with him."

Robert F. Kennedy, Jr. met privately with several of the gay and lesbian delegates last week. Kennedy said his uncle is totally committed to a gay/lesbian rights plank in the Democratic Party National Platform and plans to actively fight for it.

In Southern California almost twenty gay men and lesbians have been elected to the Kennedy slate. California's homosexual delegates will join gay and lesbian delegates already selected from Florida, Maine, Iowa, Connecticut, Illinois, Minnesota, New York, and the District of Columbia.

One gay male delegate has been elected to the Republican National Convention in Detroit.

# Kennedy Mounts Drive To Corral Gay Support

## White House Claims Solid Record on Gay Issues

**Presidential aides say Carter accomplishments mean more than Kennedy campaign promises**

### Government agencies move to ban employment discrimination

by Larry Bush

When Stuart Eisenstadt gets a call that the President wants to see him, he has only to step down a short hall to be in the Oval Office. Eisenstadt, as Carter's Domestic Policy Staff chief, is one of an extremely small group of people who occupies a secure niche along Washington's ultimate Corridor of Power.

His position and his office are the same as those occupied by John Erlichman during the dark Nixon years. It is well protected, so well protected that he must call the Secret Service to let them know he is opening an office window on Spring days lest they misinterpret the move as an opening for an intruder. But it is into this office that gay issues come for a resolution.

The final decision, one is assured, comes from the President, but the assessment and shaping of those responses take final form here. Eisenstadt is the last gatekeeper on gay issues before the President's door is reached.

It is a role that Eisenstadt has played before. In 1976, when Jimmy Carter sought to shape the Democratic party

platform to his liking, it was Stuart Eisenstadt who blocked the effort to let delegates vote on a gay rights plank.

In 1980, Eisenstadt is going on record that history will not repeat itself.

"My personal attitude might well be different than what it was in 1976," says Eisenstadt. "My personal belief is that there should be nondiscrimination on every basis, that there's no reasonable basis for discrimination in this country."

Beyond his personal belief, Eisenstadt says his duties include making nondiscrimination a reality in government policy, a substantive contribution to the gay community.

"The formal and informal forms of ostracism which have existed for so long are beginning to be broken down by the direct action of the government," Eisenstadt says. "The Administration is not only sensitive but it is trying to act in a whole variety of ways that one would not even think. We are now looking into areas where there is discrimination against homosexuals overtly."

It is a striking message to come from the top levels of the White House, and one widely disbelieved by the gay community. But in 1980 Jimmy Carter is the first incumbent president to tell gay voters that he deserves their support because of his accomplishments for them. That record, Carter campaign aides assert, is more meaningful than Kennedy's campaign promises, which they broadly hint might evaporate under the pressures of the presidency.

For the past two months, *The Sentinel* has been investigating that record, conducting interviews with officials at all levels of the government. It is a record that holds a number of surprises, lending credence to White House claims that substantive gains have been made with little fanfare.

For most gays, the Carter record begins in 1976, when Jimmy Carter publicly voiced his objection to "harassment, abuse or discrimination against homosexuals." That statement was widely circulated, both in gay circles and by the Democratic Presidential Campaign Committee.

But while the gay grapevine elaborated that statement to mean Carter would sign an executive order ending all discrimination, Carter himself was publicly putting the brakes on such speculation. In the same *Tomorrow* program where Carter opposed discrimination, he went on to say "There is one aspect of employment that concerns me." He then sketched out the "national security argument" that gays in sensitive government jobs or the military might be excluded for job-related reasons, primarily blackmail. "With that one single exception, I would favor termination of harassment or discrimination against homosexuals," Carter concluded.

Carter's first chance to make good on that commitment came through his appointments to positions both in the White House and throughout the Administration. As the first Democratic President since the New Politics ousted Lyndon Johnson, he attracted and selected candidates who would shake Washington. Sam Brown, a celebrated anti-war activist, became head of ACTION, the agency that oversees volunteer groups from the Peace Corps

### Carter Orders Protection For Gay Civil Servants

President Carter formally ordered this week that all federal agencies protect the rights of gay civil service employees and applicants, and also that gay applicants be credited with qualifying work experience for gay community efforts if that work is related to federal positions.

Anticipated by gay leaders for several months, the order marks the first time gay federal workers and applicants have been protected by federal policy rather than court order. It will cover 95% of the federal civilian work force, which now totals 2.7 million workers. Agencies not covered in the 1978 Civil Service Reform Act, including the state Department, FBI, security agencies and the military, remain exempted.

The directive, signed May 12 by Office of Personnel Management Director Alan Campbell, marks the first time that the non-discrimination policy has been openly acknowledged as a standard civil service protection rather than a court imposed requirement. As part of official policy, the directive also provides "specific notice" that federal agency heads and personnel officers "will be held responsible" for prevention of discrimination as well as compliance and enforcement.

Gay federal workers won their first protection in court cases more than 15 years ago, but discrimination continues, sometimes openly, the U.S. Civil Service manager said. Without a specific federal policy, no mechanism for enforcement existed, and gay job applicants were particularly disadvantaged as a result.

While the new order had been promised by the Carter Administration for several months, it came as a surprise that it included a directive permitting gays to claim their work experience, even in non-compensated jobs, as an additional qualification for federal service. Such qualifying experience has been accepted as standard for other community work but gays had been caught in a Catch 22 of identifying themselves for possible discrimination by citing gay community work in applications.

"If someone had worked at the National Gay Task Force," says Gail Goldberg, a staff lawyer who assisted in drafting the memo, "and put out a newsletter and supervised people, they should be able to claim that experience in applying for a federal job."

Both White House officials and the National Gay Task Force hailed the directive as providing benefits to the gay community beyond the workers and applicants directly affected.

"I think when you get a memorandum like that from the head of a responsible agency," Stuart Eisenstadt, Carter's Domestic Policy told *The Sentinel*, "it's got to have some positive impact on the attitudes of people."

Eisenstadt's office confirmed that while White House personnel and appointees are exempted from the new order, it also adheres to a policy of non-discrimination.

"It is a policy that schedules C appointments (policy making positions) are made without regard to sexual orientation," an Eisenstadt aid said. "These principles are applied by the White House Personnel Office in making all our appointments. It is just not a factor."

The new order will get firm backing from the Office of Personnel Management, officials there said.

"It makes the law into reality for agencies," Margaret Waxman, General

Publicly acknowledging gay voter clout, Teddy pledges executive order and gay rights platform plank

Family members campaign in gay neighborhoods

by Larry Bush

Edward Kennedy, it was widely believed, was one day going to be President of the United States. In 1972 and 1976 he resisted the calls of his supporters and stayed with his Senate career. In 1980, with Jimmy Carter facing the lowest popularity ratings of any incumbent president and Democrats panicking over the prospect of a Republican take-over of the White House, the time looked like it finally had come, and Edward Kennedy filed his candidate fees and made his bid.

Six months later it is clear that the Democratic nomination was not Edward Kennedy's for the asking. But that has not been the only myth dispelled by the glare of primary campaigns. Edward Kennedy has shown that he is no pampered candidate but is equal to the job of a long and hard campaign ordeal. If he has fallen far short of locking up the Democratic nomination, he has not sulked over the rejection. While Carter has disdained his party's nominating process as an interference with the job of being President, Edward Kennedy has hit the trenches of party politics.

When the Democratic campaign closes, Edward Kennedy will have considerably more than just his dignity to cling to, though he certainly deserves that. Win or lose, Kennedy can lay claim to leadership of a Democratic constituency that can't be ignored. If nothing else, that troubles Jimmy Carter, whose claims that Kennedy's fight hurts Democratic chances in the fall elections are most easily understood to mean that Carter much prefers getting liberal Democratic votes by default than by campaign.

Pundits have considered it self-evident that gay issues and gay votes are firmly locked into the Democratic Party's liberal wing. For gays, however, that has always been a very open question, and never more so than when considering supporting Edward Kennedy. It was viewed as no coincidence,



for example, that Kennedy's home state colleague, Rev. Robert Drinan, could be both one of the most liberal members of Congress and also assiduously avoid gay issues and gay constituents. Kennedy and Drinan shared some of the same home state base and the same Catholic faith.

In 18 years as a Senator, Kennedy never had been faced with an outright vote on gay issues. He had, as a junior member of the Senate Judiciary Committee, floor managed a 1965 revision of the immigration act that incorporated House language that insured gays be barred from entering the country. That provision received virtually no attention in the Senate, however, and it is unclear at this late date if Kennedy was even aware of its intent.

More to the point, however, was that Kennedy had carved out a role as a civil rights leader and had not directly addressed gay rights issues. While his campaign insists that he supported the gay position on California's Proposition Six that would have barred gay school employees and their supporters,

(Continued on page 10)

## Gay Speakers Program Introduced Into SF School System

by John Schrock

Street, I don't like those guys looking at my ass."

Ammiano explained to them that "Castro is a ghetto for a lot of good reasons. You're bound to see behavior there you're not used to, so if you can't deal with it, don't go there."

"But I live here, this is my territory," some responded.

"That's America," Ammiano tells them. "Blacks move into a neighborhood and white people get upset. Neighborhoods change."

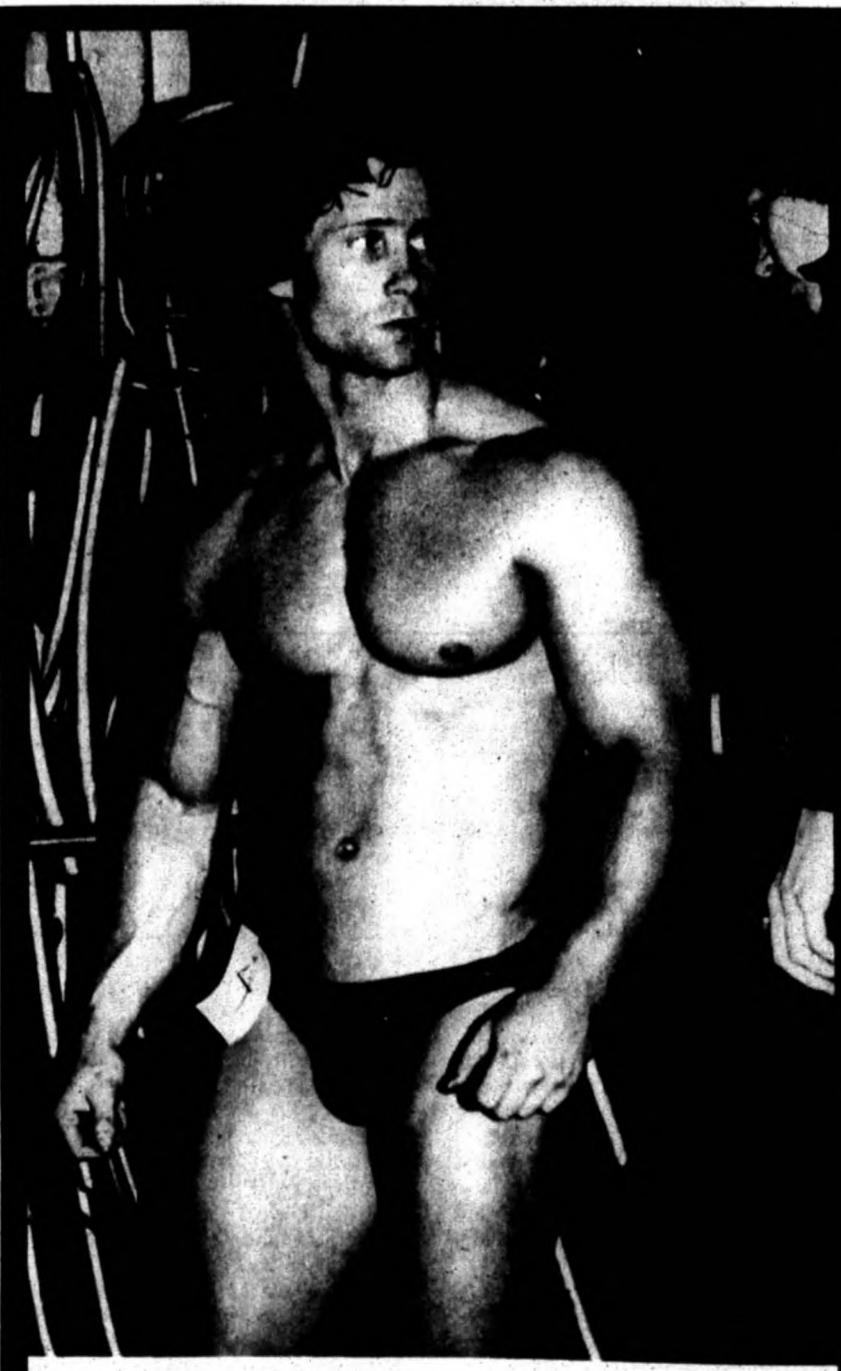
Much of the hostility expressed centers on sexual images. "I feel sick when I see two men kiss in the park."

"We try to show them we're not sexual beings, we're human beings. When we come in, we talk, we make sense, we do teacher-type things—otherwise the students just see it as groin and crotch oriented."

"Gay people put out so many sexual vibes around Castro Street. These kids are at that age when they're really feeling sexual—and their own sexuality is repressed as hell."

Sex roles, Ammiano says, have a lot to do with anti-gay hostility. "They feel strongly at that age that they have to identify with one role or the other. Anyone who moves out of that gets

(Continued on page 4)



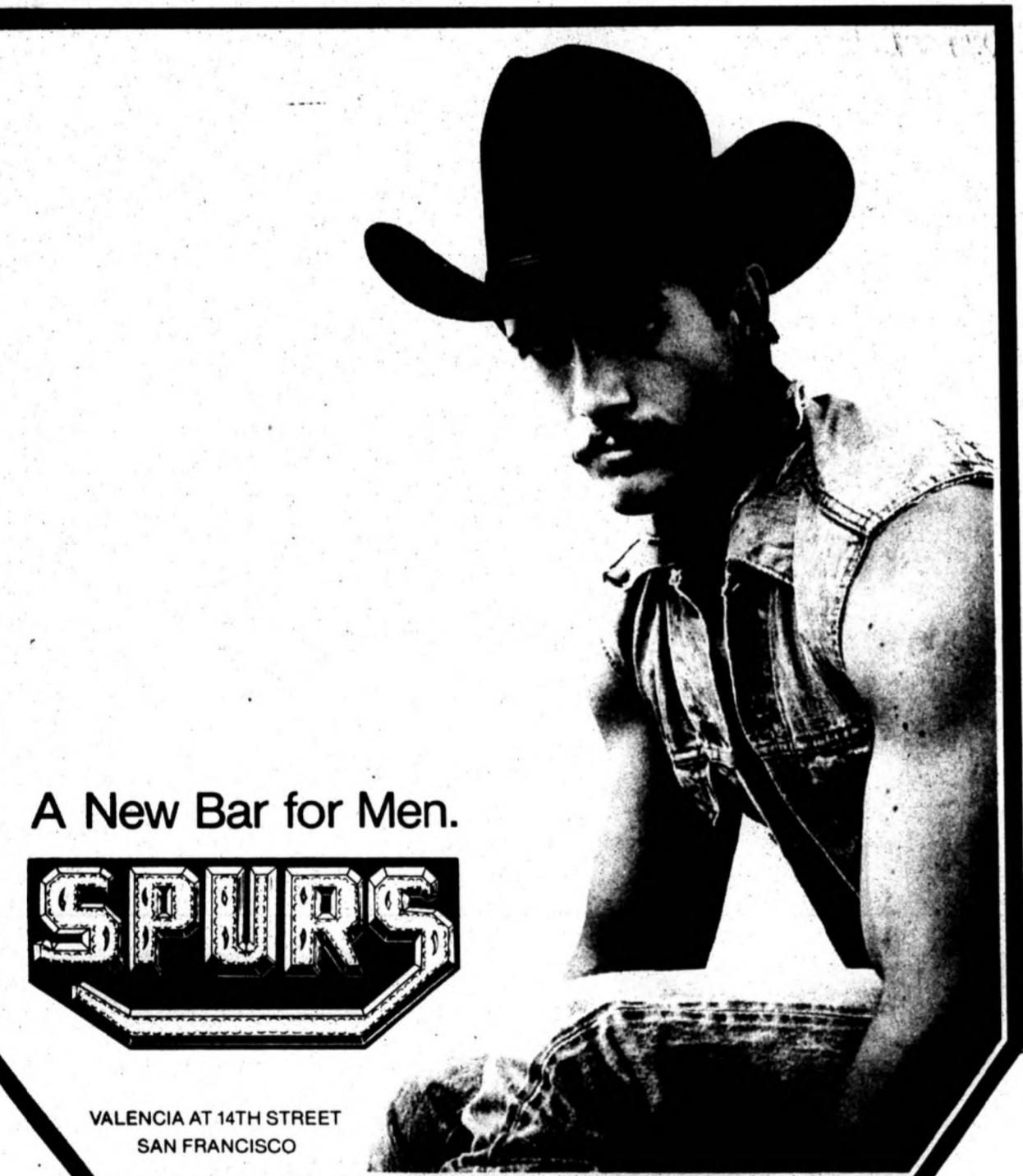
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## NEWS BRIEFS

### University Officials Nix Lesbian Film Project

(Eugene) Officials at the University of Oregon have turned down an offer to have the campus be the site of a Warner Brothers movie, "Personal Best," a story about a lesbian Olympic pentathlete.

The movie stars Mariel Hemingway and is written, directed, and produced by Robert Towne. The Academy Award winning filmmaker has written all or parts of such films as "China Town," "Bonnie and Clyde," and "Shampoo."

Towne wanted to shoot scenes of "Personal Best," about the lives and careers of women athletes, at the June 21-26 Olympic trials at the University's Hayward Field.

University officials, first in February and again in April, refused his request allegedly because of lesbianism, rough language, use of drugs, and other offensive aspects of the script.

"I am deeply offended by the University of Oregon," said Towne. "I feel like I've been treated like some sleazoid pornographic film operator."

In an official letter of April 8, the U of O vice-president for Public Affairs, Kurt Simic, told the film might damage the University's image.

A member of the University's athletic department also explained that the lesbian theme was the reason for the film's rejection. However, Muriel Jackson, UO's film coordinator, stated logistics is the main problem.

The site of the Olympic trials is crowded and with media attention expected to be at a peak this year because of the U.S. Olympic Committee's decision to boycott the Moscow games, the facility will be even more overtaxed.

Warren Merrill, who represents the state in encouraging movie production, discussed the importance of the sexual aspect of "Personal Best." He said the film "is not about two lesbians, though it does show a romantic attraction between two women."

Merrill called the movie "a delightful story," and believes "it will do a lot for women athletes." He stated several professional women athletes have agreed to appear in "Personal Best" and that Hemingway is not likely to appear in a future film.

The University of Oregon, which served as the location for "Personal Best," has no plans to back down on its decision to bar the filming. Kurt Simic stated, however: "We don't have the final rights on such a movie either." Because of the involvement of the Olympics, the United States Olympic Committee may make a final decision.

A spokesperson from Warner Brothers said that "Personal Best" will definitely be made. "It's just a matter of whether it's at the University of Oregon," she concluded.

### Libraries Fight Censorship

Two public libraries successfully fought anti-gay censorship efforts this month. The Village Voice will remain available at the Tulsa City Library despite protests by an Oklahoma minister who claims the paper "promotes homosexuality."

In Virginia Beach, local fundamentalists lost a battle to remove "Our Own," a Virginia gay publication, from the library shelves.

Dozens of Bible-clutching Christians attended a heated meeting of the library council in Virginia Beach. The entire student body of the Tabernacle Christian School was bused to the meeting.

"We want to get them involved in civic affairs," said Reverend Carl Bieber. Bieber said he opposed "Our Own" because "sodomy is against the law. The talk about liberty is not an issue."

But another witness testified, "I remember when I discovered I had a gay son. My first step was to go to the library to get information. Why be afraid of knowledge?"

"Our Own" was retained in the periodical section of the library. Rev. Bieber plans to appeal the matter to city council.

In Tulsa, Rev. Edwin Teimann also voted to take his crusade to "clean the shelves" to Tulsa City Hall. The ruling of the Tulsa Library Commission said that "though the Village Voice may be considered offensive by a number of people, it does not pander to prevent it."

"The library cannot assume that the public is all of one mind, one taste and one cultural level," the commission statement added.

A Levittown, Long Island librarian gave testimony at the Tulsa hearing. She informed Tulsans that she was forbidden to order "Famous American Plays of the 60's" because "that was a time of unrest."

"I was not allowed to order a book on the metric system because 'metrics' are a Communist plot," she said.

The American Library Association reported that most incidents of removing or censoring books in school libraries occurred during 1979 than in any of the past 25 years.

### Methodists Declare Homosexuality Incompatible With Church Doctrine

(Indianapolis) Delegates to the General Conference of the United Methodist Church voted three to one to maintain the church's stand against homosexual practices as "incompatible with Christian teaching."

The governing conference of the 9.6 million member denomination defeated, by a vote of 728 to 225, a move to delete that phrase from the church's Book of Discipline.

In another matter involving homosexuals, the delegates voted to retain a ban against giving church funds to any "gay cause or group, or otherwise use such funds to promote the acceptance of homosexuality."

All attempts at the conference, however, to prohibit the ordination and appointment of self-avowed, practicing homosexual ministers were defeated.

After his group failed to pass a resolution preventing the ordination of homosexuals, Charles Keyser, head of Good News, a right-wing faction within United Methodism, predicted that thousands of people will leave the church.

"It was a great victory for gays because we must continue with ambiguity," he said. "There will be a hemorrhaging of people who are just hanging on the church."

Rev. Paul Abel, a gay pastor from New York City, and spokesperson for Affirmation, a caucus of lesbian and gay Methodists, said that while "no specific progress in removing opposition has occurred," the refusal of the conference to incorporate additional anti-gay statements into the denomination's laws and policies was "a significant step forward, especially in light of the efforts to condemn homosexuals as ordained persons."

The group received reports that Ku Klux Klan members were converging on the town of Monticello with plans to ambush the gays. Residents of Monticello were reportedly circulating petitions requesting the marchers to bypass their town as they could not answer the gays' safety.

The gays sent out a distress call, and soon Florida Governor Bob Graham agreed to send 200 troopers from concerned groups and individuals, including California Governor Jerry Brown and every member of the Los Angeles City Council. Governor Graham agreed to provide a police escort through Monticello. No troublesome incidents actually transpired.

The 8-day march culminated with a rally at the Florida Capitol. Reverend Sutek was on hand, haranguing the gays, and vainly trying to drown out the speakers.

And Reverend Robert Angell of the Tallahassee MCC, "I see the church growing again as people discover Northern Florida is not as insane as people think it is. We will come back again and again and again until we achieve equal rights for gay people."

### LAPD Accused of Gay Harassment

(Los Angeles) In a heated meeting of the Los Angeles City Council, four council members sharply attacked the Los Angeles Police Department for its continued pattern of harassment of gay bars and discos.

Councilman Zev Yaroslavsky threatened to initiate action to cut the LAPD's budget unless so-called victimless crimes" were given higher priority. Council President John Ferraro suggested that the LAPD should refocus more of their energy to nabbing burglars, murderers and rapists.

"Some policemen reflect the social attitude that queers are no good," he said. Councilmember Joel Wachs, a "gestapo-type" raid on a westside disco, when almost two dozen police officers forced patrons to stand still, produce identification and hold it over their heads.

The owner of the Circus Disco in Hollywood complained about repeated police raids, which were ineffective, though it hurt his business. His protesters have resulted from the arrests.

"The policy of the LAPD is and remains that we treat people fairly and justly," stated Assistant Police Chief Robert Vernon. "But I am a realist and I know this is not always the case."

He assured the Council there would be an investigation of each incident reported at the meeting.

If the Police Department won't cooperate with the City Council, Yaroslavsky warned, "we will have to take action on the fiscal level."

### Alternate Files Suit Against Blueboy

(San Francisco) A case recently introduced into federal court will force federal judges to decide for the first time whether gay pornographers are governed by the same copyright regulations as straight pornographers.

The suit revolved around a publication called Son of Drummer, the copyright of which belongs to Alternate Publishing. In 1978 Blueboy allegedly agreed to produce 20,000 copies of Son of Drummer and to deliver 5,000 copies to Alternate in payment for the original copyrighted material.

Blueboy breached the agreement by inserting the Son of Drummer material between the covers of Numbers, a Blueboy publication. Blueboy has refused to return the original material to Alternate, and has also refused to remit to Alternate the agreed upon 5,000 copies of the produced material.

A similar case involving straight pornography was recently decided by a federal court in Texas. The defendant in that case claimed that since the material involved was obscene, copyright laws did not apply. The court disagreed.

"Federal courts have been very hostile to gay," says Steven Brown, attorney for the plaintiff. Brown says the case is significant because "federal judges will be forced to decide whether gays are entitled to the same protection as heterosexuals."

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### Gays March Through Florida

(Tallahassee) Almost three dozen gay Christians braved threats of violence and a grueling Florida sun to march 168 miles from Jacksonville to Tallahassee, early this month. The trek was an effort to show support for the beleaguered Tallahassee Metropolitan Community Church.

Bishop minister Gerald Sutek initiated a campaign of vilification against the gay church soon after it was founded. He publicized the existence of the new gay church with a sign on the front lawn of his own house of worship which read, "Did you know there is a queer church on North Adams Street?"

For exposure reduced the gay congregation from 30 members to 3. The march was then organized to display gay strength in Northern Florida and to rally the sagging courage of Tallahassee gays.

"In all these rural towns, there seemed to be a greater tolerance where we were the first time they had seen openly gay men and women," said one participant. Marchers received an encouraging response from most black residents en route, but from whites the reaction was mixed.

The group received reports that Ku Klux Klan members were converging on the town of Monticello with plans to ambush the gays. Residents of Monticello were reportedly circulating petitions requesting the marchers to bypass their town as they could not answer the gays' safety.

The gays sent out a distress call, and soon Florida Governor Bob Graham agreed to send 200 troopers from concerned groups and individuals, including California Governor Jerry Brown and every member of the Los Angeles City Council. Governor Graham agreed to provide a police escort through Monticello. No troublesome incidents actually transpired.

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## Gay Speakers

(continued from front page)

each other saying, "We're really in love."

Cohen conducted a survey of student attitudes at one Marin County high school before and after the four-hour presentation. Girls proved far more open in their attitudes toward homosexuality and sex roles than did the boys.

"As long as students have very rigid attitudes on sex roles, it's hard for them to accept that people can be any other way," Cohen said. "I usually tell them that I've never understood how having a vagina has anything to do with cooking or cleaning."

"She tries to get the female students to talk about their own experience with sex roles. 'We discuss what's expected of them—ways it's OK to act and not OK to act.'

"Boys are less apt to talk about that because there's a greater stigma to being different," she added. "It's more negative to be called a sissy than to be called a tomboy."

The most effective way to reach students, Cohen finds, is to devise situations and assign roles for students to play out in front of the class. For instance, five students will portray a family in which one child is coming out to the rest of the family.

"So schools have a big responsibility in terms of social consciousness whether they want it or not. If homophobia is in the fabric of the school, you have to start to peel it out, because that's where a lot of people spend a lot of time. The youth are our future."

"Sex education is still a hot potato," Cohen said. "We're fighting, not just the New Right, but an uphill battle with old traditional attitudes toward sex education. Everyone's freaked out about kids and sexuality except the kids."

In fact, Ammiano stated, "most of new approach to family life classes in high schools. 'Family Life Classes should be restructured so as to let students talk about themselves personally, generating real open ways of seeing themselves as sexual beings in the world.'

Sometimes students play lovers announcing to their children that they want to move in together. "A little nervously, somewhat theatrically, you get two boys putting their arms around

each other saying, 'We're really in love.'

the resistance comes not from the kids but from the teachers. We went into a classroom at Mission High, and were making our presentation when—BAM—in storms this woman, verbally assaulting the speakers. It developed into a shouting match in front of the class. Now that sounds ugly because it is ugly, but that's the kind of thing that's going to happen."

But everything remained tranquil under the paper chains that decked the ceiling of the fourth grade. The kids were asked to ask sex-oriented questions, but almost they had heard things about gay people.

"How did you feel when Harvey Milk was assassinated?" asked one bright looking black boy.

"I was sad, of course," Ammiano replied. "And I thought that if Dan White had a gay person talk to his class in the fourth grade, maybe he wouldn't have had that fear inside him that made him go berserk. I just hope that if you do meet some gay people now, you'll be open in your hearts."

"Defusing anti-gay violence is the responsibility of," Ammiano later.

"But the vision is to do a lot more. No matter whether the school system is sinking or not sinking, the fact remains that the majority of us go to school that's the majority of us go to school."

"So schools have a big responsibility in terms of social consciousness whether they want it or not. If homophobia is in the fabric of the school, you have to start to peel it out, because that's where a lot of people spend a lot of time. The youth are our future."

"Sex education is still a hot potato," Cohen said. "We're fighting, not just the New Right, but an uphill battle with old traditional attitudes toward sex education. Everyone's freaked out about kids and sexuality except the kids."

In fact, Ammiano stated, "most of new approach to family life classes in high schools. 'Family Life Classes should be restructured so as to let students talk about themselves personally, generating real open ways of seeing themselves as sexual beings in the world.'

Sometimes students play lovers announcing to their children that they want to move in together. "A little nervously, somewhat theatrically, you get two boys putting their arms around

## Mr. Castro Pageant Contestants



(Savage Photography)

These are the men vying for the Mr. Castro crown on May 29 at the Castro Theater. Tickets for the show may be purchased at Mainline Gifts, Aloha Records, Hot N' Hunky, and All American Boy. Proceeds benefit the San Francisco V.D. Clinic.

## INS Border Guards Continue Harassment

New Immigration and Naturalization Service rallies on the bar to foreign homosexuals were released this week, showing 41 persons were either admitted on a "deferred" basis or turned away at U.S. border points between August 10, 1979 and March 31, 1980.

Virtually all the incidents took place along the U.S.-Canadian border at crossing points of relative unimportance in the massive traffic between the U.S. and other countries.

The largest number of exclusions—16—were reported at Port Huron, Michigan during a crack-down sparked by INS suspicion that a nearby women's music festival would attract large number of Canadian lesbians. All of those exclusions were women, with Port Huron officials reporting that one additional woman was granted entry on a "deferred" basis. The incident drew strong protest from the National Gay Task Force and other leaders at the time.

The major surprise in the report, provided to the National Gay Task Force under a Freedom of Information Act request, was that 23.8 million aliens crossed the U.S. border points between Derbyline, Vermont, INS reported. "Suspected homosexuals" were turned away at that crossing point nearly every month since last August, when policy ostensibly shifted to permit entries on a "deferred" basis.

Derbyline reported that no persons were admitted on that basis. "Deferred inspections would not happen on this border," said an INS Commissioner in Vermont. "People are required to wait in Canada until they can be scheduled for a hearing. These seven were obviously homosexual. It isn't a matter of every homosexual being rejected or even questioned, but the seven were obvious."

"Our inspector is going to take a more liberal stand now," the Commissioner said.

Charles Brydon, NGTF's Co-Executive Director, said the report provided

the necessary facts to "completely disprove the idea that this ban is enforceable."

"When you don't have major entry points like New York or Los Angeles," Brydon said, "where you know there have to be a lot of lesbians and gays entering, then you can't claim that you have even enforcement of the law or even that it is possible."

## Helping Victims of Violence

Many gay men have been subjected to violence and abuse resulting from physical and/or sexual assaults. Yet, very little is known about the effects of such assaults, the quality of services given or what specific kind of additional help is needed.

A study, now in progress, will attempt to identify some of these issues for improving community services. Men who have been attacked in physical and/or sexual assaults are asked to participate in an interview about their experience. The findings will help to better understand the effects of assaults and to develop more effective social services for other victims.

The one-session interview is conducted by an experienced crisis counselor who is responsible for maintaining the strict confidentiality of the interviews. Summaries of the study's conclusions will be available in the fall.

"This clearly demonstrates the arbitrariness of the attempted enforcement of the Castillo directive," Knutson said. Senator Alan Cranston's aide Jon Flemming agreed with Knutson's statement. "The occurrences and circumstances probably indicate the lack of leadership in the border control," Flemming said. "We think the IRS report confirms Senator Cranston's position that the law is enforced in an arbitrary and uneven fashion."

Charles Brydon, NGTF's Co-Executive Director, said the report provided

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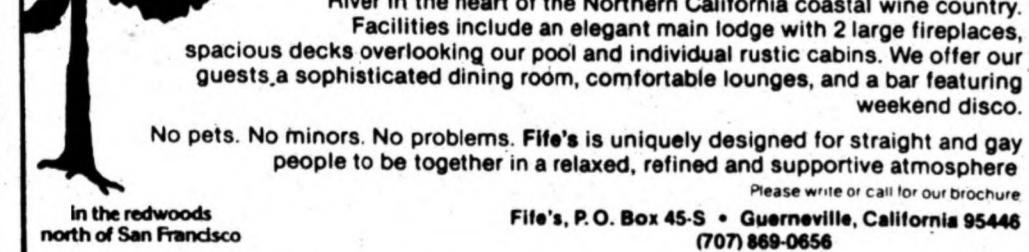
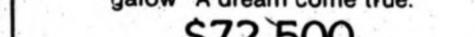
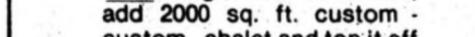
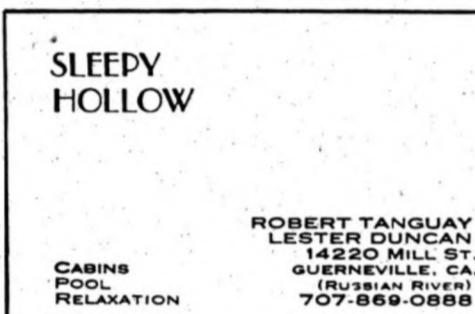
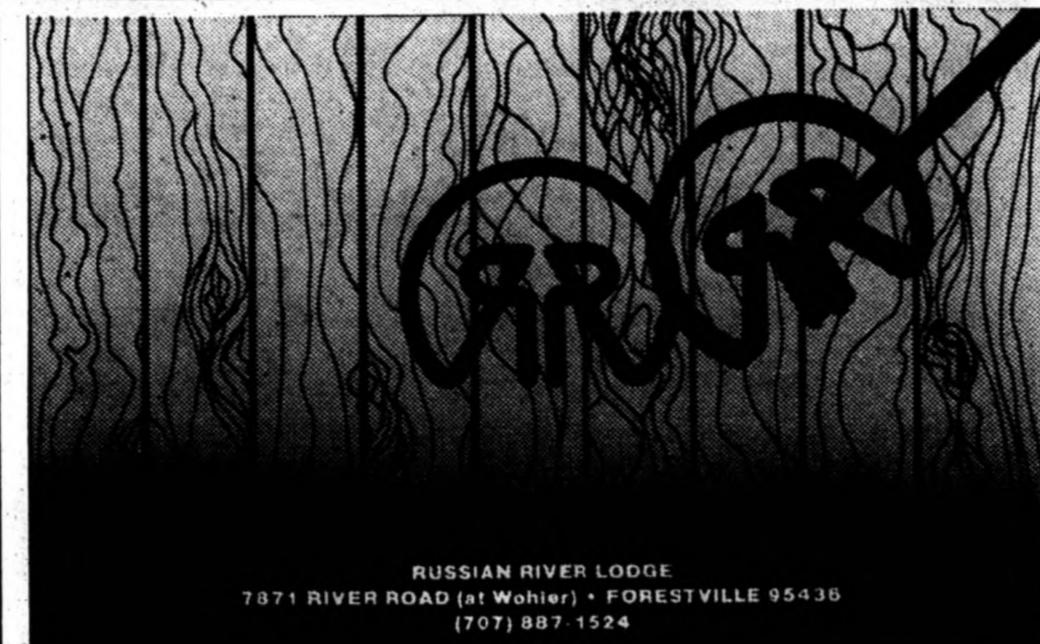
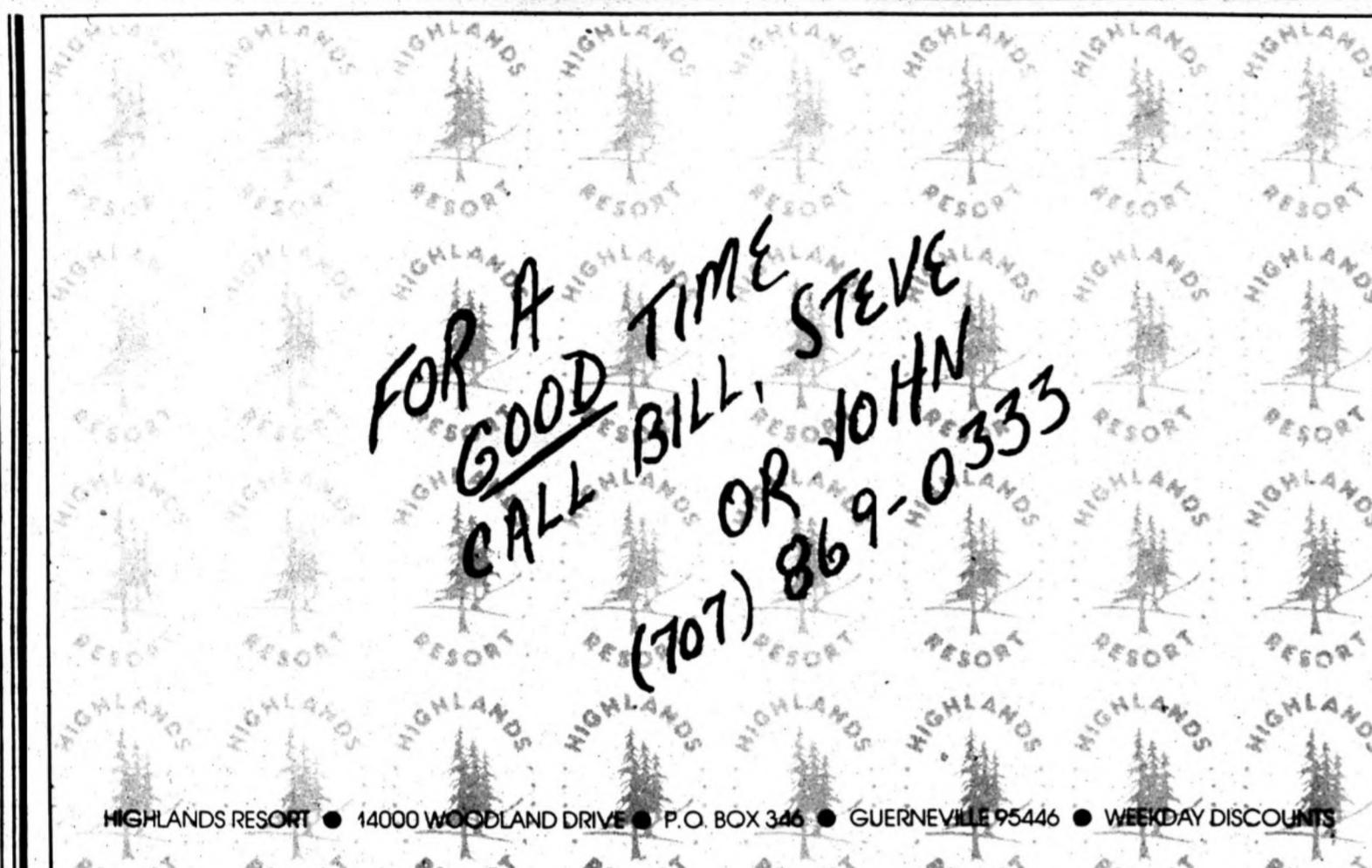
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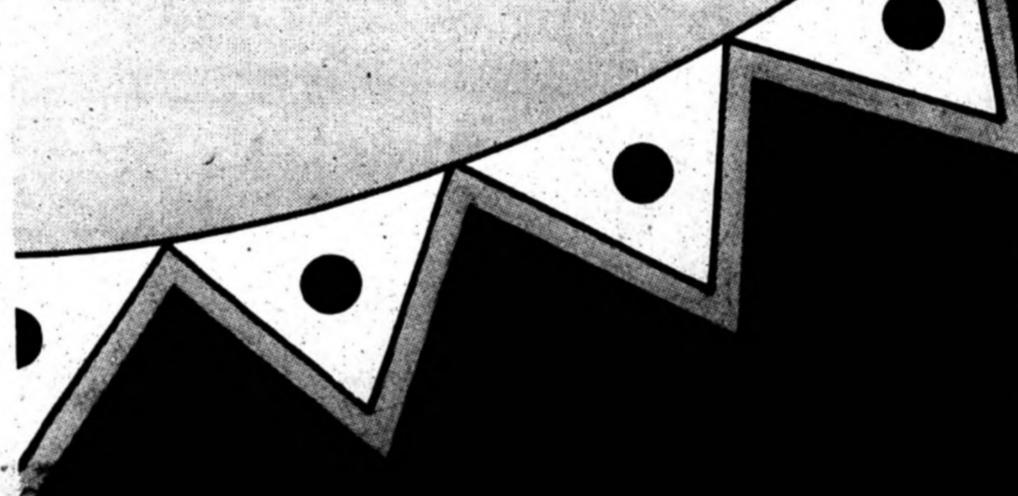
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**White House**

(continued from front page)

and Job Corps to Foster Grandparents. Andrew Young went to the United Nations; consumer advocate Carol Tucker Foreman went to a new position at the Agriculture Department where she used to head sit-ins; black leader Ford Alexander became Secretary of the Army when he was active in the volunteer army was generating problems. And Midge Costanza went into the White House as public liaison.

Such appointments proved crucial in getting gay concerns aired and placed on Washington's political agenda. When Costanza met with the National Gay Task Force, it was the first time gays had talked to their government outside the courtroom. The discussions from the March, 1977 meeting also led to the first government changes in policy not mandated by court order.

**IRS Decision**

The most important of these undocumeted was the IRS decision to reverse earlier policies and grant lesbian and gay organizations tax exempt and tax deductible status. Today literally dozens of gay community organizations benefit from that ruling, not only in terms of tax relief but also in legitimizing their position in the community. Among other things, it is the essential ingredient in proving eligibility for participation in programs such as CETA workers, who have become a fixture in staffing gay community centers, and in government contracts, which account for the bulk of research now being done by lesbians and gays to assess the needs of their community.

**Employment Policy**

"When Charlie and Lucia came to us again and said we need to discuss some of these things that have sort of been sitting here," Wexler recalls, "we found out two things. One, that a number of things had been done, without any fanfare but in a very substantive way. Second, that there certainly was no problem in responding to other issues that were raised in a very prompt way, which did."

The accomplishments Wexler and other White House officials found formed the basis for Robert Strauss' reply to the National Gay Task Force's letter to the White House. The central focus was on the Civil Service Reform Act of 1978, which the White House claims was the vehicle it used to provide employment protection for lesbians and gays in the civil service.

While the claim that the White House intentionally and explicitly provided that protection in the legislation is disputed by congressional staffers, who say no one was aware of gay employment issues in considering the bill, the White House claim is significant.

**White House Wants Credit**

That significance lies in the fact that the suddenly departed Midge Costanza, a淳朴的 native, publicly about her demoted status at the White House. Her replacement, Sara Wedington, let it be known that she would not be picking up gay issues as an active concern, limiting herself to channelling requests to "the proper agencies."

**Honeymoon Ends**

For all practical purposes, the dialogue with gays came to a standstill and the honeymoon was over.

There was more both and less to that break in communications than was apparent at the time. Neither Wedington nor any other White House official made an outreach to the gay community to assure them their door remained open. When pressed, Administration officials would say they had no intention of apologizing for the steps they had taken in meeting with gay leaders, but it was clear that they felt the role would be limited to letting gays air their grievances just as any other citizen group might. A visible push on ending discrimination was judged a political liability.

Gays were facing their own liabilities at the time, and the focus was not on the White House. Local initiatives in Miami, St. Paul, Wichita and Eugene necessarily captured the full attention of gays and the resources of groups at both the local and national level. Communication with the White House took a much lower priority than dealing

with Anita Bryant.

The White House also was having to deal with that fall-out. In 1978 Congress made it clear just how dissatisfied it was with Administration funding for legal efforts to protect the rights of gays. A House roll call vote overwhelmingly approved gutting that program and it took a salvage effort by the Senate to restore some money. A second Congressional effort to close public housing projects to "gay families" carried and became government policy.

"There may have been a kind of quiet period there," says Ann Wexler, who replaced Costanza as the primary liaison to the gay community. "We weren't being approached, nor were we reaching out. But since the function of this office is to organize people around a priority of legislative presidential issues, we had to change the mode after Midge left. We could do it all."

The remaining point came after Charles Brydon and Lucia Valeska took over duties as co-executive directors of the National Gay Task Force and resumed contact with the White House.

**IRS Decision**

In two months of surveying federal offices, The Sentinel found "only one agency operating public service programs that were not concerned with the gay issues raised, and in most cases they asked how to contact existing gay organizations to involve them in their programs."

Green told *The Sentinel*, but has the full backing of his department, which has taken heat for the program. Green says that he believes a useful partnership could be established between the Labor Department and gay groups to begin addressing private sector discrimination, but that effort hinges on a formal request from gay leaders.

The value of such a study, Green says, is that it could form the basis for a Labor Department requirement that all private employers who contract with the federal government be required to adopt nondiscrimination policies. That would cover a significant portion of the American workforce.

Outside of employment discrimination, the major issue for most gay groups is support and recognition for their efforts at community building. At the federal level, that support comes from the Department of Health and Human Resources, the old H.E.W. For some years the most visible support from that agency has been efforts to control sexually transmitted diseases.

Officials report that five gay health clinics now receive direct government assistance for pilot programs, more than any other community health group. State health workers are also targeted through federal seminars to be sensitive in working in such environments as gay bath houses.

The major grants for research into gay community concerns also is sponsored through the Department's National Institute of Mental Health. These efforts now include studies on the impact of discrimination, aging in the gay community, and gay family issues.

**Office of Families**

The Department also houses the Office of Families, designed to assist in the effort to make government policy more supportive of family needs. While the White House Conference on Families has been embroiled in controversies over whether gays can be considered families, the government's own office has moved quietly ahead. *The Sentinel* learned, for example, that the new bureau director will run away from the issue, noting that as officials make use of gay youth group peer counseling, a decision stemming from the success of such efforts in Georgia. The office also has published a new model adoption code it hopes will be accepted by state authorities, and it places no restrictions on same-sex couple adoptions but instead suggests that "nontraditional" family environments be considered equally.

Perhaps most surprising was that even in those agencies which maintain the right to openly discriminate against gays in hiring, there was an eagerness to balance the picture with support for outreach in services.

**FBI and State Department**

At the FBI, for example, top aides met with *The Sentinel* to discuss their program. Roger Young, a career FBI agent who now serves as Director William Webster's public affairs officer, was the only ranking official of an agency with discriminatory policies willing to talk with the gay press. Both the military and the Central Intelligence Agency turned down requests.

Throughout the speech, each time Szasz mentioned "rainbow potato chips," the crowd, composed mostly of his colleagues, laughed uncomfortably. At the conclusion of Szasz' presentation a gay man dressed in a habit made his way to the rostrum. Fray Nun Assunta Femia read a poem about Dan White to the bewildered audience. "If you get off because of insanity/I promise this to you: You will go stark/raving/mad," he said.

Szasz delivered his indictment of the military and the CIA.

Young sought to emphasize that while no policy change was expected in the immediate future, an active review was underway. That will begin, Young says by granting FBI employees due process procedures when they are fired. Until now, even that limited option was unavailable.

Young sought to make clear that the FBI wanted to give gay communities the same support it provides to other groups, saying the days of official entrapment efforts against gays were past.

"We're not setting the honey pots out for gays, if that's what you mean," says Young.

At the State Department, where a similar policy barring gays from employment has resulted in several law schools withdrawing their permission for State to recruit on campus, there also is a new openness in dealing with criminal intent.

**CETA Program**

A major assist to gay groups comes from the U.S. Department of Labor, through the office of Assistant Secretary Ernest Green. Green, one of the black students who first integrated Little Rock, Arkansas' high school, oversees the massive CETA program which funds workers in numerous gay organizations, including five people undertaking a study of private sector discrimination for the National Gay Task Force.

That funding effort comes through the sponsorship of local governments,

which are the primary source of

Young's support.

The bill, introduced by Senator David Roberti (D-Los Angeles), allows diminished capacity to be used only to dispose specific criminal intent. Thus, the defense can argue that a defendant did not intend to commit a crime, but the jury cannot reduce a charge on grounds of the defendant's mental state if it is found he acted with criminal intent.

Young sought to make clear that the

FBI wanted to give gay communities the same support it provides to other groups, saying the days of official entrapment efforts against gays were past.

"We're not setting the honey pots out for gays, if that's what you mean," says Young.

At the State Department, where a

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## HEAD SPACE

by Jim Boland, Ph.D. and Alan Sable, Ph.D.

**Head Space** is a new feature of the Sentinel, designed to help gay people deal with personal issues. We want to provide support, understanding and helpful information to those who are trying to maximize their growth and happiness.

From years of working with our community we are aware of the difficult issues many of us face. We are also aware of the tremendous chances for love, fulfillment, growth and creativity that the gay world offers.

As two gay men, we are not prepared to address the needs of lesbians, but hope that the content of the column will be of interest and use to many women in our community.

In responding to your individual letters we hope to address issues that are community-wide. Our readers are encouraged to send us their questions, comments and concerns.

Dr. Boland is Director of Mental Health at the Pacific Center, a gay mental health service in Berkeley.

Dr. Sable is a member of the Pacific Center Mental Health Advisory Board and an editor of the Journal of Homosexuality. Both are minority gay-oriented private counselors practicing in the Bay Area. To contact Head Space, write Jim Boland at 1466 Hopkins, Berkeley, 94702 or Alan Sable at 2223 Lincoln Way, S.F., 94122.

I'm a 16-year-old who knows he's gay and is really lonely. I wish I had someone to show me the ropes and help me find out what it's all about. Where can I meet him—there are no places for young gay people except my school.

It certainly isn't easy being young and gay. Not only are you still dependent on parents for most of your basic survival needs, but you also have limited sources of support around your developing sexuality. Also, in spite of the obvious youth orientation of gay culture, young people are often not treated with respect even there.

My lover masturbates (alone) even though it's available to me together. I feel restricted around this and also that I must not be a satisfying lover to him, but he insists it has nothing to do with me. I'm confused.

Several things might be going on: 1) You don't like your lover, but also loves his hand, not surprising since his hand was most probably his first sex partner. The myth lives on that masturbation is immature and/or neurotic when in fact it need be neither. In fact, the ability to guiltlessly give oneself pleasure may be a sign of very healthy self-love. 2) Are your sexual needs being adequately met? If not, perhaps you resent your lover's self-stimulation in the same way you would an outside affair. With either situation, the issue is not to control your lover's sexuality, but to be more assertive about your own. 3) Are you aware of your lover's sexual differences and are they being men? Again, it's probably good that your lover has a wholesome attitude about masturbation so you're not trying to get him to stop that form of sex if that's what he wants, but you might explore in detail the kind of sexual experiences you share to see if something is missing for him. Our guess is though, that his assurance that "it has nothing to do with you" is accurate and he just likes to masturbate now and then.

It's important to remember that "agency by agency" review of existing employment bars with the hope that those bars could be eliminated. Such reviews are already underway at the FBI and the Military by court order and it is anticipated that the State Department might also shortly be forced into a similar review.

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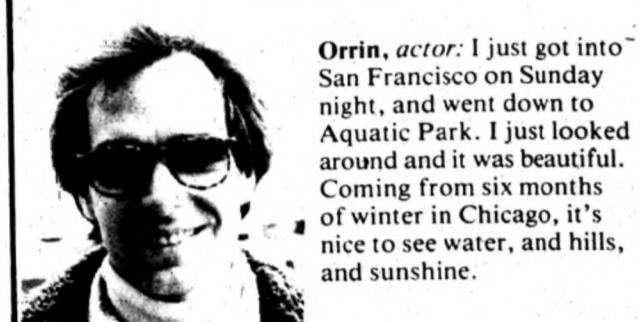
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## QUESTION

What is the most entertaining thing you've done in the past few weeks?

**Clayton, disc jockey:** I've done so many things. The most entertaining for me is dancing at Dreamland and going to the Music Hall.

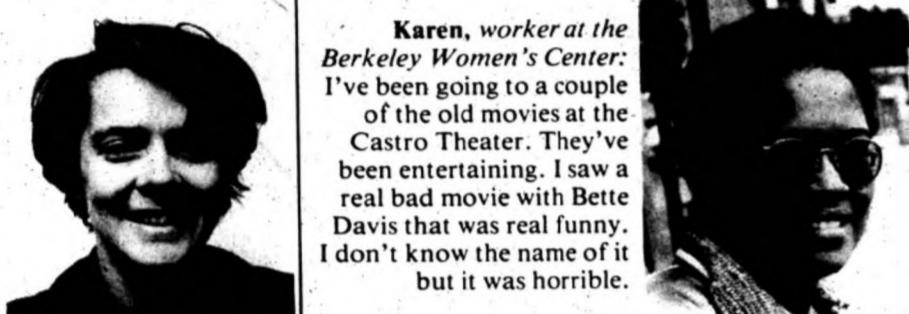


**Orrin, actor:** I just got into San Francisco on Sunday night, and went down to Aquatic Park. I just looked around and it was beautiful. Coming from six months of winter in Chicago, it's nice to see water, and hills, and sunshine.



**Laura, cocktail waitress:** I work up at Fife's on the Russian River, and we had a May Day celebration last weekend and Robin Tyler was there. It was the most politically and socially correct weekend I've spent in ages.

**Joann, audio/video businesswoman:** For me it was when I was installing a video system at the End-up while having a party at my house. That same day I took one of my women friends who does electronics, and tried to get her a job. She got the job, so that was the best day in a long time.



**Karen, worker at the Berkeley Women's Center:** I've been going to a couple of the old movies at the Castro Theater. They've been entertaining. I saw a real bad movie with Bette Davis that was real funny. I don't know the name of it but it was horrible.

## ON LIVE!

with Randy Alfred

**DID MIDGE COME OUT?** Midge Costanza, former aide to Jimmy Carter and now stumping for Ted Kennedy, told members of the Alice B. Toklas Memorial Democratic Club on April 28: "One thing I won't allow in this meeting, and it's the first time I've ever publicly demanded it, is that responsible people will gather that took place in the White House for gay people in this nation; as long as I have suffered for the gains that we have made (PAUSE) in this nation on human rights, I will take the full credit for it, and I dare Jimmy Carter to face me and tell me he did it." (Thunderous applause.)

**WHAT'S IN A NAME?** It was only a few years ago that the Toklas club briefly considered changing its name to the Alice B. Toklas Gay Democratic Club, the Alice B. Toklas Gay & Lesbian Democratic Club or the Alice B. Toklas Gay, Lesbian, & Other Democratic Club. The final version was actually a move to scuttle the name change altogether.

Well, it's not happened. The Gay Caucus of Members of the American Psychiatric Association has formally changed its name to the Caucus of Gay, Lesbian, & Bisexual Members of the American Psychiatric Association. For short (?), that's CGLBMAPA, and I do hope they come up with a shorter name for their newsletter, which up to now has been called, with great imagination, *Newsletter of the Gay Caucus of Members of the American Psychiatric Association*. How about *Queer Shriks*?

And speaking of long names, Thomas Lowry, M.D., of Vallejo, introduced a new term at one of the APA panels. It's "brachiorectic eroticism," which concerns the arm and the rectum. Lowry said he'd been advised that medical journals would reject the use of the vernacular term for this practice.

All kidding aside (for the moment at least), the Gay Caucus sponsored some excellent panels at the meeting of the APA and Dr. David Sasz presented a greater number on "The Defense of a Political Assassin: The Case of Dan White." KSAN's "The Gay Life" (Saturday mornings at 5 a.m. and late Sunday night at 1 a.m.) will air the panel "Where Do We Go Now?" on

### Muskie Asked To Halt Anti-Gay Policy in State Department

The National Gay Task Force (NGTF) this week called on Secretary of State Edmund Muskie to acknowledge publicly that he will undertake a review of the State Department's long term policy of excluding gays from the Foreign Service.

Citing Muskie's commitment to improve the badly sagging morale of Foreign Service officers through a review of employment policies, NGTF noted: "Certainly one cannot ignore that a significant morale problem for lesbian and gay Foreign Service officers is the fear that their private lives may one day face a needless and damaging investigation by their own colleagues."

NGTF termed the State Department's current anti-gay as "the most vicious exception in civilian employment in the Foreign Service." Under guidelines signed this week other civilian employees serving overseas in the Departments of Agriculture, Treasury, Commerce, Defense and Justice are protected from such discrimination, NGTF noted. Earlier orders from the Agency for International Development and the Peace Corps protect workers in those agencies on assignments around the world.

Muskie, a 20 year Senate veteran and former Presidential candidate, has no record of interest in gay concerns. His Senate staff aides indicated that despite Muskie's role in overseeing the State Department as a Senate Foreign Relations Committee member, Muskie was "very unlikely" to be aware of this discriminatory policy.

As a candidate for the Democratic Presidential nomination in 1972, Muskie reportedly dodged gay activists visibly involved in lobbying for gay concerns that year. In a letter to one gay activist, however, Muskie seemingly deplored the "long neglect" of gay issues in questions of discrimination.

At the State Department, officials conceded that the existing anti-gay policy has been "under review" for more than a year as a result of outside pressure to change the policy. State Department officials indicated that review indicated that it might now be "appropriate" for Department officials to meet with gay leaders in an effort to address Department concerns about the suitability of gay employees.

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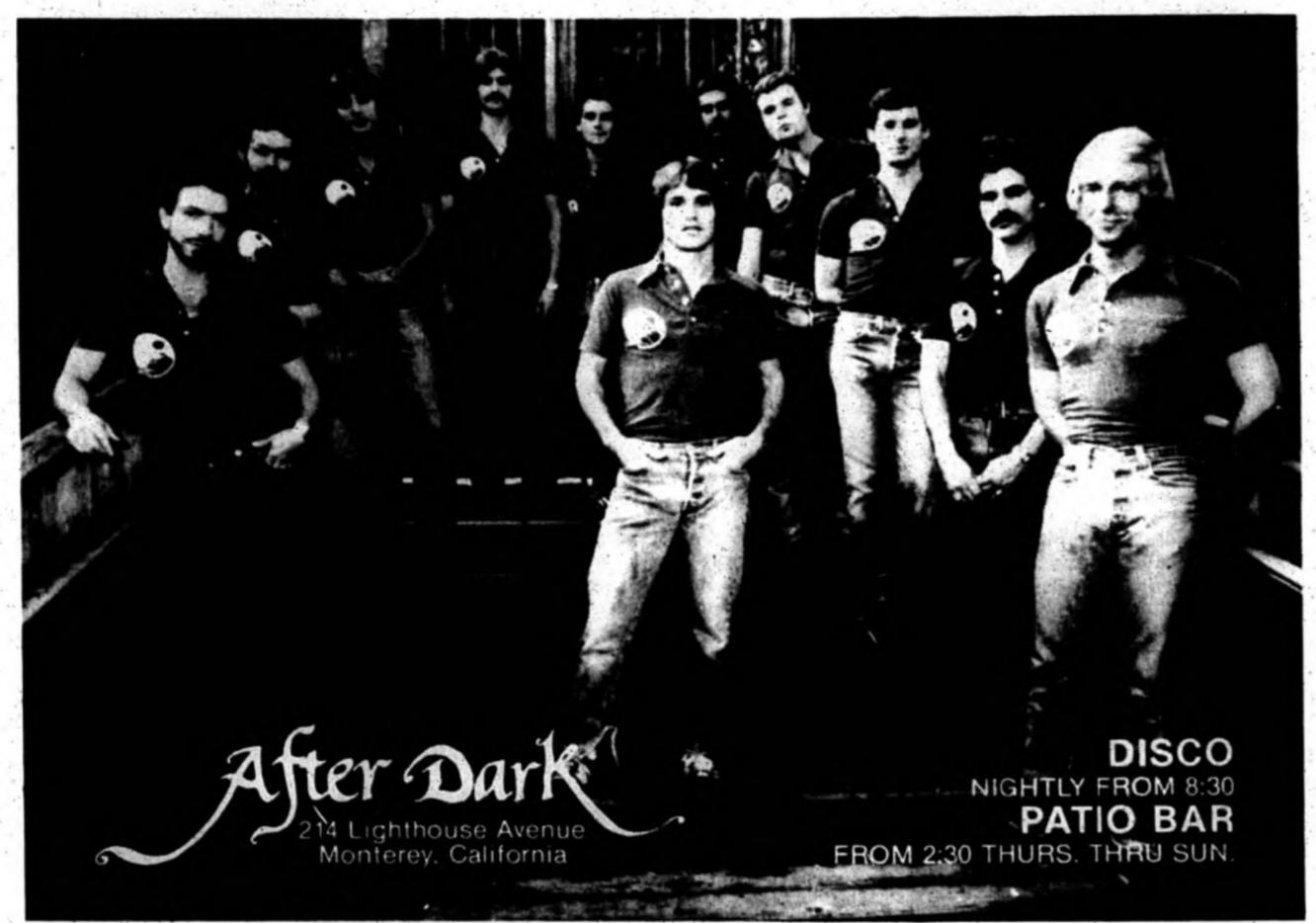
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# The Sentinel

May 16, 1980

Vol. 8 No. 10

## ENTERTAINMENT & THE ARTS

### Holy Cow! It's the Angels of Light!

by Dick Hasbany

Imagine a long pastel dragon entering stage left, taps on its toes. Suddenly the dragon disappears and dragon legs become tap dancing dragonettes, happy little Busby Berkeley or June Taylor beasts. All the while, a woman dressed as Death does a vocal, her skull mask's mouth almost touching the microphone.

If you've got that, you've got something of the Angels of Light's *Holy Cow*, an Eastern musical comedy, a fairy tale收拾 that combines classical Indian gods and dance with a mother played in drag and played so Jewish that the smell of chicken soup competes not so subtly with oriental incense.

*Holy Cow*, to put it mildly, eclectic and just what you would expect from the Angels of Light, a group more San Franciscan than the ACT and certainly one of our greatest municipal treasures.

The Angels are ten years old this year. They began as a blocky, angular company of young men in traditional Indian dress, and the group's one function was to entertain. As it developed, it was the Angel's first expression of a commitment to alternative theatre here. They were a free, people's theatre (this is the first year they've asked for a specified donation). In the best San Francisco tradition, they lived communally in a large Victorian, were largely vegetarian and primarily gay. They were and are highly professional and serious students.

*Holy Cow* could never be what it is if certain of the Angels hadn't immersed themselves in classical Indian dance, mask, mime, and Noh theatre, Tai-Chi, and old Hollywood musical films. Like the city itself, the Angels are steeped in many diverse traditions.

The dancing, ensemble and solo, is precise, almost taut, and it filled with the group's determination that its work be both authentic and fun. The music is original to the show but steeped in Indian forms and beautifully performed. In the afternoon light the cardboard sets seemed faded, doubtful; as lit during the performance by Brian Mulherin they glow in rich, deep pastels behind the dazzling costumes that the many actors have designed for themselves. *Holy Cow* is a rare feast of energy and talent.

I was fearful at first of the show's exotic Eastern material. I feared something just too spiritual and didactic. What I found was in some ways the most traditional Hollywood love story or the pure melodrama with spiritual trappings.

The story line started in a collective

brainstorming session and was given script by Adrian Brooks. Basically it is indistinguishable from those by Menander, the Greek playwright who shaped 80% of the comedies Western play and movie goers have watched from the third century B.C. right down, with its variations, to *La Cage Aux Folles*.

In this comic tradition a young love couple's union is blocked by a powerful, establishment type, a guru or guardian for example. In *Holy Cow* the blocky, Mahabharata Mycene (Adrian Brooks), hollow-cheeked and smirking, who seriously care about the art they review, he says. Not many critics here or elsewhere fill that function.

The Angel's current audience is extraordinarily diverse. Solid working class husbands and wives sit next to gay couples in Lacoste who sit next to scared hair-punkers, and everywhere are children. And they all love the Angels. I saw *Holy Cow* the evening of the interview, and I've rarely sat through a performance so warmed by appreciation and applause. Some problems existed in the production, but not enough to detract a couple of singing voices were a bit weak, and the queen mother was just a shade too hammy. But how minor were the flaws compared to the delight of this show.

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### One Win, Two Losses At Theater Rhinoceros

by Neal Obst, Jr.

Despite the jagged quality of recent opening night proceedings at Theatre Rhinoceros, the three one-acts currently playing provided enjoyment in the shape of three remarkably good performances (from Terry Ross, Demetra Karras and Randy Bennett). The adroit mounting of three full sets within the confines of a relatively small theatre space also deserved high praise for the technical crew, skillfully managed by Raleigh Waugh. The same cannot be said, however, for the disappointing features of two of the plays.

The first, Robert Cheeley's *He'll Love You*, an unfunny attempt to pass off as amusing and poignant adolescent confrontation between two purportedly mature adults, is "I love you," Sammy says to Nicholas, ten times over; but Sammy also adds, "I'm sorry," just as frequently, to counter Nicholas' monogamous demands, because Sammy also needs Ellie and Kevin and Tim and Anthony and Betsy, and all the guys down at The Vagabond. They're "just different," these two.

It would require more imaginative efforts than Guy Bishop, as Sammy,

and Charlie Hufford, as Nicholas, supply to elevate this relationship to something dramatically significant, but then what could an actor do with such characteristic admissions from Sammy as, "I like things simple, even the simple things"? The direction, by Allan Estes, did little to disguise this kind of dialogue or to remedy the claustrophobia in the drab but serviceable San Francisco studio apartment set.

A very welcomed relief from these rocky beginnings was the professionalism of Terry Ross (Louise) and Demetra Karras (Carrie) in *Louis and the Other*. The searing talents of these exceptionally attractive performers were particularly evident in their facility in sustaining the crackling repartee that evolves when two Bryn Mawr chums ("Class of 19-blue-bleep") as Louise puts it) accidentally meet on an afternoon in New York City, and end up confessing long-sleeping dreams.

Demetra Karras' handling of Carrie's development from "tight-assed" to "soft-as-a-banana" was superb. Her performance that succeeds in giving Yeomans' leather propaganda some sort of dramatic validity. Randy Bennett's *Rhino Jim* does include, fortunately, one performance that succeeds in giving Yeomans' leather propaganda some sort of dramatic validity. Randy Bennett's interpretation of this odyssey is more than satisfactory.

The other performances do not ap-

peal of the audience aside. Otherwise, the often hilarious movement toward the warm and moving resolution of this fine play was in every capable hands.

If you are suspicious of the assumption that the aim of the male S&M experience is self-actualization and redemption, then it would be advisable to spend the final portion of the evening's entertainment waiting for your buddy in the lobby. There you can enjoy the skillful drawing of Tom Hinde, his work far more evenly matched than Cal Yeomans' *Rhino Jim*, which is instead an almost relentless descent into grimness. Hinde's love is sex because what he leaves out; Yeomans' defeats his own prurient intentions because of what he throws in.

*Rhino Jim* does include, fortunately, one performance that succeeds in giving Yeomans' leather propaganda some sort of dramatic validity. Randy Bennett's interpretation of this odyssey is more than satisfactory. The other performances do not appear to elevate this relationship to something dramatically significant, but then what could an actor do with such characteristic admissions from Sammy as, "I like things simple, even the simple things"? The direction, by Allan Estes, did little to disguise this kind of dialogue or to remedy the claustrophobia in the drab but serviceable San Francisco studio apartment set.

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(continued on page 19)

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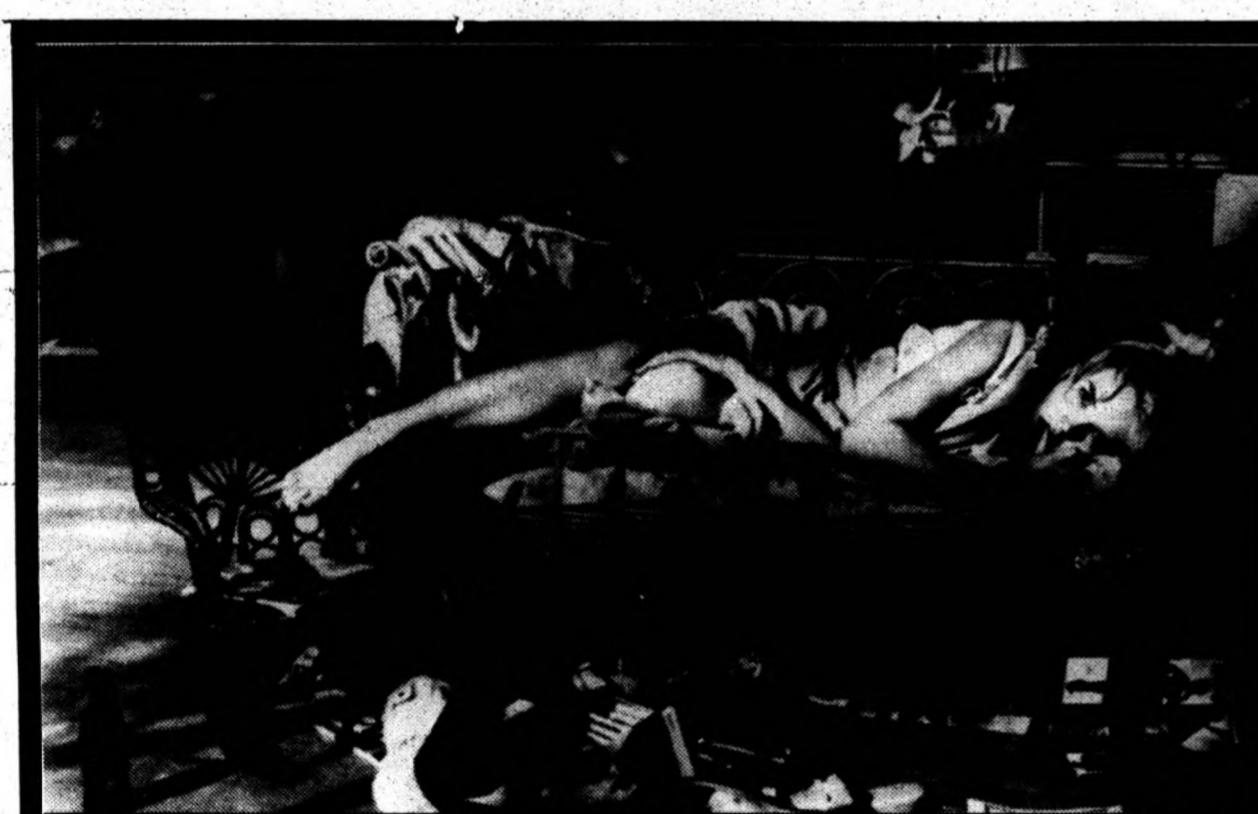
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## POP

Diana Ross as Lion Tamer

by Michael Mascioli

Diana Ross made her long overdue Bay Area appearance at the Circle Star Theatre last week, performing six sold out shows in four days.

Ross has assembled a polished, professional act—one would hardly expect less from a woman who has become a virtual fixture on the Vegas entertainment scene. It is to her credit that she does not clutter the stage with dancing boys or indulge in incessant costume changes, as some would. (She appeared—and stayed—in a turquoise and royal purple sequined gown which enhanced her sexiness.)

But she is burdened by a 30-piece orchestra, which is, by no stretch of the imagination, necessary—or even desirable—for most of her material. And, more importantly, she races routinely through her program, song after hurried song; yes, the act is slick, but in the unflattering sense of the word. That is, until the audience gets in the way, like a large rock in the path of a bicycle speeding downhill.

For the crowd (a mixture of black and white, gay and straight) was a noisy and unruly bunch, clearly not used to such a further dissatisfaction with her accompaniment seemed to lose her bearings, and for awhile the act looked as if it would come apart. Her cult is unlike any I have ever witnessed. They shout at her; they vie for the flowers she hands out, like beggars in the streets of India; they come hurtling down the aisles to dance with her onstage or sing with her or kiss her. (And I know more than one who purchased tickets to all six of her shows.) When you have heard a woman cry out, about the young man she is with, "He loves you, Diana! He cries for you!" you have heard more than the songs or interviews or introductions could tell you about the essence of Diana Ross' appeal.

Midway through the show she succeeded in regaining a semblance of order by having the house lights turned up and venturing into the audience for a long while, warning that if things got out of hand she would return to the stage. Nonetheless, fans still came charging toward her, and she handled them deftly, whether by making them sing with her or, in the case of one particularly tenacious young woman, by snapping "Go back to your seat!" Ultimately, one comes away with the



sense that Ross has missed her true calling—lion tamer.

When all is said and done, Diana Ross' program and performance are almost insignificant. To her diehard fans (short for *faniatics*, according to the dictionary), she can do no wrong; and the rest of us cannot help being caught up in the rituals of idolatry that seem to cover all else. The real show is not on stage.

Her program is primarily a blend of her solo hits ("Ain't No Mountain High Enough," "Theme from 'Mahogany,'" "Touch Me in the Morning"), disco and r&b material from her recent LP *The Boss*, standards from her film *Lady Sings the Blues* ("I Cried for You," "God Bless the Child," "My Man") and selections

from *A Chorus Line*. (Her once substantial medley of Supremes songs has been reduced to a solitary "Baby Love.")

The most notable exception was "Home" from her film *The Wiz*, a soaring ballad which, musically, is probably the biggest challenge of her career. Here, as on screen, she slams it home with powerful assurance, and it stands as a glowing testament to the vocal progress she has made from the reedy, diminutive sound of her years fronting the Supremes. (Indeed, she reminds us that 1980 marks her twentieth year of live performing!) Along with her songs from *Lady* (still easily the pinnacle of her artistic achievement), it was the evening's high point.

### THE BIG BROADCAST OF 1944. Golden Gate Theatre. Through June 1.

by Michael Mascioli

It would be difficult for *Big Broadcast* to fail on all counts. An attempt to recreate an old-time radio variety show, it features a line-up of '40s favorites, each of whom is given an allotted time onstage to contribute to the veritable cornucopia of classic songs that comes spilling forth during the evening. And it boasts a dazzling Art Deco bandstand set (with a 16-piece swing band seated onstage), which affords a variety of moods, thanks to fine lighting design.

But some major things have been done—or rather, not done—that undermine the quality of the show. The absence of a costume designer results in the performers being left to their own devices and, consequently, the entire show is performed in modern dress (and, needless to say, hairstyles). The effect is jarring (not to mention less interesting) and only serves to distance us from—rather than immerse us in—the proceedings.

Moreover, while old-fashioned (dummy?) microphones line the edge of the stage, ostensibly to pick up audience reactions, the show slips into modern mikes; and scruffy, blue-jeaned stagehands wander in and out with props. So while in some respects *Big Broadcast* goes out of its way to recreate the appropriate atmosphere (right down to commercials for 3/10¢ cigars, and blinking "Applause" and "On the Air" signs), its efforts are inexplicably, unprofessionally half-hearted.

Perhaps the show's creators really believe they're on radio and that we can't see them. That would also explain the even more glaring absence from the program of anyone credited with directing or staging. (The closest they get is "produced by" credits.)

The fact is, *Big Broadcast* is a stage show and concessions must be made to that fact. But alas, the staging—if it can be called that—is flat and uninspired, barely serviceable.

The show opens, for example, with Gordon MacRae as the Lone Ranger entering from the audience to give a clumsy and gratuitous explanation of what we are about to see, as if the show's title and logo, the "On the Air" and "Applause" signs and such are not enough to clue in a particularly dense audience.

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Trumpeter Harry James gives a rousing rendition of "Tuxedo Junction."

through the embarrassment of shaking hands with the stranger next to us. (In short, if you plan to attend the show, make sure the first 10 minutes is spent advised.)

Any plaudits for staging must be awarded Lorraine Persson, who has concocted, for herself and dancer Gary Cowan, two jitterbug routines which bring down the house. Breath-taking amalgams of terpsichore, acrobatics and nervous energy, her dances set up a string of seemingly untenable goals of precision, tension and excitement, which she and Cowan then effortlessly proceed to achieve.

Then there is the fact that Travis Hudson, a fine singer with two recordings to her credit, has been relegated to comic relief. True, she was not a "producer" (whatever that means), but that is.) The fact is, *Big Broadcast* is a stage show and concessions must be made to that fact. But alas, the staging—if it can be called that—is flat and uninspired, barely serviceable.

The show opens, for example, with Gordon MacRae as the Lone Ranger entering from the audience to give a clumsy and gratuitous explanation of what we are about to see, as if the show's title and logo, the "On the Air" and "Applause" signs and such are not enough to clue in a particularly dense audience.

Then follows *Jack Benny Show* alumnus Don Wilson, who says neat things like "Hi, audience!" and "How many of you came here to have a good time?", before putting us

Gordon MacRae is in good voice on selections from *Oklahoma!* (though he was not associated with the show until his role in the 1955 film version). Fran Warren, that "Sunday Kind of Love" girl, chews up the scenery and spits it out with her big, brassy renditions of songs like "Sing You Sinners" (though her highly insensitive handling of what she calls her favorite song, "Over the Rainbow," brings to mind the old saying, with friends like that, who needs enemies?). The Ink Spots (now consisting, like the Pipers, of none of the original members) offered their hits "Java Jive," "If I Didn't Care" and "Into Each Life Some Rain Must Fall" in their mellow, almost somnolent style, proving the sort of act that fares immeasurably better in recorded form.

The remaining highs and lows are attributable to the performers themselves, and they range from the sublime—such as the vocal group The Pied Pipers, whose harmonies and smooth, and stylish, if homogenized, sound are deliriously evocative of the era—to the truly ridiculous, namely Dennis Day, another *Jack Benny Show* alum, who imposes his insufferable, piercing operatic tenor on the most mawkish of pop songs (such as a medley of Irish songs).

Bandleader/trumpeter Harry James offers rousing renditions of classics like "Tuxedo Junction" and "I'm Getting Sentimental Over You."

## DANCE

### An Articulate Search For Individuation

TOUCHSTONE with Irini Nadel. Southern Exposure Gallery, 401 Alabama, May 10.

by Renee Renouf

**D**epending on your perception *Touchstone* could symbolize a lodestone or a lodestar. For Irini Nadel, its prime creator, it must be of the star variety, because that's her native name.

When wading through externals, art is found in the conception, with the skill and power in its technique and realization. Some art hits you easily, emotionally, without too much personal effort, like ballet. Other art requires audience effort, intellectual focus and reflection, while others are experimental. Dance is located. This is particularly true when such dance appears in a comparatively small space and there's not much else the eye can wander to or the mind has to divert it. Audience support testifies to the comparative popularity.

Watching Irini Nadel's opus, which was two years in the making, and with all its accompanying documentation, I am amazed by the trend in practicing performing artists to document themselves, to use "multi-media" to provide the visual equivalent of pipe organ sonority, electronic systems for pop music and the fantasy trip of wide-screen movies. It is indeed a brave day by the gadgets and technology of electronics, and the results provide you a trip without benefit of drugs. What makes this technical phenomenon so anomalous with Nadel's work is that her trip is towards the ritual beginnings and the faceless sentience of nature.

Nadel's work is a ritualistic and archetypal as anything Anna Halprin is doing these days. I think it is equally self-conscious and for similar reasons. Halprin and Nadel have diverged from a strong intellectual, structured and abandoned enormous gifts for comedy and wit. The gift for laughter in both artists has lost forever to their audiences in their choices to engage in a search for roots and source. Nadel reflects a different generation, but a similar desire for a highly-personal, well articulated search for individuation. The two women are amongst the most articulate artists I know about their creative processes.

Nadel looks as if she was having a glorious time, linking herself to the priestess, sorceress tradition. Her childhood with missionary parents in Turkey, sojourns in English boarding schools and college training provided her with a combination of disciplines training and a necessarily natural roots. It helps explain why Nadel chose to give up that lovely, whacky company called Fooloose. Her perception is something which cannot be institutionalized. It can, like the quality of Martha Graham. Nadel, however, is as individualistic as Duncan must have been. The pictures currently emphasize the natural element of

the next opus will be with different collaborators. (She will be sharing a joint program with Karen Attix June 6-7 at the Margaret Jenkins Studio, dancing works created for her by Margaret Jenkins and Brenda Way.) Such a personal approach is Nadel's strength and her birthright. Her childhood with missionary parents in Turkey, sojourns in English boarding schools and college training provided her with a combination of disciplines training and a necessarily natural roots. It helps explain why Nadel chose to give up that lovely, whacky company called Fooloose. Her perception is something which cannot be institutionalized. It can, like the quality of Martha Graham. Nadel, however, is as individualistic as Duncan must have been. The pictures currently emphasize the natural element of

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May 8 reminded me that form, choreographically, is more modern than the dead, 7-Up sported a hexagonal structure, gradually taken apart by seven dancers inside—one man, six women. The section I called "catching fish" turned out to be the famous amour of Anthony and Cleopatra! That says a lot about the dry wit of David Wood. Pieces of that hexagonal were used differently throughout, but the end was Bedloe's Island, the dancers Mme Liberty herself with a projection of the American flag waving behind.

Nadel's opus displays some glorious slides of herself and her group. Much of it, if not most, is portrayed nude. Nadel is photographed, sometimes against rocks, sometimes herself with stones, and painted to look like one. The man and women in her group are photographed against backgrounds of fire and mud baths. The pictures emphasize the natural element of

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May 8 reminded me that form, choreographically, is more



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## THEATRE

### Can Cartoon Characters Provide Dramatic Depth?

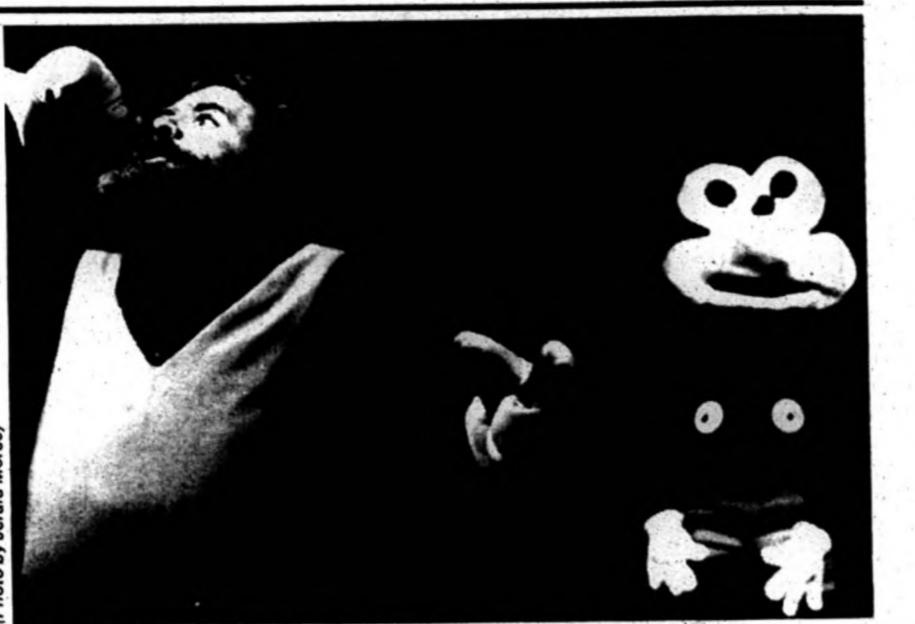
**THE DERBY.**  
By Michael McClure.  
Berkeley Stage Co., 1111 Addison,  
May 8 thru June 8.

by Steve Abbott.

Even famous playwrights get pre-performance jitters. A week before *The Derby* was to open, the original director, Angela Paton, left for New York, an important actress had failed to show for a special rehearsal and the flutist for the crucial musical accompaniment had stormed out. "If one more thing goes wrong I think I'll take the next plane for New Mexico," a nervous McClure half-jokingly told me. Previously performed in L.A. without music in 1974, the play was to receive its Bay area debut from the Berkeley Stage Company. Happily, despite unexpected hassles, it was performed.

*The Derby* occurs in the semi-conscious state before waking. It begins with an amusing, poetic dialogue between two "naked thoughts" of a playwright obsessed with the simple life of the Pleistocene Age. Next, two huge mice of the Disney variety burst on the playwright intending to kill him. Is this popular culture seeking to overwhelm a writer's higher imagination? Hardly, for the mice turn out to be King Lear and Mata Hari in disguise. Besides, the playwright can protect himself with his magic elf-wand and even if he is killed (two mice, two Disney rodents later machinegun him), he simply reappears in another state of consciousness.

The difficulty with this sort of play is two-fold: first, how to interest an audience in the internal meanderings



The Derby takes place in a semi-conscious state

### The Mountain Needs A Bit More Stirring

by Sue Zemel

Visually impactful, evocative, and potentially eruptive, *The Mountain Is Stirring*, by "It's Just A Stage," a women's theater troupe, intrigued but disturbed me.

Thematically, this politically significant if not really polished production, deals with the important subject of violence against women.

The piece grew out of "It's Just A Stage" core members Adele Prandini, and Iris Landsberg's feeling that they "had to do something," following a month in which two of their women friends were accosted at gunpoint, their neighbor was beaten unconscious, and a third woman was murdered a block from the Mission studio in which they do their theater work.

The major weakness of *The Mountain Is Stirring* is the work's abrupt ending. It leaves us with a dramatic but confusing image of Elaine, who is declared "not guilty" for stabbing her husband Jim in self-defense.

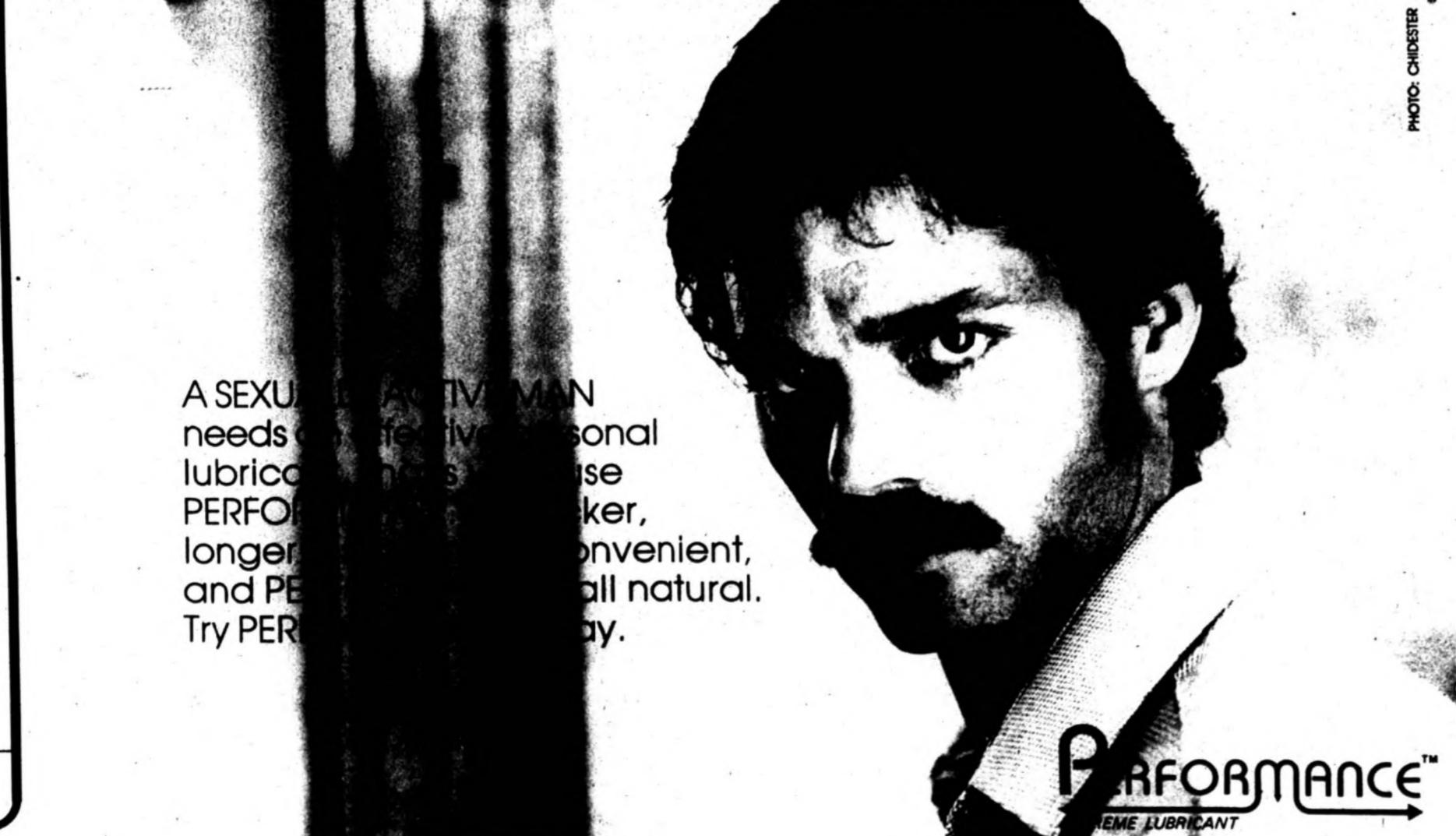
This ending fails to make clear what fighting back means to and for women who emerge from a place of victimization. Perhaps continuing the piece with an abstract sequence that presents images of and about self-defense would have made the transition out of the engrossing evening and into the world less jarring.

As much as I liked the production I felt that the mountain must stir a bit more before all the elements blend to validate the audience. However the artistic and political effort on the part of the women of "It's Just A Stage" merit praise, support, and community attention.

Following the scheduled performances in June at the Marina Theater, speakers will address different aspects of violence against women. Among the speakers are Del Martin, author of *Battered Wives*; Margaret Sloan, writer-activist of the Berkeley Women's Center; Trace Gardner of a Safe Place; and Luisah Teish of Women Against Violence in Pornography and Media.

*The Mountain Is Stirring* runs thru June 1st at the Performance Space, and from June 12-29 at Fort Mason. For further information call 863-3254.

*The Mountain Is Stirring* uses mime, mask and music to examine aspects of violence against women.



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## THEATRE



### 1 Win, 2 Losses

(continued from page 15)

proach his; in fact, the overwrought caricature of Biddy, by Charlie Huford, seemed to go in the opposite direction. I understood that Biddy was "not into piss" and was "tired of pukin'" on their feet," and that he adored Vivaldi and Proust. The rest of his dialogue was garbled almost beyond recognition. The Mike of Joe Cappetta fared little better. The direction of Guy Bishop left virtually nothing to the imagination; but, of course, the play doesn't either.

That this affair won the award for

Randy Barnett (left) gives *Richmond Jim* some theatrical validity.

Terry Ross and Demetra Karras deliver remarkable performances in Lanford Wilson's *The Great Nebula in Orion*.

## BOOKS

### New Gay Fantasy and Science Fiction

by Steve Abbott

**THE FOURTH WALL**  
By n.a. diaman  
(Personna Press, Box 14022, SF 94114)  
128 pp., \$4.95 plus postage

**THE BIG TRUCKER**  
By Dennis Dunn  
(Dancing Rock Press, 519 Castro St., Box M47, SF 94114)  
222 pp., \$5 plus postage

president fakes a heart attack on the show, a contrivance allowing his retirement from public life. When Bret accidentally discovers that the president is still alive, a climactic discussion ensues between the two on the virtues of conformity versus individualism.

All that remains to focus on is Diaman's style. Attempting to duplicate the non-committal eye of the film *Last Year in Marienbad*, the author eliminates capitalization, makes phrases into sentences, and keeps his style spare and flat as possible. For instance, the book's final paragraph:

Bret and var reach out toward each other on the bed, fingertips touching. bret's hand var's arm, var's fingers along bret's side, bret stroking var's hair, var stretching the outline of bret's lips as they explore one another, caress one another, offering themselves to the passionate movements of love.

Many pages contain no more text than this, throwing unusual focus on the few words there. In this paragraph the word "passionate" leapt up at me, comically and ironically out of place. How can characters who touch each other like statues (var's skin is earlier described as alabaster) consider passion? Characters do not develop but seem frozen, somnambulistic, locked in a frieze of minimalist description like pieces of tile in a mosaic. Save for a small lift between the president and his successor over who got the best TV ratings, there occurs no passionate outburst of either emotions or body fluid throughout the entire novel. One might read the book as a satire on our so-called Castro Clones but as a blueprint for the future, I find it strangely cold and unfeeling.

The *Fourth Wall* by n.a. diaman (sic) is attractively designed. Diaman edits the distinguished gay fiction magazine *Gay History Project* and this is second novel.

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Needless to say, love making in this futuristic world is like nothing on earth. When Kid meets Johnny Apple and goes under the river of the Liberated Zone with him, the whole cosmos initiates and participates in his intimacy:

The sky was more than half unzipped, past the zenith and running down the other side, and it was no longer possible to hide from what was above them surrounding them almost, though Johnny Apple wouldn't be the least inclined to hide.

They could see the new sky. Lewis slid down legs, strong young legs. A cock sprang free and stood up in a great arc from its root. The youth who belonged to it got down on his hands and knees and crawled toward the sun, out of the black forest it sprang it, the balls hung in their sack and swung like great bells tolling in silence.

What saves Dunn's tale from bombast and bathos, which it verges on at times, is the obvious fun he is telling it—this, and the fact that despite their frequently outlandish adventures, the Kid and the trucker remain entirely real and human characters we can care about. The energy driving Dunn's work is not unlike the energy that drove Kerouac's *On the Road* and I wouldn't be surprised if the book soon became an underground classic.

Both Dunn and Diaman self-published their novels, although Dunn at one time had an option from a big publisher on his. Both show daring in their opposite stylistic experiments. Both books should thus be of interest to anyone wanting to explore the possible future directions of gay fiction.

The Big Trucker by Dennis Dunn

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Lesser Known Cabarets****RICKY.**At Different Strokes,  
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Sundays from 5 p.m. to 7 p.m.**CABARET.**A cabaret version of the musical  
by Joe Masteroff, John Kander  
and Fred Ebb at Lamb's On  
Lombard, Lombard at Divisadero.**FRANK FONTANA.**

At Fanny's, #230—18th Street.

**GAYLE MARIE.**At a benefit for JobPower at  
the Plush Room in the York Hotel,  
Sutter and Hyde Streets.

by Larry Blake

Since the demise of "The 'Mo-  
sambos,'" there has been an ugly  
rumor that San Francisco no longer  
has a cabaret in its boundaries. Don't  
you believe it! For the last two weeks I  
have been rediscovering the lesser  
known cabarets of San Francisco. And  
after those two weeks I can safely say  
that the cabaret is alive and well in  
San Francisco.

"Different Strokes," at 1550 Calif-  
ornia, at Polk, is a flashy cabaret of  
metallic ambience. Shining in this  
ambience is the singer Rickey. Rickey  
was discovered by "Different Strokes'"  
management. And what a discovery Rickey is!

Imagine, if you will, a singer who  
has the ability to holler like Ethel  
Waters. Imagine a singer with the stage  
presence of Fats Waller. Imagine a  
singer who has the energy of Melba  
Moore. Rickey is all of these things

**BETTY GARRETT AND  
OTHER SONGS.**

Alcazar Theatre, through June 1st.

by Michael Mascoll

Going to sleep on freshly cleaned  
sheets . . . A cup of coffee in  
the morning . . .

Life is full of small pleasures. Small,  
not because you appreciate them any  
less than the big ones, but because their  
ability to satisfy is quieted, more  
assuming something more important.

Betty Garrett's one-woman show

"And Other Songs," which has  
touched down in S.F. for a month, is  
one of those small pleasures that bring  
great satisfaction.

Despite a string of Broadway and  
Hollywood musicals in the '40s and  
'50s—*On the Town*, *Take Me Out to the  
Ball Game* (both with Frank  
Sinatra), *My Sister Eileen*, et al.—  
Garrett's career failed to gain momentum,  
perhaps due in part to the blacklisting  
of her husband Larry Parks, an  
ex-Communist Party member, during  
the McCarthy era. An ad would

have it that the "Mrs. Garrett" was  
denied roles in two of the decade's  
most popular TV series, *All in the  
Family* and *Laverne and Shirley* (play-  
ing neighbor Irene Lorenzo and land-  
lady Edna Babbish, respectively).

But . . . *And Other Songs* may  
well be the artistic pinnacle of her long  
career. A look at her life in words and  
music, it is less a rigidly structured  
and chronological portrait than colorful  
brushstrokes of story and song  
highlighting certain moments of her  
life she feels inclined to share. Bare-  
foot and plainly dressed, backed by a  
piano and bass, and aided by slides  
and old records, she offers some  
anecdotes about her singers with  
the likes of Humphrey Bogart and  
Louis B. Mayer, all while giving a  
cock's tour of some of the cream of  
American popular song. Recalling her  
childhood in the music shop where her  
mother worked, she sings "Balin' the  
Jack," "What'll I Do," "Ain't She  
Sweet." She sings "Boogie Woogie  
Washerwoman" just the way she sang  
it for Cole Porter. She reprises songs  
she introduced on stage and screen:  
"Don't Blame Me," the show-stopping  
"South America Take It Away" and  
"Baby, It's Cold Outside" (done as a

duet with pianist Gerald Dolin).  
She sings songs she's always liked  
but never had a chance to tackle  
before Jacques Brel's "Les  
Ailes." Sheh's comic touch. Not  
to mention her comic touch. Not  
force ("I'm Not Getting Married").  
And last but not least, she sings songs  
that have some spark of meaning or  
truth for her, like Dory Previn's "Star-  
let Starlet On the Screen" ("Who do  
you have to fuck to get into this  
picture?") and a reading of Sond-  
heim's "I'm Still Here" ("Good times  
and bum times/I've seen 'em all and,  
my dear/I'm still here") which, if it  
lacks bite, still gets laughs in all the  
right places.

Garrett's voice is rather thin and  
timid, but all that is forgotten when she  
immerses herself in a song and pro-  
ceeds to act her way out, without vocal  
gimmicks, with a sense of a lyric's meaning.  
Nowhere do her acting and singing merge more than in  
"Taps, Tremors and Time Steps," a  
characteristically personal Dory Previn  
composition and an odd inclusion in a  
show about Garrett's life, but she feeds  
off the song's heightened drama and  
carries it off as if it were about her.

Finally, Garrett emerges as a vital,  
warm and witty human being and by  
the end of the evening, corny as it  
may sound, we feel we have found a  
new friend. And who couldn't use  
another friend? Go.

Garrett's voice is rather thin and  
timid, but all that is forgotten when she  
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May 16, 1980

May 16, 1980

**MOVIES****WOYZECK.**With Klaus Kinski and Eva Mattes.  
Written and Directed by  
Werner Herzog.  
York Theatre.  
Rialto 4, Berkeley.

by Ned Brown

A still midday sky, the color of  
scalded milk. A dark, silent pond  
sluggish with summer. Blank, shuttered  
houses under steep gables. Empty,  
cobblestone streets. What kind of  
place is this?

A small German garrison town in  
the 1820's. The landscape of nightmare.

Private Woyzeck (Klaus Kinski) is

running in drill. He is a

faceless drill instructor in black barks

commands. Private Woyzeck drops to

the ground to perform push-ups. The

dark figure grinds his boot into the

prone man's neck. Woyzeck, near

collapse, guts it out. His eyes bulge with

fear. Or madness.

Woyzeck cannot stop running, even

when he is off-duty. Why does the very earth

seem accused and forsaken? It is as if

he heard from underneath the ground

voices from the past, voices of

horrible crimes. The sky is filled with

white fire. The city seems dead.

The events which follow tell the story

of a man driven beyond his limits by

a pitiless and scornful society. Rigid

military discipline has destroyed his

ability to think for himself. A sinister

doctor, in the name of science, exper-

iments with his diet. A fleshy drum-

major seduces his mistress. Woyzeck

struggles to work, to love, but an un-

feeling world mocks his efforts, calls

him monkey, ass.

The story of Woyzeck is true. It is

based on a case that became famous

in the legal and medical circles of

Leipzig in 1821. Five years later,

Georg Buechner compiled the details

of Woyzeck's life into a dramatic

fragment of 28 numbered scenes.

The play was published for the first

time in 1879. In 1925 it served as the

basis for an atonal opera by Alban

Berg.

The amazing modernity of the piece

has provoked literary historians to

assign it a place as a predecessor of

the Expressionistic and Absurdist

movements.

Nolte and Spacek as Neal and Caro-

lyn Cassady are as bright and ap-

pealing as a mess of sugar peas. Give

Spacek a feathered forties hat and

Nolte a pair of drugstore dark glasses

and watch them float above their mate-

rial for a little while. That is all they

have to do for most of this movie.

Werner Herzog, the director of

"Aguirre, The Wrath of God"

and "The Mystery of Kaspar Hauser"

is widely acclaimed along with Rainer

Maria Fassbinder as the leading edge of

the new German cinema. In Herzog's

adaptation the tale of Woyzeck has

achieved a definitive realization.

Carolyn Cassady's book about her

marriage to Neal and their sometimes

sexual friendship with Kerouac and

Ginsberg is one of these stories. It too

might have made a far better film.

Indeed, we have a soap opera that

succeeds in some areas, fails in the

most important.

The screenplay is chiefly to blame.

It is episodic, undramatic, sentimental,

and scared to death of offending some-

one. The story just doesn't seem to be

worth the telling.

**RECORDS****Wit, Sentimentality****and One Squat Clunker**

by D. Lawless

Michael Franks: "One Bad Habit"

(Warner Bros. Records)

Habit

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since his *Art of Tea* debut in '78. A

little mad with a few more predica-

tory misers bring to mind the snarled

yearnings of Peggy Lee and Astrud

Gilberto. Michael slinks through this

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## ART Interview

### The Artist As Craftsman And Entertainer

by Mary Golden

He has had several one man shows and has received many awards.

"I am an artist who is gay, not a gay artist," insisted Carlos Marchiori. The internationally known Italian animator and painter has attracted attention to his work in San Francisco by painting a mural portraying a large tiger in the jungle on the front of his new home and studio at 357 Frederick. Marchiori welcomes the gay community to an opening there on May 18 from 11 AM - 8 PM.

Marchiori's effort of stunning craftsmanship, has erected his own erotic interpretation of the works of Pompeii. He distinguishes his work from what he calls "beefcake art," which he compares to Greek sculpture which was beautiful "until the hip went out." Then it became decadent. It is too obvious, it is offensive.

While deplored self-conscious gay art, Marchiori supports the gay civil rights movement. "I like the word 'understanding.' If I have a cause, my 'reason to be' is understanding." He noted, "All gay women seem more causal about being gay than gay men and attributed this to the support and acceptance gay women have had from the women's movement.

Marchiori lived for six years in Japan seeking tolerance and understanding. He learned much when he was invited into the intimate life of the Japanese. "It didn't crash through." He spoke Japanese as well as several other languages.

Ultimately Marchiori returned to Canada "to be with his own people," to which he had immigrated at the age of 18. He didn't come leaving the Italian flag or common genitiles who come over here. I feel really lucky if I can say this with some pride. I feel I am universal. I can communicate quite well with the Japanese. It's the same in Spain, Brazil, North America. New Zealand,"

Marchiori referred to New Zealand as "New Zealand" because it was only in this country of "30 million sheep, 40 million cows, and 3 million people" that he found a total absence of the understanding he seeks. "The people are like the sheep. New Zealand was a big yawn." Describing the South Pacific island as a typical wealthy society, Marchiori said, "It doesn't let you fall off the front porch because they have a railing around it. If you go to the top, there are no lions or tigers."

His sense of adventure has led him all over the world. He has worked as an illustrator and animator, winning an Academy Award nomination for his Canadian anti-smoking film "Drag." Among his other films is a funny cynical tale about evolution called "Crunch, Crunch," which was Canada's entry at a Cannes film festival. Marchiori has also designed parade floats for Ottawa and Toronto, television shows and posters, one of which was chosen to hang in the Smithsonian Institution.

ously, so I wore a flower tucked into it."

Although Marchiori says he is now "too busy with other things," he enjoys an occasional visit to Castro Street, the i-Beam and the Stud. "It's like a zoo. There are women there too. It's a happy family kind of place."

Marchiori reflected on his desire to have his own family. Because he is Italian he feels he should have children. "I'd like to have children. I love them, they are very spontaneous." He explained his feelings about why he wants children in a statement not ordinarily heard from men:

"In a man's life to have children is the best expression of himself. To start over, to repeat himself, to renew himself. As an artist I could do it through a couple of masterpieces. But if you raise your children beautifully you will have made a real contribution. In Italy we have kids up to our eyes everywhere. We're always kissing everything, smacking them."

Marchiori has come to terms with the experience of such a family. "As a gay man, and the way the world is today, it's okay not to have children. I can dedicate myself to other things. I can reach people other than my own children. I do something. I produce."

He has reached a similar accommodation in the struggle between "fine art" and "pop art" as well. "I like pop art because it reaches everybody. Even opera, Aida, what corn on the cob that is! I love it! I have pretensions of being sublime. I like it to be grand and corny. A direct punch in the nose, like the circus."

"I have a certain courage for an artist afraid of being considered banal or silly or stupid, to say, 'I want my art to entertain. I want to make a responsible statement but I want to alleviate the world's anxiety. To make people smile. That is my service.'

The people in the Haight appreciate Marchiori's excellent work. In San Francisco only six months he has already been offered several commissions for paintings and murals. The show is sure to be a success in the house under the watchful eye of the tiger.

Animator, painter and illustrator Carlos Marchiori in his studio.



## TELEVISION



Life is rough in the Wentworth Detention Center.

### Drugs, Sadism, Riots, and a Rose Garden

### A Close Up View of Girls Behind Bars

**PRISONER: CELL BLOCK H**  
Monday-Friday  
11 p.m., KTVU Channel 2

by Ned Brown

*The roses here are prisoners, too.  
When morning comes around.*

woman. She has ten years to serve for the kidnapping and attempted murder of a little boy. She is innocent, however. The child's mother is a psychotic rich-bitch who had buried him alive. When the infant was discovered, the mother accused Lynn.

No one in Wentworth believes Lynn's story. Her crime drops her to the bottom of the prison pecking-order. In the first episode she is nearly pecked to pieces by the two rival "bosses," Ben and Frankie.

Frankie Dove is a lifer and a lesbian. In her overalls and short hair she resembles another Frankie, the one played by Julie Harris in Carson McCullers' "Member of the Wedding." Both have hair-trigger tempers and passionate natures.

Frankie comes on strong to the raven-haired Karen right off the bat: You're beautiful, baby. I like beautiful things. Anything you don't know I'll teach you. We're going to be together in here night after night for years and years and years.

Frankie's nemesis among the screws is the hatchet-faced Miss Bennett ("Vinegar Tis"). Her arch-rival among her fellow prisoners is Bea, the Queen of the laundry room.

Bea is an ambiguous character: tender mother, vengeful wife, vicious gang-fighter. She enforces her will in the laundry by using the steaming hot presser. When she is temporarily released from prison, Bea has a night on the town, visits her daughter's grave, and then shoots her husband (whom she holds responsible for their daughter's death).

Bea is back in Wentworth for the next episode. Frankie has taken over and Bea must fight to win back her turf. The other women are caught in the middle. Half are locked up on Bea's side of the cell block within spitting distance of Frankie and the others.

Frankie seems to have the upper hand, however, because she has taken the role of the sympathetic guard, Meg Jackson. But when Jackson's husband comes to bargain for her release, he is killed in a lightning-quick rumble between the rival gangs. Who did it? Tune in this week and find out.

What the reader gets here is a combination of effeminate queen. "I don't have a damned thing to wear, so you pick out something chic while I get the wrecking crew in to do something with the body. I've decided to simply write the face off as a total loss and turn down all the lights." together with charmless gay liberationist. ("The world is full of people like me . . .")

What emerges is the most obnoxious narrator in a novel that I've encountered in a long time. Not only does he have matched white poodles (Minzie and Frizzie, no less), he makes snotty remarks that would make even Rex Reed blush. The result is the worst of Fifties Faggotry mixed with the worst of strident gay militancy.

At times I almost thought that the author was an agent spy, creating a gay character so awful that the reader would vote against gay rights legislation anywhere it crops up. Then I thought, no, the reader is supposed to like this creature! After all, he invites us into his confidence as he woss (ort) and wins a doctor as his lover. No matter that it's one of the glibest "happy endings" since Lassie came home. Apparently it's what New York publishers think gay readers (other readers?) want to read now.

Oddly, the book is very readable, even if it does show up the priggish matron side of Joyce Carol Oates.

Unfortunately, what I see at work in much of this novel is an old Oates trick I know from first hand—she insults and denigrates her characters while pretending to be tolerant, knowing, and honest.

Oddly, the book is very readable,

even if it does show up the priggish matron side of Joyce Carol Oates.

Well, if you want to read such,

by all means do . . . Mary. Or the author might scratch your eyes out.

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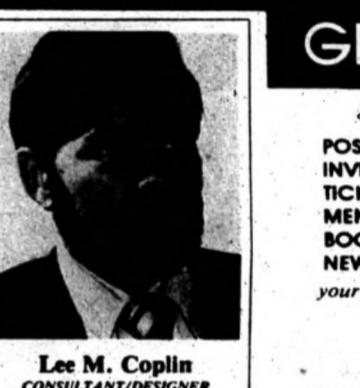
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Looks like OLD MILL VALLEY  
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Current owner has done  
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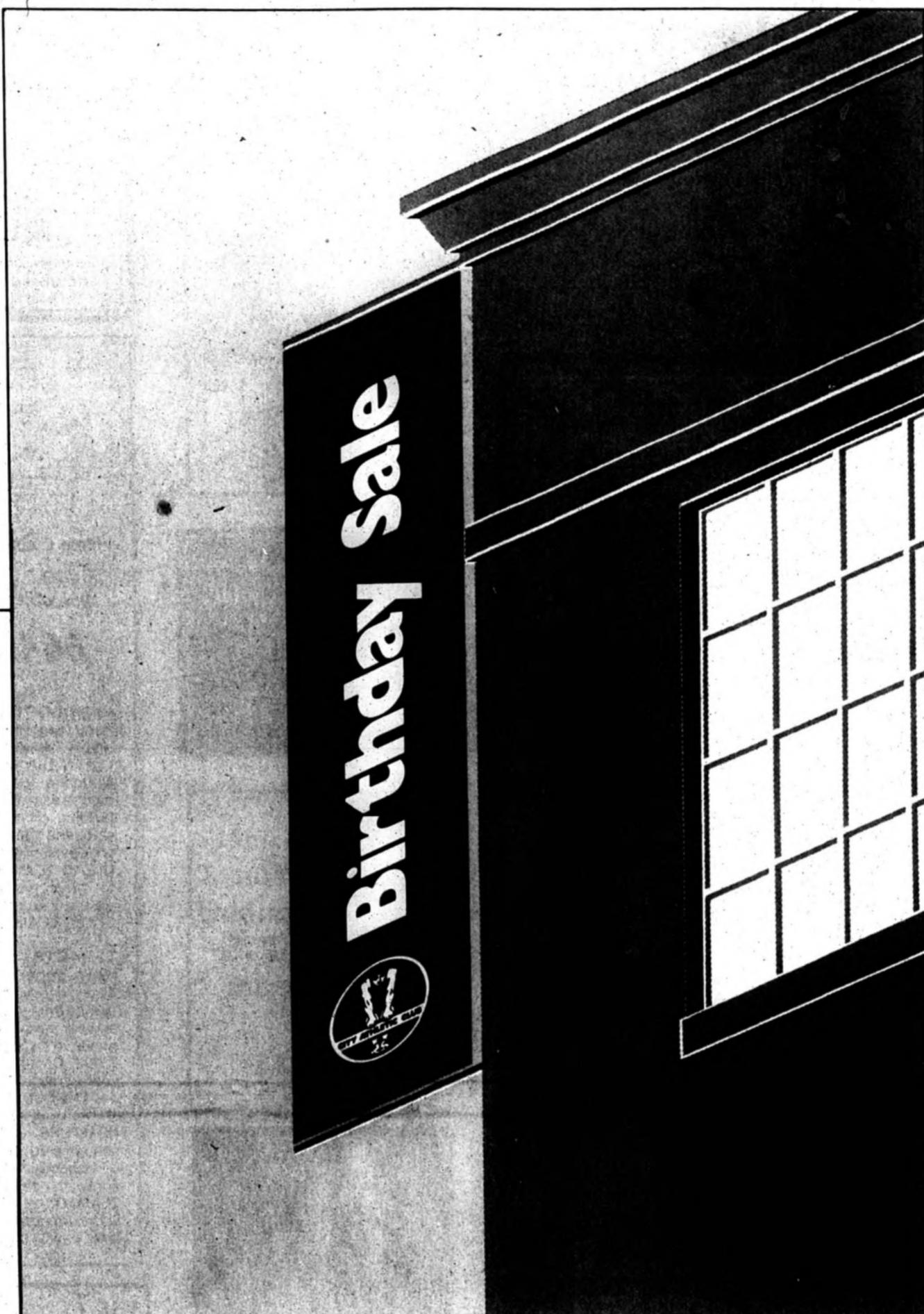
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