



# The Sentinel

Vol. 7 No. 18  
September 5, 1980

SAN FRANCISCO'S LARGEST  
AND MOST WIDELY READ GAY NEWSPAPER

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Next Issue: September 19 Next deadline: September 12 (415) 864-2178

## To Repeal or Not to Repeal?

What is the question?

(San Francisco) District election supporters submitted petitions containing 33,000 signatures to San Francisco Registrar of Voters Jay Patterson, qualifying a measure for the November 4th ballot that would wipe out the results of the August 19th special election to establish a city-wide election of the Board of Supervisors.

"If all of this sounds confusing, that's because it is," remarked one political observer who noted that this is the sixth time in eight years city voters will be asked to choose between at-large or district elections.

After the system of electing Supervisors in eleven numbered districts was overturned on August 19 by 35% of the eligible San Francisco voters, by a margin of only 1,596 votes, district election partisans began circulating petitions to put "a repeal of the repeal" on the November 4 ballot.

"An incredible number of signatures were collected in a very short period of time," stated pro-district-elections political organizer Mike Thistle. Thistle noted that a disproportionately high number of signatures came from gay voters living within District 5, at present represented on the Board of Supervisors by Harry Britt.

"With the efforts of the Harvey Milk Gay Democratic Club, the Duboce Triangle Association, and many other individuals, our petition drive was successful," Thistle said.

Former Supervisor Terry Francois and other supporters of the at-large system of election Supervisors say they will challenge the legality of placing the return-to-district election initiative, Proposition N, on the November ballot. They claim that state law requires a period of at least ninety days between the filing of an initiative and a vote on the subject.

The legal battle most likely would wind up in the courtroom of Superior Court Judge Ira Brown, who ordered the special \$500,000 August 19 special election on the strength of the petitions submitted by the pro-city-wide election forces.

"If the matter is taken to Superior Court we will use the same argument Judge Brown used when he ordered the special election," explained Thistle. "The initiative process is a right that must be guarded."

As it stands now, in November voters will choose among a field of more than 50 candidates vying for 11 vacant at-large board seats, as well as deciding whether to reinstall the present full board under the district system.

If Proposition "N" passes, the August 19 vote will be invalidated and Supervisors Harry Britt, John Bards, Don Horanzy, Ella Hill Hutch, Quentin Kopp, Ed Lawson, John Molinari, Louise Renne, Carol Ruth Silver, Nancy Walker, and Doris Ward will serve out their terms.

If the proposition is defeated, under the new citywide system, the six candidates receiving the most votes in November would be elected to four year terms, and the remaining five winners would serve for two year terms.

## Immigration Ruling Due Next Week

Justice Department officials will meet with the National Gay Task Force and Gay Rights Advocates on Tuesday to outline their official response to gay complaints about the handling of foreign gays entering the country.

The meeting has been set to conclude a 10-month long debate between Justice Department officials and gay organizations over the sensitive area of immigration law. Gay Rights Advocates filed a detailed brief objecting to a Justice Department ruling that foreign gays would be excluded despite the lack of a medical examination, which GRA maintained is mandated by law.

Associate Attorney General John Shenefield will meet with Charles Brydon, NGTF Co-Executive Director and Don Knutson, GRA Director in Washington to announce the latest ruling.

## Neo-Nuns Rout Neo-Christians



The Sisters of Perpetual Indulgence celebrated with one of their admirers after the stigmatic Sisters gave the Last Word to a band of Christian Bible thumpers who invaded the Castro last week. For story see page 5.

## A Look At Alleged Police Brutality

by Sue Zemel

A gay man is stopped for a traffic violation. By the end of his interaction with the San Francisco Police Department he has been booked on charges of resisting arrest and assaulting an officer, and thrown inside a holding cell at Mission Station.

There he is denied medical treatment although he suffers serious internal injuries from the kicks an arresting officer administered to his stomach.

In the course of arresting this man, officers have called him "a faggot," "a cocksucking queer," and "a fucking queen." He is sneered at by one officer who says, "So, you gays think you run the city..."

This story comes from a complaint the victim made to Supervisor Harry Britt's office. It is only one of several cases of alleged police misconduct against gay men and lesbians *The Sentinel* learned of that have taken place since January, 1980.

"The honeymoon is over," stated Police Commissioner Jo Daly. "The rise in morale in the police force and in the community since Chief Con Murphy's appointment has peaked. And the bad apples are back again, doing the same thing they were doing before."

"Under Charles Gain there were problems with the Police Department—now they're worse," observed Supervisor Harry Britt.

"You're not just talking about one or two bad officers; you're talking about a set of attitudes. It appears to be perfectly respectable in this city to harass and batter gay people, as well as women, Latinos, blacks, and other minorities."

When questioned about alleged incidents of police misconduct, Lawrence Gray, acting Captain of Northern Station which covers the Polk area told *The Sentinel*, "In my twenty-six years of police work I have never seen any examples of police brutality. And if I did see such behavior," he continued, "it wouldn't be tolerated."

Captain Gray, who admits that he is "pro-police," stated that "occasionally some of the younger officers get mouthy on the job." He attributed this to the stressful nature of police work and reiterated that "no people are being mistreated in this station."

On August 25, a gay man reported to J. Andrew Nicholas, Project Director of Community United Against Violence, that he had been arrested on Hyde and Geary Streets for macing a drunken woman who had assaulted his disabled companion.

The gay man stated that he and his friend were stopped by two white male police officers who were extremely abusive.

The officers confiscated both persons' mace canisters, which the men were licensed to carry, and told the able-bodied man, "I'm going to teach you queers how to use mace."

The police proceeded to haul the

able-bodied man into Northern Station, leaving his disabled companion to fend for himself. As the arrested man attempted to explain the situation to the officers he was told, "Shut up queer."

At Northern Station, the gay man claims an arresting officer informed him, "We're going to put you in a cell where they'll really work you over."

The man was then thrown in a holding cell occupied by another prisoner. The officer said, "Okay faggot, here you go," to which the prisoner already in the cell responded, "Oh good, fresh meat." The gay man spent the next three hours defending himself from the other prisoner's threats of sexual assault.

Captain Lawrence Gray, who was off-duty on the evening of August 25, told *The Sentinel* and J. Andrew Nicholas that he was unaware of such an incident occurring at Northern Station. Declining to comment further on what allegedly transpired at the station, Captain Gray proceeded to produce a conflicting version of the man's arrest, provided by the officers' report.

"On three separate occasions that man sprayed a seventy-eight-year-old woman with two cans of mace, for no apparent reason," said the Captain. "It's outrageous." The police report mentions no disabled man at the scene.

"This guy's really in trouble," said Gray. "He has two felony charges

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## Teenage Thugs Attack Gays

Two men were attacked and brutally beaten in the South of Market area early Sunday morning by a group of ten teenage thugs carrying baseball bats and knives.

One of the victims, identified only as "John," remains in critical condition at San Francisco General Hospital after undergoing seven hours of surgery immediately following the attack. He will face another operation later this week.

"John" suffered a foot-long knife wound in the chest and stomach and sustained seven fractures in the jaw from the bat and knife wielding attackers.

The other victim, known as "Tom," was stabbed in the back, chest, left arm and left leg, according to the police. Doctors released him from the hospital on Tuesday.

Police have arrested one suspect in the case, a young man who celebrated his eighteenth birthday on Wednesday in City Prison.

The night of terror for the two victims began when they left a Folsom Street bar and walked to where their car was parked at Sheridan and Tenth Streets.

A group of ten Latino youths, carry-

ing bats and knives, accosted them, puncturing three of the car's tires and then managing to drag "John" and "Tom" out of the car.

Once they had pulled the two victims from the disabled auto the young thugs beat them with clubs, some as long as three feet big, and stabbed them with knives.

A woman who witnessed the event began screaming and the gang of punks ran away.

*The Sentinel* also received a report that two men driving in the area saw the attack and tried to chase the thugs away with their automobile. When this proved futile they reportedly called the police. Attorneys for the victims have asked that these two witnesses, if indeed they exist, contact *The Sentinel* so that they may be put in touch with the attorneys.

Meanwhile, the sole suspect arrested sits in City Prison awaiting a juvenile court judge's decision about whether he will be tried as an adult. That decision was still pending as *The Sentinel* went to press.

Under current state law the juvenile court must determine whether the crime was severe enough to warrant trying a person under eighteen as an adult.

District Attorney Arlo Smith said he did not know whether the juvenile court would order the suspect in this case to stand trial as an adult, even though the attack took place just three days before the suspect's legal maturation at eighteen.

Citing an apparent increase of violent crimes by juveniles, Police Commissioner Jo Daly told *The Sentinel* that the San Francisco Police Department will begin enforcing the City's curfew ordinance.

Under that law, persons under eighteen are forbidden to be in public streets, parks or in public places from 11 p.m. until 6 a.m. unless they are accompanied by a legal guardian or are returning from or going to work or recreation. Loitering in public places after 11 a.m. is prohibited by the ordinance. "We will enforce the curfew wherever people want it enforced," Daly said. "But I think people should understand that the curfew ordinance protects young people from potential harm as much as it protects the rest of the City from harm committed by juveniles."

Meanwhile, police are trying to learn the identities of the other young thugs involved in Sunday's attack.

## Carter Campaign Plans Gay Voter Drive

### White House ponders formal recognition of gay clout

by Larry Bush

Top presidential aides gave preliminary approval last week to a campaign effort to enlist significant gay support for President Carter's re-election, according to *Sentinel* sources.

Presidential assistant Anne Wexler, who represented Carter at the Lesbian and Gay Caucus of the Democratic National Convention in August, met with gay leaders Friday, August 29, to hear an outline of a seven-week program that would publicly court gay voters on Carter's behalf.

Also attending the meeting were Charles Brydon, National Gay Task Force's Co-Executive Director, Virginia Apuzzo, Lesbian and Gay Caucus Co-Chair, and David Mixner, a Los Angeles political consultant who handled Governor Jerry Brown's outreach to gay voters in his unsuccessful presidential bid earlier this year.

"The Carter/Mondale campaign committee is working with a large number of gay leaders who support the ticket in order to wage an active campaign in the gay community. We will be identifying and implementing those activities that must be done to provide votes on election day," said Michael Chanin, a Wexler aide.

"This means emphasis on voter registration, campaign activities, dissemination of information and a strong get-out-the-vote effort," said Chanin. "All of this will be accompanied by a vigorous fundraising drive now getting underway."

The decision to include gays as part of the campaign marked a turning point for the Carter organization. Carter, a former Georgia Governor, has always counted on keeping intact his southern base, which presumably is unsympathetic to gay aims and reportedly has voiced objections to Carter's increased courtship of gay politicians.

Although Carter was the only candidate to speak against discrimination based on sexual orientation in 1976, he made no specific outreach to gay voters.

"In between 1976 and 1980, the gay vote has shown itself to be definitely a factor," said Elaine Kamarck, a Carter campaign aide. "Gays are

better organized now and they have made a contribution to the Democratic Party."

Mixner, who traveled extensively as part of Brown's outreach to gay voters, said gay votes this year could prove crucial for Carter's re-election.

"Basically we can do for Carter what the blacks did for him in 1976," said Mixner. "In Washington, Oregon, California, Texas, Louisiana, Florida, D.C., Illinois, Minnesota, Ohio, Pennsylvania, New Jersey, New York and Massachusetts, gays are a factor. Those are all states where the President is in a very close race and where literally the lesbian and gay vote can be a decisive factor."

Throughout the primary season the Carter campaign failed to match the outreach by Senator Edward Kennedy and Jerry Brown, leaving both sides somewhat uncertain as to what role gays would play in the fall election. Gays, although convinced of their strength, have yet to break through into public view as a national political force, and the Carter campaign has kept a wary eye on the political cost of a gay outreach in other party sectors.

"We've met, we've interacted, we've demonstrated our ability to get support," said Apuzzo. "All of these

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## Candidates File For Board

### Hongisto enters race

As *The Sentinel* went to press late Thursday evening, five openly gay candidates had filed to run for the Board of Supervisors race in the November 4 election. One other openly gay candidate, David Scott, was expected to file on Friday, the deadline for declaring candidacy for the Board.

As reported exclusively in *The Sentinel* two weeks ago, former San Francisco Sheriff Richard Hongisto filed his candidacy late Thursday afternoon.

## U.S. Senate Subcommittee Rejects Anti-Gay Bill

A U.S. Senate subcommittee voted 6-2 to reverse last month's House action which would deny Legal Services Corporation funds to gays. This development gives gays a first round victory in a Senate battle likely to extend over the next two weeks.

The Senate appropriations subcommittee action is expected to be approved by the full committee shortly, but the Gay Rights National Lobby (GRNL) anticipates that conservative Senators will reintroduce the measure on the floor to force a roll call vote on the issue.

GRNL Director Steve Endean refused to predict the outcome of that vote, which is being sought by anti-gay lobbies as a campaign tool in the coming election. A similar House vote in July failed and then passed when members were forced to go on the record.

"We have had a temporary victory," said Endean, "but we are not out of the woods. Our expectation is that the issue must still be finally addressed on the Senate floor."

The subcommittee action was strongly challenged by Sen. Jake Garn (R-Utah) and Sen. Paul Laxalt (R-Nev.), and both voted against it. Both these Republican Senators are advisory board members of Christian Voice, an anti-gay lobby. Laxalt is Republican Presidential candidate Ronald Reagan's campaign manager.

"I want it clearly understood that I do not support legal services funds to help homosexuals play with themselves," Garn told the subcommittee in casting his vote against the measure. Laxalt argued that the measure merely eliminated federal funding for gay rights causes and did not otherwise deprive gay citizens of legal help.

That view is disputed by the Justice Department, which submitted a memorandum opposing the measure on August 18, raising questions about the constitutionality of the proposal.

"If it is construed to deny legal assistance to homosexuals in circumstances where it would be provided to others, then it must be subjected to the constitutionally required due process scrutiny," Justice wrote.

In opposing the House action, subcommittee members cited the inappropriateness of an amendment designed to carry legislative intent being attached to an appropriations measure, Endean said.

"It always amazes me to see the ability of a gay issue to throw a legislative body into disarray," said Endean.

While little of the debate centered on the measure's anti-gay intent, Endean said, both Garn and Laxalt focused on that aspect.

Endean stressed that the anticipated Senate floor fight, which Congressional observers expect to take place within a week to ten days, will require strong lobbying from gay constituent groups.

"All possible pressure should be brought to bear," said Endean. "In California, all the time should be spent on Senator Hayakawa. Sen. Cranston already is strongly supportive, and while Sen. Hayakawa may not be an enthusiastic supporter of rights for gay people, I think we have some chance of picking up his vote."

Those voting to overturn the House act were Senators Mark Hatfield (R-Ore.), Lowell Weicker (R-Conn.), Fritz Hollings (D.-So. Carolina), Dale Bumpers (D.-Ark.), Quentin Burdick (R.-No. Dak.), and Dennis DeConcini (D.-Ariz.), who made the motion.



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Lesbians Charge Police Brutality

(San Francisco) Two lesbians were brutally beaten on three separate occasions and verbally harassed by arresting San Francisco police officers on the evening of August 19th.

According to Patrick Ferruccio, an aide in Supervisor Harry Britt's office, to whom the incident was reported, "this looks like one of the worst cases of police abuse we've seen in a long time."

"This sort of thing happens all the time," said Gordon Armstrong, Head Trial Attorney in the Public Defender's office. "It's just more irresponsible conduct on the part of some irresponsible officers."

On Tuesday evening the police were called to the DeLuxe bar in the Haight, where one of the arrested women was reportedly involved in an altercation with a third woman.

When the police arrived they entered the bar and removed one of the lesbians from the premises. She was handcuffed, thrown up against the police car, searched and then shoved into the police vehicle.

When her friend asked the officers about the arrest, she was told that the woman was charged with battery. The second woman then asked the third woman who had been involved in the altercation where she had been battered, at which point the police handcuffed her, dragged her by her hair onto the police car, and threw her onto the floor.

According to the woman already in the car, one officer kept kicking the woman in the neck and chest area.

"It was like he was stomping out an ant," she stated. "The other officer then beat the woman's legs with a billy club."

After that the officers left the vehicle to take a report from the third woman who had been involved in the earlier altercation.

On the drive to Southern Police Station in the Hall of Justice, the officers allegedly made anti-gay and sexist remarks such as, "You guys think you run this city," and "Why don't you two eat pussy for us?"

When they arrived in the parking lot of the Hall of Justice, the woman who had been beaten apparently did not leave the patrol car as quickly as the officers wanted, so they threw her onto the pavement and, according to the other woman, kicked her repeatedly, while commanding her to stand up.

Inside Southern Station at the Hall of Justice, the booking officer remarked that "What you dykes need is a good dick."

One of the women was initially booked on charges of battery, resisting arrest, and fighting in a public place. The other woman was charged with being under the influence of alcohol in a public place and interfering with a police officer.

As the two women were led to the elevator taking them to City Prison, one of the arresting officers grabbed one of the women by the neck and the other by the hair.

"I went to reach for his hand and said that I could walk by myself," said the woman, "and the next thing I knew I was laying on the floor surrounded by five cops."

She was then handcuffed and struck in the head by the officer who used his billy club.

"He just jeered and laughed at me, then told the other police officers, 'Why don't you boys go back around there, and let me finish this job.'"

Then the woman was dragged by her legs back to the booking area of Southern Station where a felony charge of assaulting an officer was added to the charges against her.

"If you were in Georgia, we'd put you in the hospital and if you made it out we'd arrest you," the officer who had beaten the woman stated. The woman is a black lesbian.

The other woman was arraigned on misdemeanor charges after spending the night in jail, and the woman charged with the felony count remained in jail for two days before her arraignment in Municipal Court. Both women pleaded "not guilty" to the charges against them and are scheduled for a preliminary hearing on September 12th.

The women told the Sentinel that they intend to go through whatever channels are necessary to see that proper disciplinary actions are taken against the officers involved in the incident.

Parade Committee Threatens to Sue National Enquirer

(San Francisco) The San Francisco Gay Freedom Day Committee has demanded a retraction and an apology from the National Enquirer for an article which appeared in that journal's August 12, 1980 issue about the annual Gay Freedom Day Parade held in June.

The parade committee has also hinted that it would sue the newspaper

NEWS BRIEFS

for libel if the retraction, apology and equal space demands are rejected by the Enquirer.

Citing several sections of the California Civil Code, the parade committee's letter, sent by board president Carole FitzGibbon, suggested that if an apology and retraction were not forthcoming the parade committee would sue the Enquirer, the nation's most widely circulated newspaper.

Parade committee members were outraged over the Enquirer's coverage of the June 29 event.

A single headline, in 80-point type (larger than one inch high), proclaimed "SICK!" while a subhead declared "50,000 Wards March in Revolving Parade of Perverts."

The story began with an allegation that "A naked man pranced obscenely through the streets of San Francisco, wearing only a live boa constrictor wrapped around his groin area."

Parade officials denied that the man was nude and claim that he was wearing a brief leopard skin bathing suit.

The Enquirer story also contained such descriptions as "crazed young perverts" and "middle-aged degenerate."

At a second press conference called by Hinson, after his disclosure created a furor in the central Mississippi district he represents, the Mississippi Congress member stated that he was not now, nor had he ever been a homosexual.

Prior to his disclosure the 36-year-old Representative was considered the overwhelming favorite to win his election bid this November. Now, political observers believe Hinson will have an uphill battle for re-election.

Friends of Lovett's announced that the memorial service will be held at Metropolitan Community Church, 150 Eureka, tomorrow at 4 p.m. The Reverend Jim Dykes will officiate at the ceremonies.

D.C. Mayor Marion Berry and Rep. Paul McCloskey Jr. (R.-Cal.) said they are conducting inquiries into the attack.

This is the sixth incident between rowdy Marines stationed at a nearby barracks and patrons and employees of Equus since the Capitol Hill bar opened last April.

The Democratic National Convention honored Harvey Milk, sort of, last month. Mayor Dianne Feinstein, one of the convention's four chairs, closed one day's session by banging down the gavel in memory of Mayor George Moscone and Supervisor Harvey Milk.

But when it came to the official convention program, which memorialized Democratic officeholders who died since the 1976 convention, neither Moscone's nor Milk's name appeared. The brochure's editor said their deaths, 18 months before the convention, came after the publication's deadline. That oversight presumably was to be corrected in a montage of memories honoring departed Democrats one convention evening. Moscone showed up; Milk did not.

Convention delegate Bill Kraus, furious over the slight, said he called to complain and was told that a lot of city officials had died since 1976, and Milk's stature as a mere supervisor did not rate Big Screen treatment. Perhaps if someone were to contact Bruce Voeller about a statue....

Kraus, who will be running Supervisor Harry Britt's re-election campaign this fall, wasn't the only gay Democrat who felt rebuffed by Democratic luminaries. Lesbian and Gay Caucus co-chair Virginia Apuzzo was at a rare loss for words to describe her feelings about New York City Council president Carol Bellamy after she termed the petition to nominate Melvin Boozler for vice president "silly" and refused to sign.

Representative Bud Shuster (R.-Pa.) and a Duck (R.-Ca.) with one wing in a sling, appeared before the U.S. House of Representatives to protest Democratic plans for a post-election session. Shuster, accusing Democrats of "ducking controversial votes until after the election," was told by Speaker Tip O'Neill (D.-Mass.) to remove his companion from the rostrum, as the lame Duck's presence was in violation of House decorum.

One unidentified observer at the scene accused the Speaker of discriminatory action. "No one has ever excluded Turks from participating in the political process," he noted.

Parade organizers are hoping this man will contact them.

ates," referring to the event as a "sickening spectacle" and repeatedly using terms "gay sickos" and "perverts."

Regina Smith, who wrote the Enquirer story, also charged that "nude people were running rampant throughout the streets and parading" and that a group of Pacific Telephone Company employees who marched in the parade and used PT&T's slogan of "Reach out and touch someone" reached out "groping total strangers as they minced along the parade route."

Smith, in her story, referred to the parade as a "super-bowl of mixed fruits and nuts," charging that "aging perverts wildly pursued" young boys, offering them jobs as houseboys.

The photo captions accompanying the story also used the words "perversion" and "shocking."

Smith, obviously unaware that parades here must obtain permits from the Police Department and not the Board of Supervisors, charged that "Incredibly, the San Francisco Board of Supervisors actually issued a permit for this vile parade of living pornography."

In her letter to the Enquirer, FitzGibbon said that the demand for an apology and retraction must be accompanied by a full page article on the American Psychiatric Association's current view that homosexuality is not a sickness and that it is a "healthy alternative lifestyle."

Although the parade committee believes that many publications across the country have distorted their reporting of the annual event, their action against the Enquirer marks the first time that the parade organizers have threatened legal action because of distortions in the coverage of the parade.

The parade committee's action is the second time in the last few months that they have used the various legal and other processes to challenge coverage and analysis of gay events. Sentinel columnist and K&S&N personality Randy Alfred will attend the National News Council meeting in Des Moines, Iowa in a few weeks to present his documentation that CBS television in its "Gay Power, Gay Politics" special aired earlier this summer deliberately distorted the report it presented on the growing influence of gays on the city's political structure.

Alfred charges that Grace Diekhuis and George Crile, the CBS team that produced the show, edited portions of the program to slant the program to show the gay community in the most unfavorable light.

Although the National News Council can take no legal action against CBS a censure from that group would be highly embarrassing to CBS News and the network in general.

Congressman Hurt In Gay Flick Blaze

(Jackson, Mississippi) Conservative Mississippi Congress member Jon Hinson disclosed that he was one of the four men injured in the 1977 fire at the Cinema Follies, a Washington, D.C.

movie theater that specialized in X-rated films for gay men.

Hinson, a staunch supporter of presidential candidate Ronald Reagan, said he voluntarily filed a deposition in support of a \$2 million lawsuit against the owners of the theater by families of the men killed in the fire. Plaintiffs in the suit charge that owners were negligent in failing to comply with fire and building codes and the city was negligent in failing to enforce the codes.

The Mississippi Representative further announced that he had been accused one year prior to the Cinema Follies fire of a "misdemeanor of committing an obscene act" at the Arlington, Virginia Iwo Jima Memorial.

Hinson stated that "for personal reasons" he decided to pay a \$100 fine for a lesser charge of "creating a public nuisance, in order to dispense with the matter."

"I must be totally frank and tell you that both of these incidents were in areas frequented by some of Washington's homosexual community," Hinson told reporters, making no mention of his sexual orientation.

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bership at their last meeting on June 15, and for demonstrating in both word and deed at said meeting and several meetings since, a serious disregard for the rule of the General Membership, from which, by by-law, he was ejected, and also, by by-law entrusted to enforce."

Garoson was not present at last Sunday's public meeting where he was given an almost unanimous vote of "no confidence" by the 75 persons in attendance.

Although Fournier called for the September 7 meeting of the General Membership at the Women's Building at 5:00 p.m., parade by-laws state that both co-chairs must make the call for a meeting in order for that meeting to be official.

Regardless, the meeting to discuss restructuring the Parade organization will take place.

Whether the existing conflicts between the Gay Freedom Day Corporate Board, the committee co-chairs, and the General Membership can be resolved outside of court remains to be seen, as does the likelihood of even having a parade at all next year.

Nor did his highly-evolved wife, Nancy Reagan, have anything to say. Unpaid informants in a remote Taiwanese village, however, reported that the Reagans did send the simians an autographed copy of Daily Bible Stories for Children.

150 U.S. Marines barged into Equus, a Washington, D.C. gay bar last week, assaulting the bar's co-owner, shattering windows, and shouting anti-gay slogans.

D.C. Mayor Marion Berry and Rep. Paul McCloskey Jr. (R.-Cal.) said they are conducting inquiries into the attack.

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But when it came to the official convention program, which memorialized Democratic officeholders who died since the 1976 convention, neither Moscone's nor Milk's name appeared. The brochure's editor said their deaths, 18 months before the convention, came after the publication's deadline. That oversight presumably was to be corrected in a montage of memories honoring departed Democrats one convention evening. Moscone showed up; Milk did not.

Convention delegate Bill Kraus, furious over the slight, said he called to complain and was told that a lot of city officials had died since 1976, and Milk's stature as a mere supervisor did not rate Big Screen treatment. Perhaps if someone were to contact Bruce Voeller about a statue....

Kraus, who will be running Supervisor Harry Britt's re-election campaign this fall, wasn't the only gay Democrat who felt rebuffed by Democratic luminaries. Lesbian and Gay Caucus co-chair Virginia Apuzzo was at a rare loss for words to describe her feelings about New York City Council president Carol Bellamy after she termed the petition to nominate Melvin Boozler for vice president "silly" and refused to sign.

Representative Bud Shuster (R.-Pa.) and a Duck (R.-Ca.) with one wing in a sling, appeared before the U.S. House of Representatives to protest Democratic plans for a post-election session. Shuster, accusing Democrats of "ducking controversial votes until after the election," was told by Speaker Tip O'Neill (D.-Mass.) to remove his companion from the rostrum, as the lame Duck's presence was in violation of House decorum.

One unidentified observer at the scene accused the Speaker of discriminatory action. "No one has ever excluded Turks from participating in the political process," he noted.

Parade organizers are hoping this man will contact them.

ates," referring to the event as a "sickening spectacle" and repeatedly using terms "gay sickos" and "perverts."

Regina Smith, who wrote the Enquirer story, also charged that "nude people were running rampant throughout the streets and parading" and that a group of Pacific Telephone Company employees who marched in the parade and used PT&T's slogan of "Reach out and touch someone" reached out "groping total strangers as they minced along the parade route."

Smith, in her story, referred to the parade as a "super-bowl of mixed fruits and nuts," charging that "aging perverts wildly pursued" young boys, offering them jobs as houseboys.

The photo captions accompanying the story also used the words "perversion" and "shocking."

Smith, obviously unaware that parades here must obtain permits from the Police Department and not the Board of Supervisors, charged that "Incredibly, the San Francisco Board of Supervisors actually issued a permit for this vile parade of living pornography."

In her letter to the Enquirer, FitzGibbon said that the demand for an apology and retraction must be accompanied by a full page article on the American Psychiatric Association's current view that homosexuality is not a sickness and that it is a "healthy alternative lifestyle."

Although the parade committee believes that many publications across the country have distorted their reporting of the annual event, their action against the Enquirer marks the first time that the parade organizers have threatened legal action because of distortions in the coverage of the parade.

The parade committee's action is the second time in the last few months that they have used the various legal and other processes to challenge coverage and analysis of gay events. Sentinel columnist and K&S&N personality Randy Alfred will attend the National News Council meeting in Des Moines, Iowa in a few weeks to present his documentation that CBS television in its "Gay Power, Gay Politics" special aired earlier this summer deliberately distorted the report it presented on the growing influence of gays on the city's political structure.

Alfred charges that Grace Diekhuis and George Crile, the CBS team that produced the show, edited portions of the program to slant the program to show the gay community in the most unfavorable light.

Although the National News Council can take no legal action against CBS a censure from that group would be highly embarrassing to CBS News and the network in general.

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PEOPLE



Gay delegates Bill Kraus (right foreground) and Virginia Apuzzo (center) at press conference following speeches to Democratic Platform Committee.

Beta the gorilla birthed a baby this week at the Memphis zoo, becoming the first artificially inseminated primate mother in history.

Republican Presidential candidate Ronald Reagan, stumbling along the campaign trail in nearby Texas, declined to comment on the scientific significance of this event, or its theoretical implications.

Nor did his highly-evolved wife, Nancy Reagan, have anything to say. Unpaid informants in a remote Taiwanese village, however, reported that the Reagans did send the simians an autographed copy of Daily Bible Stories for Children.

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**Police Brutality**  
(Continued from front page)

against him."

... ..

Last year 80% of the felony arrests made by San Francisco Police officers failed to result in felony convictions. Sixty percent of the misdemeanor arrests also failed to result in convictions.

"This says two things," observed Gordon Armstrong, Head Trial Attorney at the Public Defender's Office. "Either the arrests never should have been made in the first place or else the police department did a lousy job handling the incident.

Also last year, over 1200 complaints against police officers alleging misconduct were filed with the Internal Affairs Bureau (IAB) which is officially charged with investigating all complaints made against officers of the San Francisco Police Department. Four hundred of these complaints were made against officers for excessive use of force.

Of these complaints of excessive force, not a single one was sustained after IAB investigation. And only one out of ten complaints resulted in any action whatsoever taken against police officers.

"IAB is nothing more than a bad joke," stated J. Andrew Nicholas of CUAW.

"It can be a whitewash," stated Police Commissioner Jo Daly. "If I was investigating my peers it would be difficult for me not to have prejudices in their favor."

One of Jo Daly's responsibilities as a police commissioner is to review the IAB cases. "If we feel that an investigation is incomplete, or find some discrepancies in evidence submitted, we can reopen the investigation," she explained.

"The investigations are poorly conducted and the presentations made to the Police Commission gloss over the incidents and are generally unconvincing," criticized public defender Gordon Armstrong.

"Investigations of complaints against police department personnel by the department's Internal Affairs Bureau are costly and time-consuming, and productivity of investigative personnel is low," states the Rose Report, a comprehensive study of city government prepared in 1979 by Board of Supervisors budget analyst Harvey Rose.

Evaluating the IAB, Rose found that

the average case took over 93 days to investigate, and often cases took as long as 200 days, with no time priority given to those cases involving complaints of excessive force used by officers.

"Almost always when a victim calls IAB with a complaint, no matter how serious the incident, they try to persuade the person that there's no basis for making the complaint," said J. Andrew Nicholas. He also observed that many people don't persist in following through with their complaints, fearing stepped-up charges and further police harassment.

"After anyone has had a real negative experience with the police, usually the next day they are real open about talking about it, and about doing something," said Jo Daly. "I always ask them to write down everything they can remember about the incident. But after this process, unless they're held by the hand for a couple of days, they lose interest.

"Often, they're more bruised emotionally than physically, and they just don't want to deal with the police, or go into the Hall of Justice. After they get through the initial shock and anger they want to get on with their lives," Daly added.

"When people call my office with a complaint about police harassment and brutality I don't know where to send them within the system," Supervisor Harry Britt stated.

Britt, like several other people *The Sentinel* interviewed, questioned to whom the police force is accountable.

"To give carte blanche authority to police officers sets aside the whole process of American government," stated Gordon Armstrong. Emphasizing that most officers currently on the force are honest, competent, intelligent and hard-working individuals, Armstrong also pointed out that "anyone who has been around the criminal justice system knows that there are at least fifty officers who are psychologically unfit for the job."

Armstrong, along with Jo Daly, Harry Britt, J. Andrew Nicholas, and other concerned individuals agree that it is imperative to immediately identify officers who are repeatedly responsible for acts of verbal harassment and physical brutality.

"Police officers must be reprimanded, given warnings that this sort of behavior is not acceptable, and if the case warrants it, they should be given time off, or summarily dismissed," stated Jo Daly.

"We have to blame the management and executive leadership of the police department who simply are not recognizing these failures and who are not doing anything to stop these incidences

**Voter Drive**  
(Continued from front page)

occasions converge toward the election. The only reasonable posture the Democratic Party can take is one which beckons us to participate in the cautious partnership that will constitute the relationship of gays to the Democratic Party."

Details of the pending proposal, including a specific formal relationship to the Carter/Mondale campaign, will be discussed with campaign officials next week. Both White House and gay sources indicated, however, that the plan would call for open recognition of the importance of the gay vote for Carter, and participation by high ranking administration officials at key gay events.

Both sides also argued that a visible connection between the gay community and the Carter campaign would assist Carter in delivering on promises made in the Democratic Platform this year. That platform calls for "administrative and legislative action" to remedy discrimination based on sexual orientation.

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**SPORTS**  
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The newly formed San Francisco Gay Tennis Federation emerged victorious last weekend from its match with the Los Angeles based Inter City Athletic Union Tennis League. The Racket Center in Studio City hosted the event. When the sun set behind a light veil of southern California smog, the San Francisco team had prevailed in eleven of the eighteen matches played. The winners circle was shared by Les Balmain, Dean Bauer, Greg McCarty, Terry Harado, Jim Holleran, Neil Johnson, Mario Mora, John Prasley, Tom Kelly, Gavin Middleton, and Allen Hull.

Organized less than two months ago by Les Balmain (282-9126), the San Francisco tennis group has already grown to thirty-six players, divided into beginners (Class C), intermediate (Class B) and advanced (Class A). The Gay Tennis Federation (GTF) will consist of a year-round tennis challenge ladder.

A clinic and workout for beginners meets at 6 p.m. on Thursdays at the 15th Street courts, two blocks up from Castro Street. Match play to determine rankings is underway at 6 p.m. Wednesday evenings and 9 a.m. Saturday mornings—for intermediate players at the 15th Street courts and for advanced players at the reservoir courts at the bottom of Clarendon Street on the west side of Twin Peaks.

Next year a tennis world series is planned in conjunction with the soft-ball world series in Toronto. Teams from at least half a dozen cities are expected to attend.

San Francisco's Tennis Federation will host a tournament, to be known as the U.S. Openly Gay, sometime next spring.



A fired-up Los Angeles team triumphed over entries from eight other cities to capture the second year in a row top honors in the Softball Gay World Series. Griff's of Los Angeles beat back a determined challenge by the Boston team, who finished in second place.

San Francisco's Deluxe team battled hard against Griff's, but fell short when the Southern Californians began to click in the sixth inning with the score tied 6-6. The final tally was 11-6 in favor of Los Angeles. Deluxe's mid-week loss to the Boston team left the San Franciscans with plenty of time to watch the final games and to sip liquid refreshments poolside at the Continental Hyatt on Sunset Strip.

**Sisters To The Rescue**

by Reverend Magher

(San Francisco) It was to have been one last charismatic testimonial to God, Faith and Morality, designed to strike a blow at the very foundations of Sodom and Gomorrah, better known as the Castro. And so on August 22, for the 5th evening in a row, some 30 self-righteous, would-be-martyrs disgorged from several vans, Bibles in hand, to sing The Word and pamphlet the Philistines.

Having been met by little more than indifference, yawns, and not a few great one liners during the week, the soul savers were in for a treat that only San Francisco's Castro could provide them.

Waiting at the corner of Castro and Market were eleven fully professed Sisters of Perpetual Indulgence, resplendent in the ancient order's 14th century Belgian Nun habits (and just a teensy bit of make-up so as not to be dowdy on a Friday night). To say that the moment was pregnant with expectation and anticipation is to understate the flavor of the evening.

The air fairly crackled with electricity as the "Christians" surveyed the fervor of the stigmatic Sisters and the gathering multitudes' sudden thirst for The Word. One passer-by questioning why the Sisters were there was told, "We've come to eat 'Christians.'"

What ensued was a combination Max Senat chase comedy down into the Muni and up the other side, and a revival meeting on Castro and 18th where the scattered "Christians" tried to coagulate like a moving scab to "heal the sick." The well organized Sisters anticipated the plan and rallied in front of the Elephant Walk where Sister Hydrangea, the gospel singer, testified in The Name and read a scorching litany of woes that beset the gay and lesbian community—not the least of which was, "Spare all our gay and lesbian sailors from the demons of ignorance and hatred who hand out pamphlets in Thy Name."

Only after trooping in reinforcements were the "Christians" ready to brave a stand. The Sisters used a frontal disco assault, dancing themselves into the very ranks of the interlopers. Now for anyone fresh from the corn-pone of the Bible Belt to stand eyeball to eyeball with a real live Sister of Perpetual Indulgence, they have definitely got a chance to be saved! Soon, however, the size of the now aroused and jubilant crowd cheering the Sisters on was too much even for the reborn, who scampered down 17th St. to the crowd's refrain of "No more Guilt!" and "Never Come Back!", while gay whistles of indignation rang in their ears.

The community organized its own contingent to be spearheaded by The Sisters of Perpetual Indulgence for demonstrating a creativity in event form that not only struck a blow for gay pride, but also avoided any ugly violence that such ignorant fanatics invite by their forays into the heart of the gay and lesbian community.

The phenomenon of The Sisters of Perpetual Indulgence is one of the magic qualities of our community, a spirit willing to react with a flair for the creative, the absurd, the lighter, better side of mind even in the face of "difficult material to work with."

**ERA Demonstration At Stock Exchange**

(San Francisco) Briefly chaining themselves to the doors of the Pacific Stock Exchange in downtown San Francisco last Tuesday, supporters of the Equal Rights Amendment protested the failure of state legislators to pass the ERA, and honored the 60th anniversary of women gaining the right to vote.

Demonstrators, organized by the San Francisco Chapter of the National Organization for Women (NOW), chose to picket the site of the stock exchange because, according to Mary Spencer, past-president of the local NOW chapter, "Big business is one of the most formidable opponents of ERA."

At the rally, women and men carried signs reading, "Take the profit out of discrimination," and "Dow Jones Up—Women's Rights Down."

"ERA is a bread and butter issue," stated Spencer, citing Department of Labor statistics that show that the average female worker earns 59¢ for every dollar earned by the average male worker.

"Discrimination pays," she stated. "If wages were to be equalized, it would have the obvious effect of narrowing the profit margin."

Journalist Priscilla Alexander, one of the participants in the demonstration stated, "Only when the major corporations of this country decide they can no longer afford to keep women poor, will they unlock the barricade that has kept ERA stalled just three states short of ratification."

The ERA, which states that "Equality of rights under the law shall not be abridged by the United States or by any state on account of sex," was

passed by Congress in 1972. However, the amendment requires ratification by thirty-eight states. Thirty-five states have done so, and twenty-two months remain until the extended deadline for ratification expires.

Although for over ten years a majority of Americans of both sexes have favored passage of the amendment, contributions of hundreds of thousands of dollars from right-wing groups, including the John Birch Society, the Schlafly-Eagle Forum, the Conservative Caucus, and various religious organizations, have blocked ratification of the ERA.

In 1975 the votes of only 16 male state legislators stymied nationwide ratification of the ERA. One to two million dollars were spent by anti-ERA forces to obtain this defeat.

Spencer, one of the women who briefly chained herself to the doors of the Pacific Stock Exchange, stated that the action was taken because "feminists have tried everything there is to try, to get the amendment passed.

"We're losing on every front," she continued, "and have done all the traditional things such as contributing to political campaigns. Some legislators have taken our money, used our workers, promised to vote for ratification and then voted against it."

While last week's demonstration did not cause any apparent disruption of business at the stock exchange, several employees and passersby stopped to show support for the demonstrators. Throughout the day, men and women sported bright green button sized stickers passed out by demonstrators that demanded "ERA NOW."

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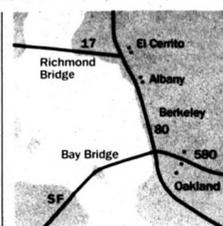
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## Anti-Gay Minister Jerry Falwell Exclusive Interview with Anti-Gay Minister

by Larry Bush

Recently there has been a shift in fundamentalist Christian rhetoric about gays. It is of Ronald Reagan, who has enjoyed unqualified support from the New Christian Right, has sensed that his fundamentalist supporters are viewed by many as too extreme. Apparently, Reagan has sent them word that he does not want their hard-line attitudes linked directly to him.

As a result anti-gay spokesmen in the Christian camp have begun to soften their positions somewhat. The best example of this has been Rev. Jerry Falwell, a Virginia evangelist, who has acquired a national television program of his own, as well as four Christian schools and a college.

Three years ago Falwell, then relatively little known, campaigned with Anita Bryant to repeal Dade County, Florida's gay rights ordinance. At that time he was reported as saying, "So-called gay folks would just as soon kill you as look at you." This year his special, "America, you're too young to die," was syndicated nationally, and its overt anti-gay tones angered gays in several cities and embarrassed broadcasters who had to consider requests for equal time.

Two weeks ago, Rev. Jerry Falwell appeared to have undergone a sudden conversion on gay rights. In an interview with The Washington Post, he was quoted as saying, "I think we can certainly be for the civil rights of homosexuals. . . . That prompted an appeal from Gay Rights National Lobby's director Steve Endean to Falwell, asking for his support for the federal gay rights bill.

In an effort to find out just what Rev. Jerry Falwell's support for gay rights meant, The Sentinel interviewed him.

You were recently quoted in The Washington Post as saying that you could support civil rights for homosexuals. Is that an accurate statement of your views?

I believe that all Americans have civil rights guaranteed them by the constitution. I personally believe that homosexuality is a moral perversion. However, I do not believe that it is right to deny housing, or employment, to a homosexual who is not openly practicing homosexuality and

haunting it as an alternative life style. For example, there are many heterosexuals who in their private life are not pure in observing the sanctity of their marriage bonds. Very few people would suggest that a promiscuous heterosexual should be denied employment or housing, unless he is openly flaunting that as an alternative life style. It has always been my feeling that latent homosexuals and/or homosexuals who are privately practicing their perversion should have the same civil rights as a promiscuous heterosexual. I suppose the summary would be that while I do not condone immorality, whether it be the heterosexual or homosexual, I am most unwilling to adopt the penal practices of the Shi'ite Moslems or any other religious radicals.

Does that mean that today you would not campaign against gay civil rights as you did in Dade County, Florida in 1977 with Anita Bryant?

The ordinance in Dade County specifically demanded that nonpublic schools which would include Christian schools must employ a quota of homosexuals. It is my conviction that Christian schools and all other nonpublic schools that do not accept tax funding should not be required to submit to any hiring practice other than what their theological and/or ethical code would dictate. I would never employ knowingly a latent homosexual to teach any more than I would employ an offending heterosexual.

I believe that Christian schools have the obligation to guarantee to our parents and our children that every teacher not only believes the gospel but is living a consistent life at home and publicly. The public school scene is a totally different thing. It is supported by public tax funds. It is absolutely impossible in a public school to demand a behavior code of teachers and staff such as we can in Christian schools.

Do you mean you could accept homosexuals as teachers in public schools?

I have a 15-year-old daughter. If she were a student in a public school, and she is not, I would have no objection

to a male heterosexual teaching her who is not living a life of moral fidelity outside the classroom, as long as he is not presenting that promiscuous behavior as an alternative lifestyle to my daughter. However, if he did flaunt his lifestyle, and/or solicit my daughter, I would be after his job. It would be inconsistent for me not to grant the same privilege to a latent homosexual or a homosexual who was privately living in sin but unknown to the students.

Why do you think so much attention is paid to your views on this subject?

I think it because of the press. The press seem to be constantly communicating an ayatollah-type attitude on our part. Do you think this is an issue for Christian voters looking at Jimmy Carter and Ronald Reagan?

I know that Mr. Carter does not believe that homosexuality is normal or right. Neither does Mr. Reagan. However, in order to please many special interest groups, President Carter has given undue recognition to homosexuals by entertaining them at least four times during his Administration and by granting some unreasonable privileges.

For example, the granting of permission to lay a wreath at the Tomb of the Unknown Soldier, which was protested at first by the Department of Defense but which later withdrew the protest. At the same time, (y) (Carter) has turned down other special interest groups.

To me that is giving recognition to a perverted lifestyle that seems to sanction a way of life that American tradition has always rejected. President Carter is supporting legislation to eliminate all restrictions on aliens immigrating to this country who may be homosexual. That is a repudiation of a long-standing tradition. The President has given an edict that in certain civil service positions, the employer is not to look into deviant sexual behavior, which has always been important. It is a fact that this is illegal in many states, and this makes one a poor security risk. I think that although this could be looked upon as tokenism, it is something the President does not have to

do. He can guarantee basic civil rights to homosexuals without giving undue promotion to their lifestyle.

Again, I would repeat that I do not believe for a moment that the President condones their behavior. But I think his interest in their political strength at the ballot box has caused him to make some unnecessary compromises. Which, in my opinion, Mayor Feinstein (of San Francisco) has done the same thing.

What kind of compromises are you talking about?

A number of governors and mayors have announced a gay pride week. I think of that week! I surely don't have to take pride in wrong doing. I would be no more ridiculous to have Adulterer's Pride Week. We certainly don't stone them (gays) to death, but neither do we declare a special week to honor the heterosexual offenders.

But you say that they should not be denied employment or housing. What about military service for homosexuals, who presently are denied that opportunity?

I do not believe that practicing homosexuals should serve in the military. I think we have to be careful that we do not set off on witchhunts that injure many innocent people, always. But I do not believe that practicing homosexuals can possibly fit into the demands of military life. One reason is that military persons of the same sex are required to live together in the lower ranks. This creates tremendous moral problems which simply cannot be allowed in an efficient military. I think the military has the right to discharge homosexuals. I fear that some homosexuals go into the military for the same reason they hang around locker rooms, and that can create serious difficulties.

There is a gay rights bill in Congress that supports employment and housing rights, as you say you do. Can you support that bill?

Ted Weiss, Congressman from New York, was one of the first sponsors. There are now 61 cosponsors. It has for all intensive purposes died on the vine. I think the reason the Congress has refused to adopt this quote gay

rights bill unquote is because it would establish homosexuals ultimately as a bona fide minority, like blacks, hispanics, etc. It is absolutely farcical to attempt to equate ethnic and racial minorities with minority groups created for a moment. It would be just as rational to create a minority status for promiscuous heterosexuals.

I am confused. You say you could support housing and employment rights, but are opposed to any of the steps to do that. Is there anything you would approve to give homosexuals the right to housing and employment?

I think that one must be very careful when dictating to property owners, free enterprise operators, etc. I fully realize that there is a fine line between protecting the civil rights of our property owners and the business community and denying the civil rights of all American citizens. But I am not willing to suggest that any power be taken away from such groups as the business community or the private sector even though it might ultimately cause me difficulty in finding a place to live because I have a wife and three children. If the landlord doesn't want children in his apartment, I think that is his right. I think we certainly can and must continue guaranteeing a person's rights, that they are not denied any rights on account of color, race, creed or religion.

Would you add sexual orientation to that list?

No, I would not. For the same reason that I would protect a landlord's privilege to refuse to rent to a person who drinks alcoholic beverages, I would support that same right as it applies to sexual orientation.

So you would take no steps to actually give homosexuals rights to housing?

I feel that the owner of the house in which I live has the right to require that no immorality occur inside that dwelling. That would apply to heterosexual behavior as well as homosexual behavior.

So you see a conflict between your position and implementing it?

I do indeed, and as I say it is a very fine line between the rights of all Americans and the rights of property

owners. I think I would rather err on the side of property rights because I feel that this is a basic guarantee of the American constitution.

Do you think there are a large number—millions—of homosexuals who would be affected by the issue of such rights?

I think the media and politicians have made it a much larger thing than it really is. It may be accurate when they say millions, but it certainly is not accurate in my opinion when they say 10 percent.

To go back to Mr. Reagan's position for a moment. You have spoken to President Carter on this issue. Have you spoken with Gov. Reagan, and what does he say?

No, I have not. But I have read what he has to say, and talked to his associates. I think he would stand where all American presidents have throughout the years. I think he would be reasonable and fair. I think he would lend the dignity and weight of his office to popularizing the existence of this quote minority unquote. I don't think that position would satisfy everyone (in our church) but I think it is one they can understand.

Do you think this is an important issue for Christian voters?

I really don't think it is a major issue in America on the political scene. I think it becomes a major issue only when politicians decide to make it one. All immoral behavior is a product of the environment. When we give a sense of dignity to misconduct, we then make it easier for the younger generation to go in that direction.

Do you think, if homosexuality is a product of environment, that there could be a plan to eliminate it in future generations?

I think we preachers and all the politicians need to continue doing what we've been doing for 200 years. We need to continue condemning the sin wherever we see it while loving the sinner. We will never end homosexuality or any other sin for that matter on this earth. I think that will occur only when the Kingdom of Heaven is ushered in. We can lift up moral standards and create a moral climate through our teachings, preachings, and conduct which makes it easier for politicians and all citizens to do right than to do wrong. America has dealt with the Judeo-Christian ethic quite well for 200 years. I think we simply need a return to those basics.

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ON CALL Homophobia

by George Riley, M.D. Under the auspices of BAPHR

Homophobia has two components. One is external; it is society's dread of homosexuality; the other is internal and is expressed as self loathing.

Cultural homophobia has deep roots. It began in Judeo-Christian religion over 2000 years ago and filtered into criminal and civil law through church sex laws.

Our personal homophobic training begins in early childhood when we realize we don't fulfill our parents' many expectations.

From these negative messages we begin to feel that our most natural, loving feelings are bad and dirty.

ON LIVE!

with Randy Alfred

ELECTORAL MADNESS: With all the recent talk about bound and unbound delegates at the Demo convention on the one hand, and the continuing speculation about the presidential election being "thrown" into the House of Representatives on the other, almost everyone has overlooked a scenario that combines elements of both these situations.

The fact is that the voters of each state do not cast electoral votes for President. They merely elect the Electors to elect the prez.

But 28 states, representing 306 electoral votes, allow their Electors to vote as they please. If none of the candidates wins states representing a majority of the Electoral College, watch for some of those 306 Electors to exercise their electoral freedom.

The State of Maine, by the way, now elects one Elector from each of its two congressional districts and two statewide. That means a 269-268-1 apparent deadlock is possible on the morning after Election Day in November, and you can't get much closer than that.

RIGHT ON THE MONEY: Remember S.I. Hayakawa, Sleepy Sam, the Junior U.S. Senator from California? He's a subscriber to the "arrested development" theory, but that didn't stop him from sending a congratulatory telegram to the coming out party for Atlas Savings and Loan at the J-Beam.

OY, MISTER! HAVE YOU GOT A WRONG NUMBER? State Senator H.L. Richardson has sent out a statewide, direct-mail appeal for funds to defend his "good friend" John Briggs from the "Hollywood homosexual" forces seeking to defeat the Prop. 6

author's bid for re-election to the State Senate. The four-page letter makes repeated reference to Christian ethics, Christian leadership, and the teachings of Christianity.

One such appeal, at least, fell on deaf ears. It was addressed to the Brotherhood of Temple Sinai of Oakland.

That group was on the Briggs mailing list apparently because it sponsored one of the Milk-Briggs debates in 1978, out of a desire to let bigotry expose itself. The congregation's rabbi urged a "No" vote on Prop. 6.

WE WON'T TAKE YES FOR AN ANSWER: That's what Doug Dickenson says is the attitude of those like him who gathered signatures on petitions to put a repeal of the August 19 Yes-or-A vote on the November ballot. And it does seem unfair. Someone like Harry Britt spends a hundred grand to get elected to a four-year term, only to have it cut back to one. Shouldn't he get a \$75,000 refund or something?

Charter Commissioner Eulalio Frausto is running for citywide Supervisor and campaigning for the repeal of citywide elections. Unlike the incumbent candidates who support district elections, he might be doing himself out of a job. He muses: "I wonder what it would be like to be elected Ex-Supervisor."

And have you considered the possibility that Supervisors Louise Renne, Ella Hill Hutch, Carol Ruth Silver, and/or Don Horanzy might be elected citywide this year, have citywide elections nullified at the same election, and then lose in their respective districts in November, 1982? Nothing is impossible in San Francisco politics, you know.

HEAD SPACE Closeness

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

Dr. Boland is Director of Men's Mental Health Programs at Pacific Center in Berkeley. Dr. Sable is a member of Pacific Center's Advisory Board, and an editor of the Journal of Homosexuality. Both maintain private, gay-oriented practices in San Francisco and the East Bay. Your questions and comments for Head Space are encouraged; write Jim Boland at 1466 Hopkins, Berkeley 94702 or Alan Sable, 2223 Lincoln Way, S.F. 94122.

want the relationship to continue. Hopefully, you would be able to work out a compromise.

If, in exploring your present feeling, it appears that you really would like to be closer and more committed to your lover, but fear and anxiety are standing in the way, then the job is not one of dealing with the fear, but in changing it. Though one way of changing fear is to confront it head on (you're afraid of close relationships, so get into one), it will probably be easier if you have some level of insight into what the fear really is and perhaps some of where it comes from.

Sometimes fear of commitment and closeness is rooted in the pain of possible rejection—the less I invest, the less I can be hurt. Sometimes it's rooted in not wanting to hurt others—if I don't let you get close then I can't hurt you as much if I someday want out of the relationship.

Another possibility lies in my ability to be assertive and self-sufficient—if I let you get too close you'll overwhelm me and I'll lose my sense of self. There are many other possibilities and perhaps a trusted friend or counselor could help you explore them.

When you feel you have sufficient insight, the really challenging part begins—changing the behaviors that reinforce the fear. This may require outside help since it's often difficult to identify the little things I do everyday that account for the feelings I have. If rejection is an issue then I need to run more risk of (and even experience more) rejection—a bit paradoxical, but that's how one overcomes concerns around a rejection. If it's fear of being smothered by another, then one can learn more assertive behaviors to guarantee that doesn't happen.

Whatever your particular situation turns out to be, the process is well worth the effort. Good luck and let us know how it turns out.

OUTLOOK

by Charles Lee Morris

Carter For President

The campaign for the presidency officially began on Labor Day. Ordinarily we would not endorse a presidential candidate for another month or so. However, there seems to be a number of gays seriously considering supporting John Anderson's independent candidacy and we would like to point out several reasons why such a course could only benefit Ronald Reagan.

Anderson, for beginners, doesn't stand an ice cube's chance in hell of capturing the White House. The most that his campaign might do is to throw the whole election into the House of Representatives, where a coalition of Republicans and conservative Southern Democrats could conceivably elevate Reagan to the presidency.

Anderson is an admirable, valiant man and few can dispute that of the three major candidates he is probably most qualified to occupy the Oval Office. But the simple fact remains: he cannot win.

Virtually every poll being taken shows the same result: Anderson is drawing votes away from Carter and taking none from Reagan. In essence then, a vote for Anderson becomes also a vote for Reagan.

And if one carefully scrutinizes Reagan and the Republican Party platform which he designed the only possible conclusion one can draw is that the Republican Party and Ronald Reagan in particular remain grossly insensitive to the rights of women, gays, the poor and disadvantaged, and wish to resume the Cold War with Russia by junking detente and running another arms race.

To do anything—such as voting for John Anderson—which brings Reagan anywhere close to occupying the White House is sheer folly. Although many gays believe President Carter has not been as helpful on gay issues as he might have been in these last three and a half years,

there are several things which should remain in our minds in voting this November.

The first and foremost of these factors is that we are not just voting for one man for one office. The President appoints all federal judges, cabinet and bureau heads, and thousands of other persons charged with the responsibility of running the government and implementing the policies set forth by the White House. We can imagine nothing more disastrous than allowing Reagan to name the Supreme Court vacancies which are certain to occur in the next four years. The Supreme Court will ultimately rule on gay rights cases and we stand a much better chance of favorable rulings with Carter appointees than with those whom Reagan would select.

Secondly, while the Republican Party totally repudiated the Equal Rights Amendment and any gay rights plank in its platform (at Reagan's insistence in both cases) Carter is running on a Democratic Party platform that strongly supports the ERA and gay rights legislation, as does Carter himself.

In the last few weeks alone, Reagan has shown a market inability to demonstrate that he carries the necessary intellectual or political credentials to lead this nation. In a one week period he revived (and stupidly so) the Vietnam war (calling it a "noble cause"), tried to reinstate a two-China policy, declared that 80% of all pollution is caused by plants and trees, tried to tie the President to the Ku Klux Klan, repudiated Darwin's theory of evolution, and said that the biblical version of the story of creation should be taught in schools along with the Darwinian theory.

Reagan is a bumbling fool, a grade B actor turned grade D politician. President Carter has certainly stumbled and fallen many times during his presidency. However, Carter, unlike Reagan, remains vulnerable to the various political forces of his party. Reagan answers only to the most conservative wing of the Republican Party.

We would also suggest that voting for Carter is simply not enough. The Democrats have felt the pressure of gay money and voting strength since the primary season began last winter. Now gays must get out and work for Carter. And donations of money to the Democratic Party, noting that it comes from gay sources, would prove invaluable. We must use every avenue possible to maintain our visibility and influence.

Butterflies, Guild Donate Whistles

(San Francisco) The Butterfly Brigade and the Tavern Guild have given the first two groups of Cuban refugees arriving in San Francisco Butterfly Brigade whistles as part of their introduction to the city.

The Tavern Guild will also supply the third group of refugees scheduled to arrive in the Bay Area within the next month with whistles.

Two Tavern Guild bars, the Two Turtles Saloon in San Francisco, and Gay Mama in Hayward contributed \$100 each, in addition to the Guild's gift of \$100. This is the first time in several months that the Butterfly Brigade has solicited gifts from any organization.

Any organization or business that would like to make a donation to enable the Butterfly Brigade to give whistles to future groups of arriving Cuban refugees can contact Ben Gardiner at 626-1245, Martin Van Horne at 626-7440, or J.J. Zenger at 922-3729.

The Sentinel advertisement listing staff members: Editor Ron Baker, Staff Writers Chris Kerby, Sue Zamel, Washington D.C. Bureau Chief Larry Bush, Advertising Director Michael W. Scott, and others.

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STEVE PERKINS GAY CANDIDATE for SUPERVISOR says "Television Violence Must Be Stopped". Our children's minds and our own peace of mind are being destroyed by no-content television. The Board of Supervisors can and should pass cultural standards for all commercial television broadcast within our city. Steve Perkins for Supervisor 1226 Haight Street 864-8587.

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ERA advertisement: ERA logo with a map of California and the text 'ERA' in large letters.

YES advertisement: YES logo in large letters.

McQuaid at odds with ERA plank

Dennis McQuaid of Novato, Republican nominee in the 5th Congressional District, said today that he remains a strong supporter of the Equal Rights Amendment despite the Republican Platform Committee's move away from support for the ERA. McQuaid sent telegrams Tuesday to both Ronald Reagan and Sen. John Tower of Texas, chairman of the platform committee, urging them to help overturn a platform subcommittee recommendation against support of the ERA. The full committee, however, voted Wednesday in Detroit to delete mention of the ERA from the platform, instead expressing support for the concept of equal rights for women. McQuaid said in his telegrams that "the Republican Party has historically been in the forefront of the civil rights movement in this country. Whether it is our longstanding commitment to equal rights for women or our commitment to civil rights for racial minorities that began with Abraham Lincoln, the Republican Party has traditionally been on the side of fairness, equity and justice. To play semantic games with this section of the platform only serves to cause millions of voting Americans to question the sincerity of our commitment to the struggle for equal rights. Equal rights for women is long overdue. Equal rights for women should have our unqualified support."

Dennis McQuaid for Congress advertisement: "The challenges of the 80's will require full participation, on an equal basis, by all our citizens. ERA is as imperative for the United States as it is inevitable. I support its passage without qualification." —Dennis McQuaid Candidate for Congress CA District 5. A NEW CONGRESSMAN... FOR REAL CHANGE. Part for by Mr Quaid for Congress Committee, P.O. Box 864, Novato, CA 94947.



## ENTERTAINMENT & THE ARTS



### Toward a Definition of Placido Domingo

by Ned Brown

Placido Domingo should be put on the endangered species list, *pronto!* He is that rarest of musical bipeds, a tenor who can sing *and* act. And one who looks good doing both.

San Franciscans can see him doing both and perhaps more on Sunday, September 7 at the Music Concourse in Golden Gate Park. The concert starts at 2 PM and it is free. Domingo will share the stage with mezzo-soprano Shirley Veret and Maestro Kurt Herbert Adler in a program of arias and songs.

Pack a picnic lunch and go see for yourself why many people consider Domingo to be not only the greatest tenor in the world, but also one of the most passionately intelligent and dedicated musical artists of our day.

Domingo has come by this praise honestly through talent and hard work. But he has also been very lucky in his family. He was born in Spain in 1941 to a pair of renowned stars of zarzuela, the lushly romantic Spanish operetta. In 1949 his family moved to Mexico City where Domingo began his studies in conducting and piano as well as voice. He has since conducted opera in a number of cities. These conducting experiences have provided him with a singular appreciation of the not always easy alliance between singers and orchestra. (Don't be surprised if Domingo seizes Adler's baton!)

Domingo belongs with that handful of vocal artists—Gobbi, Callas, Sills, among others—who have helped to advance opera in our time through their devotion to their total craft. Operatic performers who excel in one aspect of their *metier* and who bluff the rest have too frequently overperpetuated the world's stages. Seldom does a single performer command as does Domingo the full range of operatic firepower—musical, vocal, dramatic. Few singers can spark as he can the tricky and elab-

orate machinery that is opera and bring it full throttle to bright, burning life.

Launching a career in opera often has required not much more than a little learning, a lot of nerve, a worn-out set of antique gestures, a touch of swagger, and possibly enough wind to power a small sailboat for a few hours.

It is not so difficult as the public might imagine to assemble this package in one somewhat oversized personage and call him *primo tenore*.

Domingo has won this title not only in San Francisco, but in Milan, Berlin, Vienna, Paris, New York, and London. He has mastered over 75 roles and during the last six years has sung over 500 performances, an awesome average of one every four days. The reasons behind his titanic drive are quite simple: he loves his work and he is indispensable.

Domingo's strength and endurance are legendary. There are old-pros in the business who claim that Domingo sings more often and with less apparent strain than any tenor within living memory, including Gigli, Tucker, and Björling.

His back-to-back performances here during 1977 in "Cavalleria Rusticana" and "I Pagliacci" (a far more difficult feat than commonly acknowledged) confirmed a dramatic intensity and powerful lyricism that remain unchallenged.

Last season's "The Girl of the Golden West," one of Puccini's less popular works, owed much of its success here to Domingo's passionately believable performance as the outlaw Ramirez. The old pot-boiler came alive with the sexy pairing of blond soprano Carol Neblett and the darkly handsome six-two tenor. (They can be heard together on the Deutsche Grammophon recording with Zubin Mehta conducting.)

At 39 Domingo has already conquered Verdi's "Otello," that Everest of Italian tenor roles (and one which Caruso never sang). Yet despite the heroic punishment which "Otello" can inflict upon the unprepared voice, Domingo's has never suffered.

His ravishing new recordings attest to his superb training and the current robust health of his voice. As Don Jose in "Carmen," as Werther and Samson, as Alfredo in "La Traviata" and Rodolfo in "Luis Miller," Domingo sings with all the freshness and ardor of eternal youth.

BIZET: "Carmen"; Berganza, Corubas, Domingo, Milnes. Ambrosian Chorus, London Symphony Orchestra, Abbado. Deutsche Grammophon 2709.083 (3 discs).

This recording of "Carmen" was made in association with the much-acclaimed Edinburgh Festival production. It deserves all the many plaudits it has received.

This is a more tightly focused and more thoughtful "Carmen" than we have been used to of late. Berganza's cigarette girl is not a prostitute or a sadistic gypsy; she is a modern, emancipated woman who earns her own living and who wants a life of her own. Domingo's Don Jose comes across not as the usual weak-willed dupe, but as a man of traditional Spanish *virtu* who despite his best efforts can not cope for long with his liberated lover and their "open" relationship.

The libretto by Meilhac and Halévy is one of the best in all opera. The music is some of the most familiar. Abbado's command of his forces helps this recording of "Carmen" live up to the possibilities of the opera. It is a truly great music drama and one of the best available recordings.

MASSENET: "Werther"; Domingo, Otrazova, Auger, Moll, Cologne Radio Symphony, Chailly. Deutsche Grammophon 2709.091 (3 discs).

At last, a performance of "Werther" that fully realizes its tragic power! After having seen two indifferent interpretations of the title role at the San Francisco Opera, I can only hope that we get to see Domingo someday. His performance on this recording finally gives us the character whose vogue swept Europe in the nineteenth century and who became one of the archetypal heroes of the romantic period.

Werther's death scene, as sung by Domingo's has never suffered.

(Continued on page 16)

### The Irresponsible Art of Robert Mapplethorpe

by Edmund White

Blacks have told me that they study whites with far more attention and curiosity than whites study blacks. Many blacks can perform quite detailed parodies of white speech, mannerisms and social attitudes—detailed and seemingly funny; Richard Pryor is alarmingly accurate as a redneck bigot. But whites scarcely see blacks at all. When a white looks at a black the act is an anxious one.

The frank anthropological curiosity of the past is no longer permissible, at least not in the United States. One black American told me that when he hiked through Scotland a few years ago, little children in villages would run out to surround him, touch him with awe, ask to feel his hair, tease him by asking if his mother had fallen down a chimney or if his father was a dustman.

But of course this sort of innocence has long since died in America. To be sure, in the 1920s and 1930s a much more sophisticated but equally benign mode flourished among such whites as Nancy Cunard, Carl Van Vechten and Ronald Firbank in America and England—a mode that saw blacks as elegant art deco figurines ("The allegro Negro cocktail shaker," as Edith Sitwell said; or, as Firbank wrote: "All iris in the dusk, a few loosely-joined young men had commenced dancing aloofly among themselves"). This is the exotic and esthetic mode of the Josephine Baker era; some of Robert Mapplethorpe's pictures slyly allude to this period of sinuous lines and gleaming "African" masks.

Today the considerably less ingenious ways of looking at blacks across class barriers as inferiors, as thugs, psychotics, killers or rapists—these ways of looking, alas, are all too prevalent, but they scarcely count as *looking* at all. Rather, these are forms of blindness. Prejudice is a visceral not a visual process. Fear promotes flight or flight; a frightened eye-witness sees nothing but his own preconceptions—he has no eye and witnesses not a thing. Certainly racism is something that cannot be photographed. The camera, by its very specificity, its rendering of the actual moment, cannot accommodate a thought too abstract to be seen, a bogus thought that is always defeated and erased by the particular.

When Robert Mapplethorpe looks at black men, he sees them in two of the too few modes of regard available to a white American today: he sees them either esthetically or erotically.

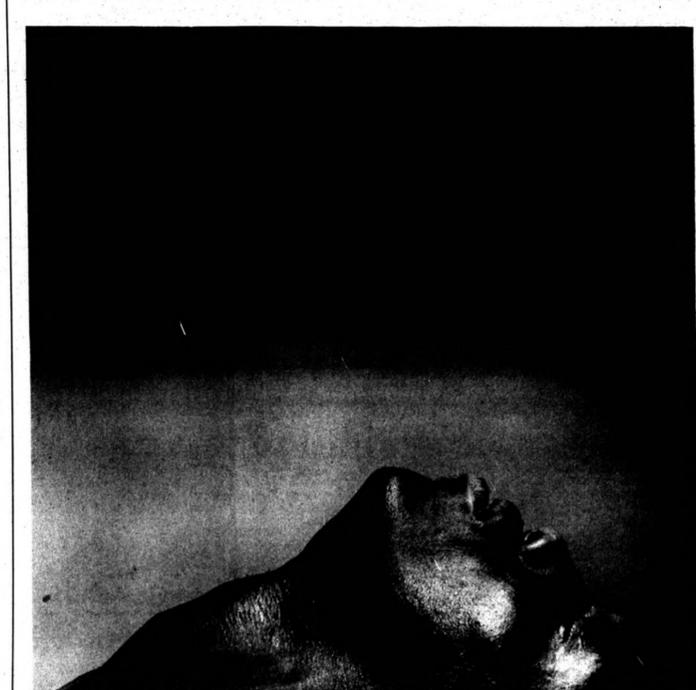
Esthetically, Mapplethorpe turns his subjects into antique bronzes. When he photographs the wonderfully articulated back of a man sitting on a pedestal, or when he shows us a white-haired young man in *profil perdu* staring off into a stylized distance, or when he anatomizes the abstract shapes of body parts—a head from which the face has been cropped, or an open, rising hand beside a leg, or the great lyre of muscled legs and buttocks—in these pictures Mapplethorpe

looks at the black male body as a thing of beauty. One aspect of that beauty is its very eroticism ("All iris in the dusk"), an allure one no longer dare mention but that the eye can't help but see.

Political prohibitions may silence all discussions of black hair, luster, anatomy, but the camera can and must see these attributes. In these "esthetic" pictures, bodies and body parts are rendered "purely," i.e. in their least functional, least personally expressive, least psychological way. These shapes have been isolated and abstracted in order to tranquilize anxiety; we lapse into serene silence after we "looked and looked our infant sight away" (a phrase from Elizabeth Bishop that reminds us that "infant" means "speechless").

But the moment a face and eyes are introduced into a photograph, the esthetic strategy no longer obtains. The black man is looking at you. The look may be an assault, an invitation, an inquiry, an appraisal or a mere acknowledgement, but whatever the expression may be it is not a neutral distanced artistic fact but rather a social event (a rupture). Nothing could persuade us to consider any of these faces as a still life or as a structure of hues, lines and planes. All faces speak to us, tell us stories, and black faces challenge or reproach us. . . . Or so we might say, anxiously seeking words to describe these expressions or more likely to describe our own responses (everyone is quite certain what these faces mean and everyone has a different interpretation: "This one's very arrogant, isn't he?" "Not at all, terribly vulnerable I would have thought"). But it is precisely this idle curiosity, this fatuous speculation about blacks that has come to seem so offensive, so unappetizing, impossible.

Sexual attraction, however, is inarguable (or "incorrigible" as British philosophers say). Who feels comfortable telling someone he may not lust after someone else? To say he may not is only one step away from saying he *does* not—which is nonsense. Whoever feels desire feels it and is the best—the only!—judge of the matter. The religious may prohibit the only!—judge of the matter. The religious may prohibit the only!—judge of the matter. The religious may prohibit the only!—judge of the matter. (Continued on page 11)



### Robert Mapplethorpe

(Continued from page 10)

expression of some forms of desire, but even they do not presume to say that desire does not exist or is evil in itself. The camera records what exists.

There are those liberationists, of course, who would say that whenever a white desires a black some sort of "racism" is occurring, just as supposedly whenever someone older longs for someone younger he must be guilty of "ageism." But such assertions, fine and ringing as they may sound as parade-ground rhetoric, never stand up to the individual case. Because sexual desire, finally, is a form of love—of wanting to possess, explore, probe, taste, invade and inhabit an alien body if only for a moment. Not love in the sense of sustained social responsibility but love as passion, as appetite, as irrefragable yearning. Oddly enough, passion, like art, is always irresponsible, useless, an end in itself, regulated by its own impulses and nothing else.

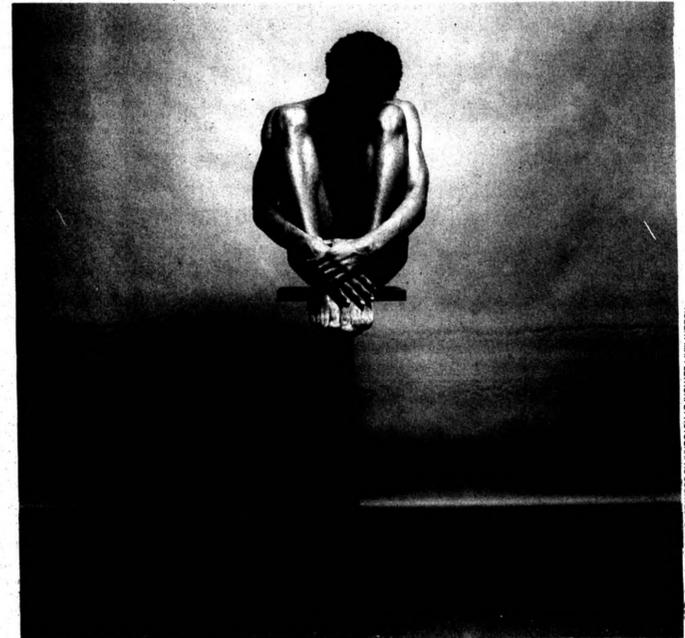
Just as a vast and expensive establishment (a museum or an academy or a Lincoln or Kennedy Center) may be built to house an art, but the size and expense are no guarantee

that the art will actually live in these houses; in the same way all the legal and social rules of marriage, of commitment and responsibility, cannot vouchsafe the life of passion.

Art and passion live, thrive and die regardless of public utility and convenience; art and passion are the two supremely irresponsible modes of experience. No wonder that they are the only two innocent and honest modes left by which the races can look at each other. And no wonder that they are the modes of regard chosen by Robert Mapplethorpe, who has always, thank the gods, been shockingly irresponsible in his work—irresponsible towards the *idiot* *recus* of society but tremblingly responsive to the images flickering across the retina of his perverse and generous imagination.

Robert Mapplethorpe is a free-lance photographer living in New York City. The photographs on these pages form part of a series entitled *Black Males*, scheduled for publication in November by Jurka Gallery in Amsterdam.

Edmund White's essay on Mapplethorpe will serve as the forward to *Black Males*. Widely regarded as America's foremost gay essay-journalist, White is best known for his novels *States of Desire*. Travels in Gay America and *Nocturnes For the King of Naples*.



### POP RECORDS

by D. Lawless

Cabaret Voltaire: "The Voice of America" (Rough Trade Records)

By-passing the "just fun" and "love-hunger" of formulaic pop escapism, Cabaret Voltaire investigates the leaking tension that seeps silently from Post-Industrial Disintegration to haunt the modern-day heart of darkness. This 3-member unit creates a visually suggestive electronic score—simultaneously soothing and almost unbearably irritating—designed to provoke the intellect and steer the subconscious toward a meditative state of clarity.

Brooding orchestral melodies hover above in liturgical ceremony crossed by abrasive aircraft roar, buzzard zooms, hawks, squawks, the rise and fall of firebombs. Pretty pictures, it ain't!

Avoiding the stuck-needle groove of fellow electronic musical technicians who're into the process of stasis as a stylistic concept in itself, C.V. employs an infinite variety of electronic textures, timbres and tone colors in their dramatization of a faceless computer society.

Overtly political, their focus is a Eurocentric view of America as leader of the league—enforcing its position of authority in the center of the ring through intimidating crowd-control tactics, perpetuating its heroic image through media manipulation and arrogantly flaunting its military might through the violence and brutality of attempted colonization.

It's a despairing view, all right, a slap-stinger. But what's truly remarkable about Cabaret Voltaire is their ability to evoke very specific concepts (the debunking of the American "good-life" myth and the absurdity of rent-a-guard "security," for example) without sacrificing the abstract nature of their imagery. Complex but generally accessible, the music conveys the feeling and free movement of deep space yet there are familiar landmarks of melody and there's always the suspense of something unexpectedly shrill ensnaring the listener.

Cabaret Voltaire have come up with unique multi-dimensional methods of imparting information. Non-directional in nature and a few shades too

somber for some, they're capable of eliciting heated emotional response via their mating of confrontive rock reverberation and sophisticated political commentary.

In view of America's constant "apocalypse Why" broodings, it's a bit of a bold shot that these three limeys have the gall to inquire (musically) "What price dehumanization?" and, ultimately, "Are you ready to die?"

Anyone with half an interest in electronic music—even those who'd hoist weapons in virulent disagreement with C.V.'s entire political ideology—should give a listen to "The Voice of America." They've elevated electronic pop to a fully adult art form. What happens from here on out is anybody's guess, but "VOA" just might be a musical milestone in its genre. Years from now, musicologists will be saying: "Right there is where it turned."

Daryl Hall & John Oates: "Voices" (RCA Victor Records)

As usual, the tall blonde (Daryl) and the short bullish brunette (John) display their customary standard of musical expertise. Daryl's falsetto and John's baritone pipes are in good working order. Their harmonies still form a nice complimentary combo and they may even be a bit higher and fuller than usual on Beatlesque pop-rock like "Hard To Be In Love With You." There's a '60s feel to the LP as a whole, and they cover all bases: soul ballads, folk-rock, Motown beat and British Invasion Era. Unfortunately, their remake of "You've Lost That Lovin' Feeling" in no way amplifies the Righteous Bros. classic or even comes up to the standard of it; so what's the point? Also, two pop-flavored Afro-calypsos ("Africa" and "Diddy Doo Wop") stiff out altogether.

The rest of the chunes make it through all right (particularly, folk-rocker "How Does It Feel To Be Back," "United State" and pleading ballad "Everytime You Go Away"). Overall verdict is "pretty good" but—Well, if this were their 1st or even their 3rd LP, it'd pass with flying colors. If only they hadn't been so damn good 'til now . . . If they've still got that professional showing sheen and clear emotionality, competent ring-y guitar. But the material isn't too interesting and the arrangements don't open the

songs out. There's a sort of blandness leering over the whole thing, spot of indifference. Only one set of lyrics—"United State"—sound derived from a real-life situation. All the others sound like "something formula" soup. If you wanna live the soup, you gotta add a pinch spice. Sounds like they threw in some flour instead.

John Klemmer: "Magnificent Madness" (Elektra Records)

Wimpy. Strike "Wimpy"; substitute "Soggy." In either case this sounds like the kind of album jazzmen make when they're really down the hole, down on their luck, up shit creek. Or to fulfill contractual obligations . . . under threat of lawsuit. Or sudden catastrophe . . . need money bad, etc. . . .

I'm afraid it's another in the "Proffessin' Spirituality" series where the lyrics gush on about what a joy it is to be alive, brand new chance, light, found myself again and so on ad libitum when the low drive exhibited seems to indicate a contrary position.

Saxman Klemmer has a warm, fat tone. Getz-dry and Coltrane-fluid, is skilled at adding nice little echoes embellishments. Round, smooth and very restrained. Klemmer puts down definite energy but fails to take it into any unpredictable realm. He collaborated with singer Danny O'Keefe on the title track with David Battau. As far as I can tell—if he had anything at all to do with the lyrics—he's got absolutely no discernible future as a songwriter.

Almost all songs are balladic cha-cha's . . . so very lightly Latin, with a little percussive click here, one there. A warm ballad "Heart" inspires Klemmer to pour some in, for a change. Klemmer also strokes and stretches some on "Adventures in Paradise." Accompanied by a five-piece horn section, his tone is more guttural, and inspired by the harder Latin percussion and the jabbing horns Klemmer gets in a couple funky bass tears and rips before blowing up to full-toned sustained notes. By then (final track, Side 2) it's nice to know that he can blow if pushed hard enough. But seven or so minutes of apparent effort out of a total of nearly 40 minutes spells i-c-k or l-a-z-y. Some four-letter word, perhaps a cruder one.

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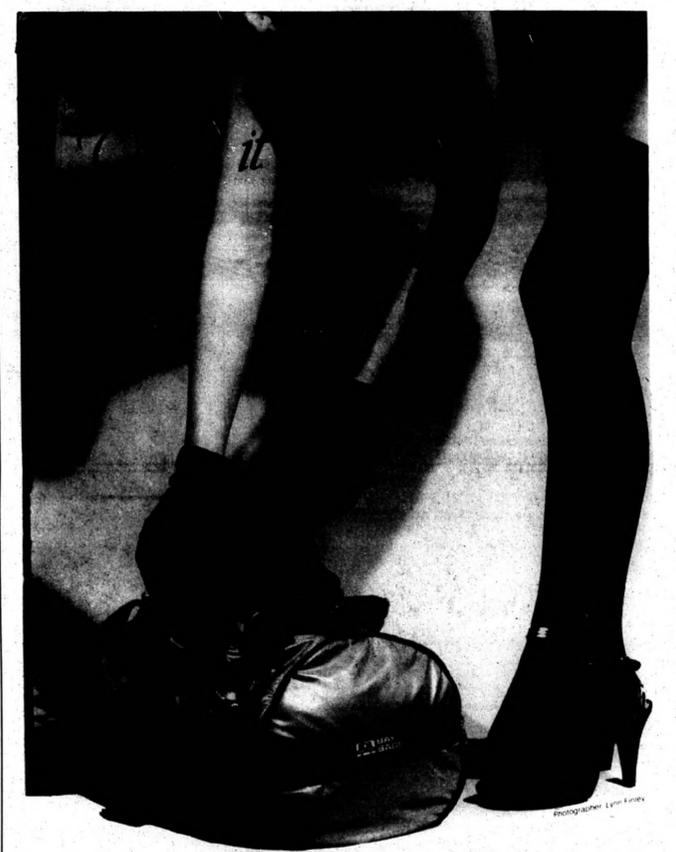
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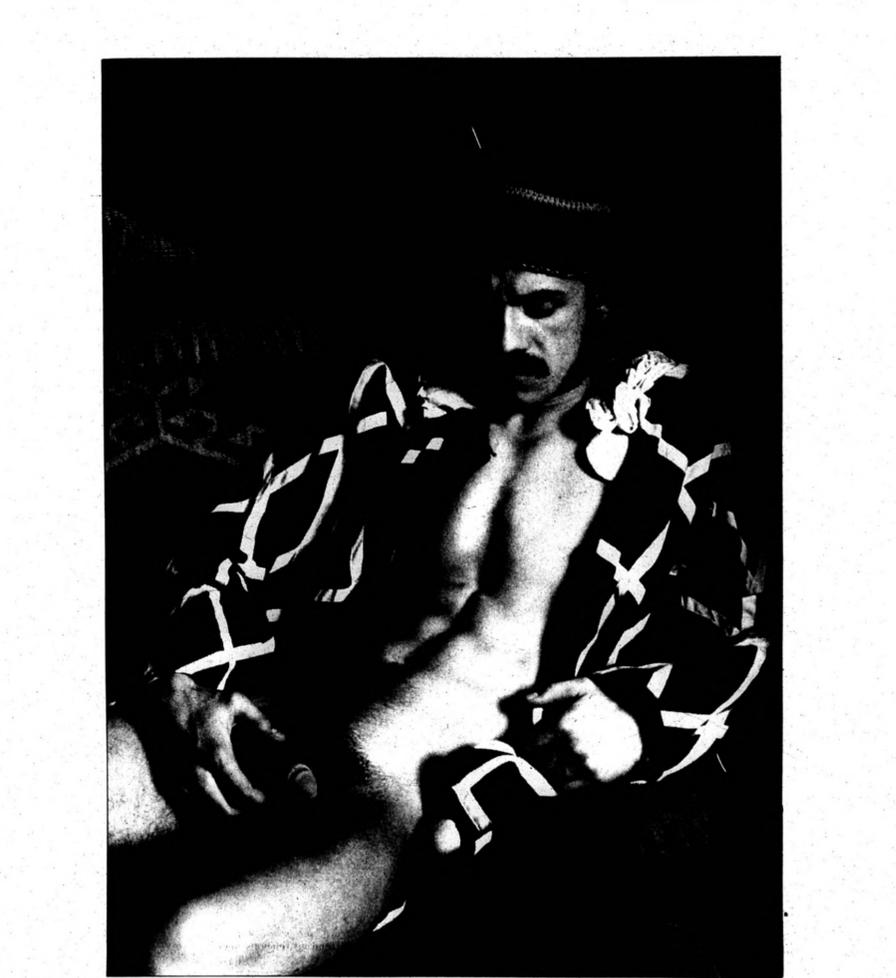
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Arimondi himself will appear at The Store (2331 Market) Saturday, September 6, 12-5 PM to sign copies of the book.

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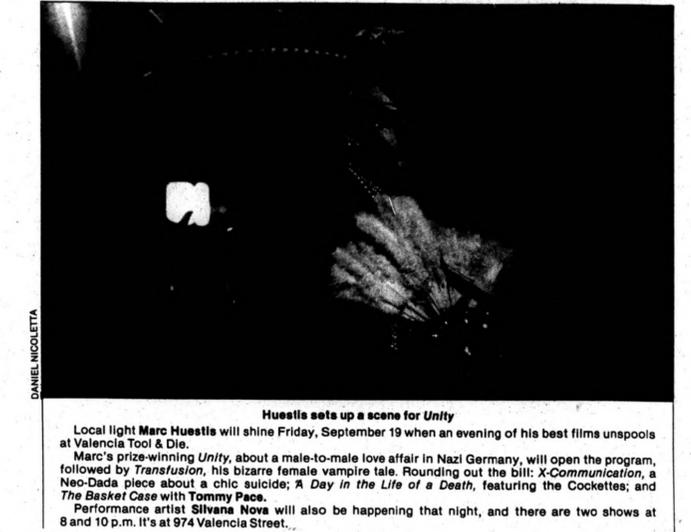
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**MOVIE NEWS & NOTES**

**Love & Punk on 42nd Street**

Local light Marc Huestis will shine Friday, September 19 when an evening of his best films unspools at Valencia Tool & Die.

Marc's prize-winning *Unity*, about a male-to-male love affair in Nazi Germany, will open the program, followed by *Transfusion*, his bizarre female vampire tale. Rounding out the bill: *X-Communication*, a Neo-Dada piece about a chic suicide; *A Day in the Life of a Death*, featuring the Cockettes; and *The Basket Case with Tommy Pace*.

Performances artist SILVANO Novelli will also be happening that night, and there are two shows at 8 and 10 p.m. It's at 974 Valencia Street.

How goes the industry? Whiz Kid Stuart Byron writes in his *Village Voice* column that the current, no-end-in-sight actors' strike is directly tied to this summer's poor box office returns. Byron claims the studios and the Association of Motion Picture & TV Producers (AMPTP) really want this strike to linger on—they feel it's necessary—to readjust inventory and production, and to smooth out the crises created by overstocking.

Overstocking? That's right. While most sources would have us believe that a crippled economy or an unfortunate glut of bad pictures are to blame, the real factor behind all these flops like *Bronco Billy*, *Rough Cut* and *Can't Stop The Music* is the fact that there was just too much film being produced.

"For all the talk about a Hollywood now run on sound business principles," Byron wrote, "the fact is that film-making remains... an irrational, crazy business." A kind of fever takes hold whenever a few pictures—like *Jaws*, *Star Wars* and *Saturday Night Fever*—go huge. Suddenly everybody runs full throttle, the end result being that exhibitors can't handle all the competing pictures, and the public can't give adequate attention, either.

So what happens? Another kind of hysteria sweeps the studios, forcing them to decelerate their operations drastically. According to Byron, "it's all happened before, and anyone who lived through the film industry crises of 1962 and 1970 must have a profound sense of deja vu."

That's Not The Truth, Almost: John Huston, director of *The African Queen* and *Wise Blood*, defended reports of his sadism toward Montgomery Clift—dating back to the filming of *Freud* in 1961—in a new issue of *American Film*. "I found him to be not a pleasant man," Huston said. "He was, or had been, a wonderful actor, but I got the remnants of him, not the man himself. The accident to his face had done great interior damage to him. He was just not capable any more."

Huston, according to Clift biographer Patricia Bosworth, had the reputation for choosing a victim on each of his movies. For a *Freud* dream se-

Seca Art Award 1980: Through October 5 the San Francisco Museum of Modern Art presents the work of winners of the Society for the Encouragement of Contemporary Art (SECA) award. Shown above is Seth Seiderman's sculpture *Construction*.



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### Santini Is Great

**THE GREAT SANTINI.**  
At the Four Star.

by Steve Warren

Critics are suckers for good "backstage" stories, and *The Great Santini* has one. Scheduled for release last year it was launched with a press junket and a few test engagements, then shelved and sold to pay TV.

Two weeks before its first telecast it was booked into a New York theatre to fill the gap left by one of this summer's many box office disasters.

The critics went wild, house records were broken and with a new lease on life *The Great Santini* re-entered general release (though concurrently running on television under its alternate title, *The Ace*).

Your next question is, can the picture itself be as good as the story behind it? And the answer is yes.

"The Great Santini" is a nickname for Lt. Col. Bull Meechum (Robert Duvall), daredevil marine pilot, "a warrior without a war." It's 1962 and he's been assigned to a base near Beaufort, SC.

In many ways a stereotypical marine,

## MOVIES

### John Huston's adaptation of the Flannery O'Connor novel

# A Brilliant Fusion of Humor, Fierce Irony and the Grotesque

**WISE BLOOD.**  
Directed by John Huston.  
At the Rialto Theater in Berkeley.

by Dick Hasbany

*Wise Blood* starts out sweetly. Awkwardly handwritten credits overlay archetypically quaint black and white images of the American South. Guitars strum a pretty rendition of "Tennessee Waltz." It's all so casual, gentle. Unless you've read the novel and know better, you might expect a 1980 version of *To Kill a Mockingbird*. That is not what you get. For every ounce of sentimentality in that film from Harper Lee's novel, you get a pound of weirdness and ferocity in *Wise Blood*. *Wise Blood* may in fact be the fiercest and most unremitting film of the year. It is also probably the funniest.

The essence of the movie's success is the way it has taken these two strange fellows, i.e., humor and an austere, fierce vision, put them in bed together and made them one. It's fair to say that the oneness originates primarily in Flannery O'Connor's novel and that O'Connor is responsible for creating the double vision that somehow stays in clear focus, the intermingling of grotesque yet sympathetic characters, black humor, and a basically Christian intent. I can hardly recall a film more faithful to its source.

Such reverence for the book is not surprising when you consider the connection between it and the people responsible for the film. O'Connor wrote the book in co-producer Michael Fitzgerald's home when he was a child, and she dedicated her collection of short stories *A Good Man Is Hard to*

find to his parents. When Fitzgerald and his brother Benedict sat down to write the screenplay, they paid close attention to O'Connor's text.

The novel recounts Haze Mote's obsessive flight from the Jesus preached by Southern fundamentalism, that is, a Jesus awash in the flow of his own redeeming blood. Unfortunately for Haze, he can't get rid of Jesus and the more heroic his efforts to shout Jesus and sin into oblivion, the more he knows it. In that desperately uncomfortable knowledge, says O'Connor, lies Haze's integrity. Haze finally accepts all he's tried to deny and does brutal acts of penance for his uncleanness.

Outlined this way, it's a rather horrifying story, but O'Connor insisted that she wrote the novel with zest and that it should be read that way. Fortunately, the zest as well as the fierceness and ironies were successfully embodied in the film. It seems as if director John Huston just stood aside and let the novel happen on film.

Huston and cinematographer Gerald Fisher's use of a naturalistic visual style for a far from realistic tale suggest O'Connor's multiple levels of irony. In *Wise Blood*, the ordinary world seems intact, and the images of it are straightforward—there are no washes of phony color, no softening gauziness, no telephoto flattening, no Baudelairean poeticizing. It's a surreal story that looks almost as if it were shot with an instant camera, and because of that, the viewer is forced to accommodate two kinds of realities, the characters' obsessive realities and those of the normal, or at least visually ordinary world.

Differing acting styles create additional levels of irony. The finely directed professional cast is led by a big-eyed, strained neck Brad Dourif (who played the stuttering inmate in *One Flew Over the Cuckoo's Nest*), a slimy Harry Dean Stanton, a most appealing Daniel Sneyd as the Lonely Enoch, and Amy Wright as Sabbath Lilly. These actors' smooth performances contrast with those of the largely amateur, local cast.

Mary Nell Santacrose turns in a perfectly pitched performance as Haze's increasingly amorous landlady, but the rest of the locally found actors have the distinct feel of amateurs. Their acting is visible, and the result is a tension, a balance of realities. The viewer again sees two levels operating at once in the film, the surreal or grotesque smoothly created by the professionals, and the flatly ordinary embodied in the amateurs' efforts. For example, real folks are always before us in the film, we have distance from the grotesque and obsessive, and we can laugh. Because the grotesque is always before us, we see banal and surface normality transformed and given unsuspected depth by the bizarre extremities of passion, intensity and pain.

Huston has been called cynical. His films have as often as not been cold looks at characters seeking unholy things with holy fervor. I suppose this film simply confirms again Huston's tenacious pursuit of his theme and his refusal to move toward the sentimental and soft, either in matter or style. Tension, edge, and irony are the hallmarks of his work. *Wise Blood* may be one of his finest achievements just because the work needs exactly those qualities that Huston holds dear and knows how to achieve. The project was a perfect intersection of artistic sensibilities and talent.

## MOVIES

**PRACTICE MAKES PERFECT.**  
Directed by Philippe de Broca.  
At the Vogue Theatre.

by Steve Beery

Why is it that the French are continually able to produce movies that reflect the joys and sorrows of life as it is lived, while all their American counterparts are increasingly able to do so numb our senses with spectacle, hype, and catastrophe? For domestic audiences, *Practice Makes Perfect* is a rich and delicious *franche de vie* (slice of life), all the more savory because it is *hors commerce* (not offered through regular commercial channels).

Excuse the subtitles, but if any of this year's movies express a *joie de vivre*, this one's it. Jean Rochefort, who is kind of a French Peter Sellers but not quite so zany, stars as a rogue concert pianist, a Lothario slightly past his prime. He juggles women (wives, ex-wives, mistresses and demimondaines alike) with great dexterity, swearing undying love to each of them. The women he's attracted to keep getting younger and younger, until he's finally and sensibly struck with the absurdity of running off to San Francisco with a girl young enough to be his granddaughter.

In fact, *Practice Makes Perfect* is full of warm, wise women. The grandmotherly Mme. Taylor, whom Rochefort bedded in the streets at the Liberation of Paris in 1944, makes a wonderful observation halfway through the picture as she's clipping roses in the morning behind her enormous chateau. "Love is a bore, full of yearnings and sighs," she declaims, without a trace of world weariness in her tone. She says it with a smile, like Beverly Sills deciding pleasantly but firmly that she's had enough; leave what's left to the youngsters. This is the message that Rochefort finally understands, but he's always too busy seducing women to ever take note of what they're saying, or to learn from their wisdom.

Delightful as the acting is, the film's rhythm is what finally wins us over. Director de Broca, best known in this country for his anti-war comedy *King of Hearts* with Alan Bates, manipulates actors, scenery and lines expertly, creating a pacing and flow that forces us to care about the characters. Cinematographer Sven Nyqvist shows us both Paris and the countryside of modern-day France in all its stunning beauty.

The first two-thirds of the movie is riotously funny; the finale tends to get introspective. If you can handle some introspection, by all means see this film. It's one of the finest movies about real people we're likely to get all year.

## DANCE



Sharonjean Leeds and Carol Thaler in rehearsal for *Rococco Romp* at Dansfrancisco September 12, 13, 19 and 20.

**NETHERLANDS DANCE THEATRE.**  
Concord Pavilion, August 28.

by Renee Renouf

Those who braved the chill breeze of an evening at Concord Pavilion to see these dancers from Holland enjoyed a surprising evening of theatre dance.

The company is hard to describe or place, for it very much has its own style. If you require comparisons it's a bit like seeing the technical and versatile prowess of the Joffrey dancers

with the careful exposition and form of Bejart's company, all laced with the expressive European tradition so well remembered in figures like Harold Kreuzberg, Trudi Schoop and the works of Kurt Jooss. As for Jiri Kylian's choreography, he comes across as the spiritual compatriot of Anthony Tudor's with what he has been able to ask of his dancers in conveying meaning. That's a long preamble for saying it was a knock-out evening and that company and dancers as well as choreographer have acquired a new fan.

What we saw August 28 was an all Kylian program of choreography: Igor Stravinsky's *Symphony of Psalms*; *Dream Dances* to a Luciano Berio

orchestration of folk songs; *Sonfonia* to a score by Kylian's Czech compatriot Leos Janacek.

*Symphony of Psalms* provided us with a strong impression of arms, hands and use of torso. Classical port de bras or corps was incidental, a basis for expressive exposition of emotion. A hand was not only placed, but it pulsed. If the arm assumed a classical curve, there was life at the finger tips, meaning in the line, substance in the form. Woman as passionate expression, man as a strong and sensitive agent and guide clearly dominated Kylian's approach choreographically. The roots of this lie in the European folk tradition, the layers and age of which permit a style of considerable simplicity but equally a forceful direction.

Kylian has the knack of choreographing sympathetically. By that I mean he creates a variety of disparate movements on stage which still manage harmony, if not necessarily rendering the music note by note, instrument by instrument, or over the diversity of musical line. Kylian echoes force or direction in the music and managed to mirror the emotional timbre with uncanny accuracy.

For me the evening's high spot was the *Dream Dances*, simply because folk songs are extremely pure forms of music, real like and wavering, exposed emotionally. A trick rendition of them is extremely difficult without resorting to cliches. But Kylian managed it, and considering Berio's reputation for atonal music, the lyricism and fidelity to the folk quality is surprising.

There wasn't a classical touch the entire evening, rather some version of the Empire and A-line in flowing crepes and chiffons. The sense of partnering here was as strong as the first; the feeling of how well matched and rehearsed the company was; on the middle-range of sizes with the exception of one extremely tiny couple. The symphony scene was repeated in *Sinfonietta*'s finale of grand jets and simple walks, all seemingly tireless. From the back it must have looked especially impressive—close up one was worrying about the lack of wings and what that chilly breeze must be doing for waiting dancers!

For what they do they can't be surpassed and what they are may have peers, but the combination of care in staging, in rehearsal, in ensemble, to say nothing of personal qualities and choreographically rose us all to our feet in a standing ovation. They deserved every minute and every curtain call.

## THEATRE

THE FIRST ROLLER OPERA

**THE UMBRELLAS OF CHERBOURG.**  
By Michel Legrand, Jacques Demy and Sheldon Harnick.  
Directed by Andrei Serban.  
At the Orpheum.

by Steve Warren

If *The Umbrellas of Cherbourg* is a hit we may see roller opera replace roller disco!

That remark isn't as flippant as it sounds. Andrei Serban's daring direction keeps people, props, panels and even portions of the stage itself in almost constant, sometimes dizzying motion. It's bally, it's original—but it's not always good. The theatrical freedom to dwarf the simple story, the background activity distracts us from the fragile scenes being enacted in the foreground. At times it's like a person standing in front of a burning building and telling you what he had for breakfast—what's going to get your attention?

Before I complain any more I'd better mention that I liked this show overall and found it less disappointing than either of the other major touring musical productions currently in town.

On the plus side are the music, the story, the performers and the chances the director takes, even when he fails. The score is by Michel Legrand and has been greatly simplified from that of the 1964 film, reduced largely to three main themes that were turned into the pop songs "I Will Wait For You," "Watch What Happens" and "I'm Falling in Love Again." The first is sung with its familiar English lyrics at one point but all three are used to convey major portions of the dialogue. A few chuckles came from the cognoscent on opening night as they heard "Her name was Lola" in place of "and watch what happens" and "You're missing my hair you bear" for "I'm falling in love again." Still, the text by the film's writer-director Jacques Demy loses far less than I would have expected in Sheldon Harnick's translation.

The story is a variation on the "Pagnol Trilogy"—Fanny, Marius and Cesar—about a French girl who marries an older man to give her child a father when her true love appears to have abandoned her. The ending, how-

ever, is the bittersweet one that was later used in *The Way We Were*.

Stefaniaanni Christopherson and Louis Valenzi make Genevieve and Guy the pleasant young heterosexual lovers to grace a stage since *The Fantasticks*. As in the plot it's unfortunate that they haven't more time together. He is stronger in the vocal department while her body flows more gracefully with the rest of the motion on stage.

Clear voiced and clone faced Mace Barrett plays M. Cassard, who accepts Genevieve and a ready made family. His diction should be an example to the rest of the cast, as well as casts of other shows.

As a film *The Umbrellas of Cherbourg* was as notable for its use of color as for being the first non-opera in which all the dialogue was sung. The latter is no longer a novelty with the line between opera and musical theatre virtually erased. As for color there are touches of it in the costumes and prop umbrellas, and excellent usage in the lighting of the photographic backdrop; but I missed the relentless with which Demy drenched the screen in vivid hues.

My biggest complaint about what happens in front of the backdrop involves the use of plexiglass. I've got dirty windows in my apartment and my car—I don't have to go to the theatre to look through dirty windows. And that's the impression these panels give us as the chorus members create impressionistic tableaux behind them. A much reproduced photo from the show makes Guy, behind a panel, look like he's standing in the rain; but like that's the intended effect it doesn't work from the audience's perspective.

The posturing of the human scenery often looks like it's supposed to have meaning, symbolic or otherwise; but again what's intended rarely comes across. Nor do I understand why the umbrellas of the first act are replaced by balloons in the second.

A turntable and conveyor belt arrangement creates some good effects until it's overused and becomes a silly treadmill. It's all part of the director's obsession with motion.

Upon leaving the Orpheum I was almost run down on the sidewalk by two skateboarders, but didn't bother me. I assumed they were part of the show.

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Placido Domingo poses with Elena Obraztsova during a recording session of Saint-Saens' 'Samson et Dalila' which opens the San Francisco opera season tonight.

Domingo

(Continued from page 10)

Domingo, is every bit as moving as Mimi's or Violet's. Get out your handkerchiefs!

SAINT-SAENS: "Samson et Dalila"; Obraztsova, Domingo, Bruson; Orchestre de Paris, Barenboim. Deutsche Grammophon 2709.095 (3 discs).

The opera, like the hero's curls, belongs to the lady. Obraztsova's opulent chest voice is up to the challenge. Domingo's noble Samson also meets the unique test of his role which is to maintain an equal hold on the opera (with only one aria to Dalila's three). Through heroic style, intense expression, and sheer dramatic force, Domingo more than holds up his end (that is, until he decides to dump everything on everyone at the final curtain).

VERDI: "La Traviata"; Cotrubas, Domingo, Milnes; Bavarian State Orchestra, Kleiber. Deutsche Grammophon 2707.103 (2 discs).

Carlos Kleiber is one of the new darlings of the conducting world. Much of his local renown rests on this recording. "La Traviata" has been recorded to death and back. But this

ensemble is just about perfect. Cotrubas is one of the most sympathetic and affecting Violetta's that I have heard on discs since Rosanna Carteri. Her duet with Milnes is extraordinarily touching. If no other recording of his survived, Domingo's Alfredo would demonstrate his complete mastery of the art of Italian opera. His taste, purity of style, and supreme assurance are present throughout.

VERDI: "Luisa Miller"; Ricciarelli, Domingo, Bruson, Howell; Royal Opera House Covent Garden, Maazel. Deutsche Grammophon 2709.096 (3 discs).

Verdi's "Luisa Miller" is a bel canto opera that introduced the great works of his middle period: "Rigoletto," "Il Trovatore," and "La Traviata." It has been called the greatest opera that Donizette ever wrote. Its long arching melodies and spirited ensembles do suggest Verdi's predecessor. But there is a simplicity and directness in the work that bear the unique marks of Verdi's genius.

Domingo and Ricciarelli are beautifully matched. Both singers are as at home in bel canto as in verismo. "Luisa Miller" is one of those "neglected" operas that truly deserves to be heard more often. This recording shows why.

CABARET NOTES

The Plush Room Revisited

by Michael Mascioli

The Plush Room continues to outdo itself in booking nationally-known talent: first Morgana King, then Eartha Kitt, and now Anita O'Day, who promises to be the most welcome of them all (in light of Morgana's increasingly tortured vocalizing and Kitt's mannered and overbearing posturing).

O'Day began her professional career during the Big Band Era as a vocalist with the bands of Stan Kenton and Gene Krupa, with some commercial success and considerable critical acclaim. She went out on her own shortly thereafter and, throughout the '50s and early '60s, recorded countless LPs for the prestigious jazz label Verve. But her addition to drugs and, to some extent, the changing face of popular music, left her destitute by the time the '60s drew to a close. Only in recent years, after kicking the drug habit and with the mass popularization of jazz, has O'Day begun to reclaim her former reputation.

That reputation, quite simply, is as a member of the royalty of women jazz singers. She holds a place alongside Ella, Sarah, Carmen, Billie and Betty Carter. Her "cool" style—breathy, dusky vocal and instrumental (rather than emotional) approach to a song—was the model for popular singers like June Christy, Chris Connor and scores of others.

Her musicianship is legendary. Like Betty Carter, she enters a song and, using the jazz singer's bag of tricks to its fullest, radically restructures a song to fit her personal vision of it. But she does so in the more traditional style of, say, Sarah Vaughan than in Carter's more contemporary, less accessible style.

O'Day is recording industriously again, this time on her own label, Emily. Her latest release, "Live at the City" was recorded during a prior S.F. engagement. For jazz and pop aficionados, her appearances at the Plush Room, Sept. 11-14, are a must-see.

In the meantime, singer-comedienne Marcia Lewis brings her zany brand of humor, her array of comic characterizations, and her repertoire of fine pop songs to the Plush Room for two separate engagements, Sept. 4-7 and 18-21. In her prior local appearance, Lewis proved to be a personable, witty performer, and one suspects her upcoming appearances will not prove otherwise.

BOOKS

CHROME. By George Nader. A Jove paperback, 383 pages, \$1.75.

by Steve Beery

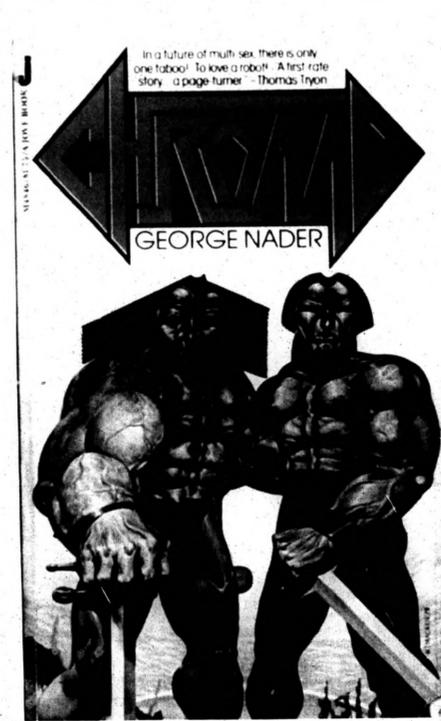
George Nader was a movie star of the "beefcake" variety in the 1950s. His impressive physique and rugged good looks qualified him for leading man roles in Universal's action-adventure films of the period, such as "Away All Boats," "Six Bridges to Cross," "The Second Greatest Sex," and the kitsch classic "Congo Crossing." This his burgeoning career was sabotaged by "Confidential" magazine, which had learned of the homosexual proclivities of another, major star. To keep the scandal away from the big shot, Universal tossed Nader "Confidential's" way as a sort of sacrificial lamb. (The particular issue denouncing Nader as a "pansy" has since become a collector's item.)

Nader tried TV. He portrayed "clergy Queen" briefly in 1956, and is perhaps best remembered as Loretta Young's leading man in several of her anthology dramas. But his stardom had faded, and, after making a few movies in Europe, Nader returned to Southern California in the early 70s to try his hand at writing.

It is then fitting that his first novel, "Chrome," is unabashedly, triumphantly homoerotic science fiction. The time is two centuries from now. Young cadet Chrome of the Society of Restructured Americas is assigned as personal servant to King Vortex, a massive yet gentle warrior-god of a mysterious extraterrestrial race. During their daily massage sessions, Chrome and Vortex fall in love. What young Chrome doesn't know, but soon learns, is that it is death to love a robot.

According to Nader, this wonderfully sexy book is the first part of a trilogy. He is currently working on the second installment, under the working title "Cosmo," which, he promises, will detail the further adventures of the first pair of homosexual male lovers in contemporary science fiction.

What is most delightful about this book, despite its rather commonplace science fiction plot mechanics, is its casual acceptance of homosexual/friendship as an integrated way of life in this world of the future. "I am not 'for men,'" one of Chrome's acquaintances shrugs, "but where does a Warrior find a female in space, and how often?" Sexual release is seen as a bio-



Chrome (right) falls in love with King Vortex after massaging his right arm.

logical function. But when the emotions become involved, love is recognized, and the human value that counts most is integrity. Through proper self-knowledge and discipline, even robots can become "Free Men."

This is a visionary book, and it is recommended, even if the final plot-laden sequences tend to drag. Nader is telling us that there is hope, that bigotry is small-minded and will die a natural death. It is exemplary that the author has been able to produce this

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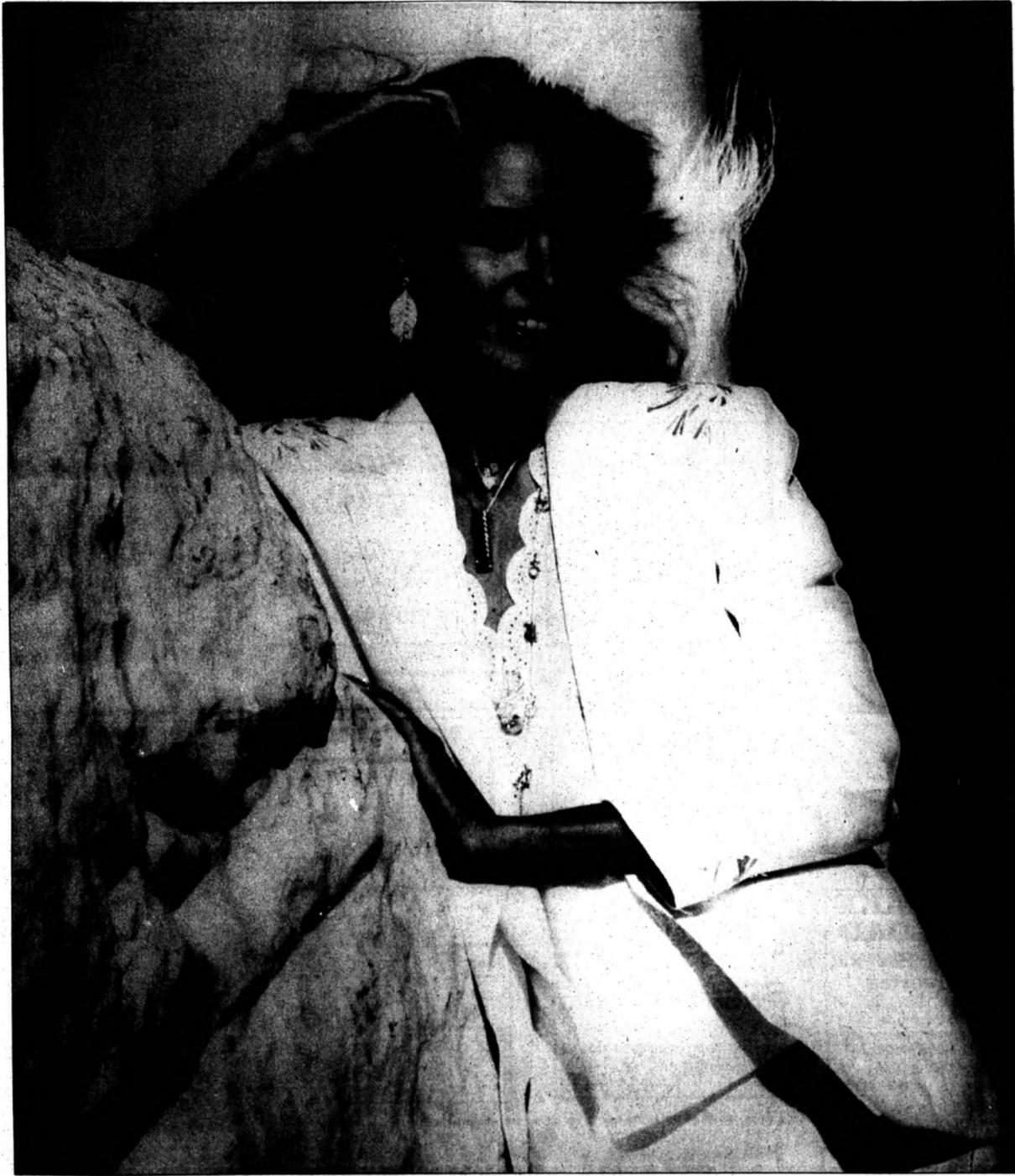
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