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AMERICA'S LEADING GAY NEWSPAPER

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Copyright Violations Charge in Gay Press Dispute

(San Francisco) San Francisco-based Alternate Publishing, publisher of *Alternate* and *Drummer* magazines, will take action on 16 counts of copyright violations early next week against *Midwest Times* and *Colorado Times*, two associated gay publications. Also charged in the action are the publications' three publishers: Jack Williamson, co-publisher of both publications; Ralph Paul, co-publisher of *Midwest Times*; and Ed Knovak, co-publisher of *Colorado Times*.

In a press release, Alternate Publishing charged that *Colorado Times* illegally used 10 photographs and articles in its January 1981 issue from the October and November 1980 issues of the *Alternate*, as well as two other items from the magazine. *Midwest Times* was accused of using without permission three photographs and one short story from the *Alternate* and *Drummer*.

John W. Rowberry, editor of the *Alternate* and *Drummer*, called the suit a "badly needed precedent [to] stop the flagrant copyright violations that appear in gay publications." The alleged violations were "a case of individuals using the talents and hard work of others without recognition or compensation," according to Rowberry.

Williamson, who is also publisher of the classified magazine *Malebox*, responded that Alternate Publishing "does not have a case" and that "this is not a plagiarism case," but rather "a business deal that went sour." He also charged that the suit was an "effort to prevent publication of a competitor to *Drummer*" in San Francisco.

In October and November of 1980, Williamson agreed to publish *Malebox* as an insert section to the *Alternate*. Williamson contends, "I was listed as co-publisher" and, therefore, was entitled to print the disputed items in his other publications.

Rowberry countered that Williamson "is not listed on the copyright forms" and was merely an employee, not an actual publisher of the *Alternate*.

Williamson replied that he was never paid "one red cent" and is prepared to file a countersuit if Alternate Publishing presses its case. He accused Alternate Publishing of failure to pay compensation for photographs and articles used in a Chicago edition of *Drummer* last year.

Gays Mobilize to Advance Role in Democratic Party

(Washington, D.C.) Gay Democratic leaders began rebuilding their alliance with national party officials and approved a plan to build a national network of gay Democratic caucuses at meetings in Washington, D.C., last week.

The major elements in the new program, endorsed by leaders from key gay Democratic strongholds, include a nationally coordinated effort to hold the Democratic Party to its 1980 gay rights pledge, to gain support for repeal of the anti-gay immigration exclusion and to mobilize gay participation in revitalizing Democratic fortunes.

"The business of politics is winning," said Brooklyn Democratic leader Virginia Apuzzo. "We've developed all the expertise we need in the area of losing. This is a model that will acknowledge the political arena and that power isn't a dirty word."

Gay leaders expressed cautious optimism that the election of California political strategist Charles Manatt as Democratic Party chairman would enhance official recognition of gay concerns and gay participation in party affairs. Manatt, who represented himself as a nonideological candidate primarily concerned with rebuilding the party's organization, talked with gay leaders both before and after his successful campaign for the top party post.

The newly formed *ad hoc* gay caucus meeting in Washington was an outgrowth of the strong showing by gay Democrats during the 1980 campaign season, when more than 80 gays and lesbians won spots as delegates or alternates to the Democratic National Convention. It included leaders from Los



London photographer Carl Hill (right) with Gay Rights Advocates legal director Don Knutson and San Francisco ACLU director Dorothy Ehrlich.

Repeal of Immigration Laws Faces Uncertain Future

(Washington, D.C.) The Carl Hill case, challenging the last vestiges of the U.S. anti-gay immigration law, moved to Washington this week. The U.S. Justice Department argued before the Board of Immigration Appeals, a quasi-judicial administrative court, that Hill should be barred from America because he is a declared homosexual, while lawyers with Gay Rights Advocates argued that the ban can not be enforced.

Under the 1952 law, homosexuals are barred after a medical certificate is issued documenting "psychopathic personality," a step not possible since the U.S. Surgeon General ruled in 1959 no certificates would be issued.

Whether this is a case of true plagiarism or merely a matter of "airing our dirty laundry in public," as Williamson put it, both sides in the case are consulting attorneys in preparation for an extended court battle. Despite assurances from Williamson that he is prepared not to bring charges against Alternate Publishing if the suit is dropped, Rowberry promises to "push very aggressively" to resolve the dispute in court.

The board heard the U.S. Justice Department appeal March 2, after a lower immigration court ruled the U.S. law invalid last year. A decision may not be handed down for several months, and then may be overturned by U.S. Attorney General William French Smith. If the board or Smith rules against Hill, Gay Rights Advocates Legal Director Don Knutson plans to take the case into federal court, beginning a process that may only end at the U.S. Supreme Court.

"Basically it is a matter of whether the board will take the right and courageous stand or make their boss (attorney General Smith) happy," said Jeff Appleman, the lawyer who argued Hill's case. "Frankly, I don't know

what they're going to do."

"The principle is just going to take a long time to litigate," agreed Knutson, who estimated the Hill case already has cost GRA \$250,000.

Carl Hill, a gay photographer from London, first splashed into the headlines in 1979, when U.S. Immigration officials in San Francisco refused to let him enter the country. A brief flurry of court activity won him temporary admittance at that time, and later the Justice Department amended their rule so that no questions about a person's private life would be asked. Hill re-entered the United States last December in an effort to challenge the remaining features of the law.

D.A. Summons Zone and Gay Leaders

CUAV reports 30% increase in anti-gay violence

(San Francisco) In an apparent effort to head off violence caused by Christian Right campaigns in the city, San Francisco District Attorney Arlo Smith called a secretive meeting of gay

and fundamentalist leaders this morning.

The *Sentinel* was unable to get a complete list of those summoned to meet with the D.A., but learned that they included Supervisor Harry Britt; Rev. Richard Zone, leader of the most widely publicized crusade; and Orthodox Presbyterian Minister Charles McIlhenny, who was scheduled to be out of town on vacation.

The meeting occurred after the *Sentinel* went to press, and even those in-

National Gay Task Force Opposes Pro-Gay Bill

Gay lobby director expresses shock and disappointment

Larry Bush

(Washington, D.C.) The National Gay Task Force (NGTF) acted to halt the introduction of a congressional measure to end the U.S. military's discrimination against homosexuals this month, calling gay rights an "emotionally charged issue for which the members [of Congress] lack a clear sense of constituent attitude."

The national gay organization's appeal to drop a pro-gay bill, sent in a letter to the office of Rep. Pete McCloskey (R-California), directly conflicted with the intentions of the Gay Rights National Lobby (GRNL), the group charged with watchdogging gay interests on Capitol Hill. The gay lobby was seeking McCloskey's support to introduce the bill.

The NGTF letter was called "absolutely right" by Christian Voice, the leading Washington anti-gay lobby, and put in sharp relief the differences between the two national gay organizations in developing a strategy to confront anti-gay discrimination and the new Christian right.

"We do not believe that legislation should be introduced at this time or in the immediate, foreseeable future," wrote NGTF Co-Executive Director Lucia Valeska of the gay lobby effort.

"The climate in the present Congress is one of great caution when it comes to dealing with emotionally charged issues for which the members lack a clear sense of constituent attitude. Gay rights is one of those issues," Valeska charged in her letter.

Valeska, who did not mention the gay lobby in her letter, also argued that the task force would be hampered in seeking a court solution to the military policy of congressional feathers were ruffled.

The letter added that anti-gay forces have not raised the military policy question in Congress yet, where cur-

rent military administrative regulations conceivably could be given the force of law, and that this possibility needed to be given consideration.

Valeska pointed to the Family Protection Act, an omnibus bill setting forth the agenda of the new Christian right, including approval of discrimination against "declared" homosexuals in all areas of employment, as an example of legislation silent on the military policy.

"It does not spotlight the military, and this is a help, albeit a negative one, at this time," Valeska wrote, although cautioning that the blanket approval of discrimination in the bill likely would encompass the military.

NGTF's appeal to drop consideration of a pro-gay bill was quickly endorsed by Christian Voice, which said the letter proved the effectiveness of anti-gay efforts.

"I think this demonstrates our success, and I'm delighted," said Gary Jarmin, Christian Voice's Washington lobbyist.

"If we can have that kind of effect on this organization, that they will not even fight for their own goals, then obviously I think we have achieved our aims," Jarmin said. "I think homosexuals would be well advised to lay low and not be active."

Steve Endean, Gay Rights National Lobby director, expressed shock and disappointment with the letter, which he said had not been discussed with him in advance or mailed to him.

"I'm extremely disheartened and disappointed," said Endean, who met with his board of directors about the letter shortly after he was notified of its contents. The gay lobby board, which was meeting in full session for the first time in nearly two years, voted unanimously to approve a resolution reaffirming the lobby's congressional program. A stronger resolution rebuking the task force was withdrawn in the interests of harmony between the two groups.

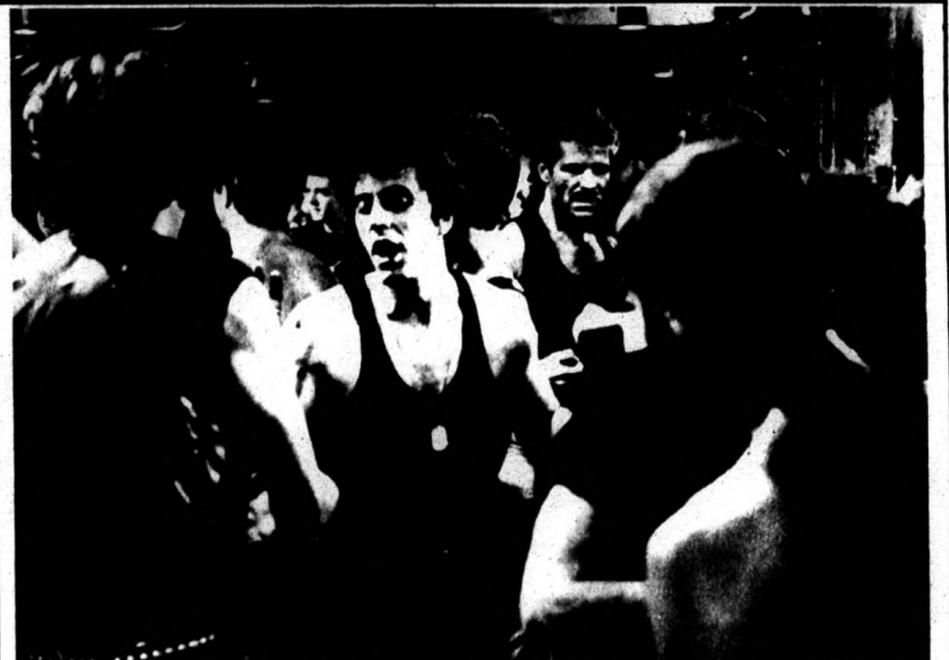
"The language used in this letter, were it to be widely known on Capitol Hill, is precisely the sort of justification we hear for opposing gay rights," Endean noted.

Valeska, contacted about the letter, maintained that the task force acted independently of the gay lobby because discussion between the two groups "has been high impossible and non-existent."

"I think the relationship between us and GRNL is unhealthy and ultimately will harm movement goals, if it hasn't already," Valeska said.

"Steve still uses words like 'turf,'" Valeska complained. "I'm sure that

INSIDE



Guess what's wrong with this picture? See page 11

First of a four-part series on alcoholism See page 4

Coming Next Issue Gay priests discuss sexuality and the church

Union Vote Set For Church Street Station

Shawn P. Kelly

(San Francisco) In an action that could send shock waves through San Francisco's gay business establishment, the National Labor Relations Board last week overturned an anti-union vote by Church Street Station employees and ordered a new vote for March 31. A favorable vote by the employees would make the well-known restaurant at 2100 Market Street the first of the more than 100 gay-owned restaurants and bars to become a union shop.

Battle lines began to be drawn in what Local 2 union official Maya Luckmann called "a test case" that could get the union's "foot in the door" of gay establishments.

The NLRB order was part of an almost year-long dispute between the Local 2 chapter of the Hotel and Restaurant Employees and Bartenders Union and Restaurant Employees and

which will review the selection process of future delegates to Democratic conventions.

At the same time, the caucus rejected a proposal to create a national association that would embrace all gay political groups regardless of party affiliation or even nonpartisan status, in favor of an association committed to the Democratic Party.

"The Democratic Party is on its

(Continued on page 7)

Bartenders Union and the management of the Church Street Station. In addition to the ruling, the restaurant and the union signed an agreement which will allow the union access to the restaurant's premises between shifts to present its case to employees. Local 2 officials called such permission "highly unusual."

The agreement also calls for payment of back wages totalling \$2,600 to five former Station employees who were fired during a previous unionization effort last summer. In exchange, the five employees waived reinstatement.

Although the NLRB decision and the agreement do not attribute guilt to any party, that didn't halt a flurry of angry charges and countercharges between the union and management. Local 2 gay liaison Michael Koblenz called the restaurant's tactics in the previous election "clearly the most

(Continued on page 7)

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Reagan Budget Cuts Hit Gay Services

Los Chibbaro, Jr.
The Washington Blade

(Washington, D.C.) President Reagan's recent proposal to slash \$50 billion from the federal budget promises to eliminate at least 50 federally funded jobs from gay community centers in three states and jeopardize funding for gay health and social service groups throughout the country.

The budget cuts are also expected to affect gay-related research projects that are funded periodically by such agencies as the National Institute of Health and the National Science Foundation, but details of how these programs will be affected were not immediately available.

In addition to budget reductions, Reagan's proposal to give states greater power to determine how federal money is spent could hurt chances for gay programs such as venereal disease clinics and alcoholism treatment centers for obtaining funds in areas where

state governments are unsympathetic to such programs, gay spokespersons have said.

Most dramatically hit by the President's program is the Los Angeles Gay Community Services Center, which was informed two weeks ago it will lose 39 employees funded under the Comprehensive Education and Training Act (CETA). The Reagan administration said it is eliminating the entire CETA cuts are also expected to affect gay-related research projects that are funded periodically by such agencies as the National Institute of Health and the National Science Foundation, but details of how these programs will be affected were not immediately available.

"At least six of our major programs will be wiped out by March 31," said David Glascock, the Center's administrative assistant. Glascock said projects affected will be the youth department, the telephone hot line, community education department, employment counseling, social services section, and legal services.

Another program of the Los Angeles Center slated for elimination in September is a CETA-funded job training project which Glascock said has helped dozens of gays find permanent jobs

with private employers.

Glascock said the center's budget for the current year is \$1.5 million. He noted more than one third of this amount will be eliminated due to the CETA cuts. "We're scrambling for private donations and volunteer help," said Glascock.

The Detroit-based Michigan Organization for Human Rights (MOHR) will lose its entire paid staff of four employees due to the CETA cuts, according to MOHR president Phil Greene. In addition to providing services such as peer counseling and community education programs about gay issues, Greene said the CETA jobs provide a means of employment and employment training crucial to Detroit, which has an unemployment rate of 25%. Elimination of the CETA positions will mean a reduction of MOHR's budget by about \$40,000 and will require the organization to appeal for private contributions from gays in a metropolitan area hard hit by unemployment, Greene said.

Community Centers in Seattle and Baltimore are also losing employees from CETA programs, but spokespersons from these centers say the impact will be minimal.

"I see no problems in replacing [three] CETA people with volunteers," said Harvey Schwartz, director of Baltimore's Gay Community Center. Schwartz said the Center's \$145,000 operational budget is funded mainly from private contributions, fundraising and revenue-generating operations such as a community newspaper.

Charles Brydon, co-director of the New York-based National Gay Task Force, said he's concerned the elimination of CETA funding and other federal spending reductions will adversely affect gay groups. But, he noted, the cuts could have an unintended benefit. "We're going to have to establish more sources of funding from our own community," Brydon said. "We can't continue to subject ourselves to the whims of the federal government."

Brydon said NGTF has had as many as five CETA employees for two special programs dealing with educating parents of gays and the media in local communities. "Both were worthwhile projects," said Brydon. "But we made a decision last year not to seek additional federal funds."

Jaime Fernandez, president of Washington's Whitman-Walker Clinic, said crucial funding for laboratory equipment and testing programs currently amounting to \$75,000 comes to the clinic from the Public Health Service, an arm of the Department of Health and Human Services. Some of this funding comes directly from the Center for Disease Control, a branch of the Public Health Service, Fernandez said.

Selected Gay Publications Banned from Prisons

Gerold Kamper
The Washington Blade

Despite changes in a federal regulation governing the admission of publications into prisons that was brought about by gay activists last October, prison officials are still applying a double standard to some gay publications.

The regulation prohibits "sexually explicit material . . . which poses a threat to the security . . . of the institution, or facilitates criminal activity." Warden exercising their powers of prohibition are admitting heterosexual explicit material while stopping similar homosexual publications at the gate, according to Roz Richter of Lambda Legal Defense and Education Fund, a New York-based activist group. The assistant general counsel for the Bureau of Prisons, Ira Kirschbaum, explained this double standard as the result of a trade-off between two important principles in prison governance—the "identification" principle and prisoners' First Amendment rights to freedom of information.

Changes were made in the regulation last October as the result of a compromise settlement of a lawsuit brought by the National Gay Task Force (NGTF) against prison officials on behalf of *Gay Community News of Boston*, *Off Our Backs of Washington*, *Join Hands of San Francisco* and Calvin Keach, an openly gay inmate in a federal penitentiary in Oklahoma. Prison officials originally termed all gay publications "dangerous" and

barred them from prisons on grounds that the my public of gay publications would incite inmates to greater heights of violence. The *Carlson* settlement, which now makes gay publications dealing with topics of general news or political interest acceptable, was a compromise between the desire of authorities to maintain this position and gay activists' demands for freedom of information for incarcerated gay men and lesbians, according to Richter.

A decision by prison authorities to strike a middle ground between the exigencies of the "overriding concern of prison authorities to maintain order" and the desire to protect prisoners' First Amendment right of freedom of information was offered by Kirschbaum as the explanation of the policy. While both explicit and non-explicit gay publications would identify their readers say in the eyes of other inmates, explicit materials would do so more readily, Kirschbaum said. For that reason, he added, prison authorities adjudge some types of publications to be of "higher First Amendment interest" than others. Kirschbaum classified the *Washington Blade* as acceptable prison reading, but found *Gay Sunshine*, a quarterly, California-based literary journal, unacceptable.

Gay Sunshine frequently illustrates its articles with erotic drawings and photos of nudes. Under present policy, many sexually explicit, non-gay publications, most notably *Hustler* magazine, are to be found in prison commissaries.

Parade Committees Close to Merger

The San Francisco Lesbian/Gay Parade Committee moved closer toward merger with the Gay Freedom Day Committee by accepting, last month, four of the older committee's nominees for board members. The representatives of the L/GPC. Committee officials hope now to put controversy behind them as they step up plans for this year's June 28 parade.

The four new board members are Mary Jane Atkins, Jim Forman, Chris Perry and Hydie Downard. They join the four board members already elected, Carmen Vasquez, Tim Wolfred, Pat Norman and Ron Washington, in addition to the officers: Co-Chairs Barbara Cameron and Greg Day, Treasurer Kory White and Secretary Reid Condit.

Final merger between the two committees is subject to an audit of the Gay Freedom Day Committee's finances. Treasurer White, who was highly critical of the bookkeeping methods of the previous parade committee, anticipates a deficit of approximately \$6,000 from last year's parade, although the figure could be higher. Officials of the GFDC are expected to present a preliminary review of its books at the next meeting.

Co-Chair Barbara Cameron optimistically stated, "We are working toward a unified parade." The L/GPC is presently organizing its committees and is now actively seeking workers. Konstantine Berlandt of the forming Media Committee put it directly: "We need money, time and talent."

The budget for this year's parade is expected to be about \$30,000, including the anticipated deficit. Paul Boneberg, head of fundraising, plans several approaches, most of them at "conservative, grass-roots level," including direct contributions on street corners and in bars. Also planned are cost-free bar owner benefits and sale of \$3-discount tickets honored by merchants to show support for the event.

The next meeting of the Lesbian/Gay Parade Committee will be Sunday, March 8, at 5 p.m. at the Women's Building on 18th Street, and interested persons are encouraged to attend. Selection of the parade theme, which is still open for nominations, will be on the agenda.

GGBA Alerts Advertisers to Possible Scam

(San Francisco) The Golden Gate Business Association has asked its members to use caution when solicited for advertising by publications called *Today's Policeman*, *Today's Fireman*, and *Today's Veteran*. Kim Cortright, GGBA's executive secretary, reports that many of the organization's members have been solicited for ads, usually by telephone. The representatives generally state that the publication is slated to do a special issue on gay business.

Though there is no proof that the publications are not legitimate, there is reason for business people to be cautious. A Polk Street merchant reported to GGBA that in September, October and November he paid for ads in *Today's Policeman*. To date he has not seen either the ad nor the publication.

Responding to calls from its members, GGBA asked to see samples of these three publications. At first the company that publishes them agreed, but sent no samples. Later GGBA was told that only one copy of each issue was retained and these copies were

kept in the company's morgue, which is not open to the public. Though the company says that *Today's Veteran* has been publishing for 10 years, GGBA has been unable to find any record of the magazine's existence.

The *Sentinel* contacted Ann Diamond of Union Graphics, the advertising agency in San Francisco for *Today's Veteran*, which is published by Tower-high Publications in Kansas City, Missouri. According to Diamond, a supplement including gay oriented articles and gay advertising will be included in the March issue, which is to come out sometime between March 15 and April 1. Because of questions regarding the existence of the magazine, Diamond has asked that the supplement be sent her so she can show it to San Francisco advertisers. She told the *Sentinel* she expected the supplement to arrive Thursday or shortly thereafter.

Cortright stressed that there is no proof that *Today's Veteran* or the other publications are not legitimate, but he urged businesses solicited for ads in them to use care.

School Board Approves Sourcebook on Gays

(San Francisco) Demystification of homosexuality in San Francisco's public schools cleared a hurdle Wednesday when the district's three-member Curriculum Committee approved the "Sourcebook for Teachers on Gay and Lesbian Lifestyles."

The sourcebook was developed by the Human Rights Foundation, a San Francisco-based organization that is devoted to demystifying lesbian and gay lifestyles. The foundation works primarily with schools in the East Bay. Sarah Lie Pennington, parent of a fifth-grader and clinical social worker who serves on the Family Life Education Advisory Committee, called the book "a very good tool for teachers, though it's only a beginning and will serve only as a foundation. It's so important to get this subject matter into the curriculum," she said.

The sourcebook provides a list of suggested readings for teachers and students in the district's Family Life Education program, as well as suggested classroom activities and strategies. Tom Ammanno, chair of the 14-member advisory committee which recom-

mended that the Curriculum Committee adopt the sourcebook, described the document as a draft that will be revised based on recommendations made by teachers during a field test period. "Now that the Curriculum Committee has given approval, the sourcebook will appear on a list of resources for teachers and will be available at the Teachers' Professional Library in the district's central offices, 135 Van Ness.

The unanimous approval by board members Tom, Hopp and Anaya at the Curriculum Committee's March meeting came after the teaching aid had been mysteriously pulled from the committee's February agenda. Committee Chair Ben Tom was to be out of the city for that meeting and asked Eugene Hopp to place the sourcebook on the calendar. Though there remains some confusion about the matter, it appears that Fred Leonard, an aide to Superintendent Alioto, asked that the item be removed from the agenda because staff had not had time to review the book. Tom claims he didn't know that it had been removed and immediately placed in on the March calendar when he returned.

PEOPLE

Vito Russo



While some artists are running for cover from the conservative trend sponsored by the Moral Majority, others are banding together to fight. Woody Allen has called together a New York group of concerned entertainment figures, including Bob Fosse and Ellen Burstyn, to fight threats against the arts by right-wing forces. The group is meant to complement and work with a West Coast squad headed up by Norman Lear, who is making television commercials to counteract those from the fundamentalist lobby.

Paul Brown, the head of the Life Amendment Political Action Committee, thinks abortion should be a criminal offense. Karen Mulbauer, the director of the National Abortion Rights League, recently used the example of her own rape to stress her pro-abortion position in a speech. Brown's response? "Karen is not the most beautiful creature in the world," he told *New York Magazine*, "so when I hear her say she was raped, my response is, 'You wish.' Personally, I think Brown is asking for it."

Ron Peck and Paul Hallam, the London filmmakers who gave us *Nighthawks*, about a gay teacher in London's underground cruise scene, are "working round the clock" on a film called *Cheep Sentiments*, a melodrama set in the theatre. "The whole thing is built around a very nervy relationship between a gay and a straight actor," says Peck, "who are both cast in a production of *The Glass Menagerie*." Peck has Gloria Graham interested in playing one of the four leads.

In the roundup this week, a new biography of Phyllis Schafly (being panned by everyone), in which she recalls that her job at a munitions factory during World War II was test-firing machineguns. The pro-life campaigner was just making sure the guns really killed people. . . . Christine Jorgensen opened at a New York nightclub last week. Her lead song? You guess it. "I Enjoy Being a Girl." . . . Michael Reagan, the President's 35-year-old son, said he was grateful for a side effect of a recent investigation of the gasohol company in which he is involved. "At least nobody thinks of me as the ballet dancer anymore." From what I hear, nobody thinks of Ron Jr. as the ballet dancer, either. . . . Quentin Crisp, author of *The Naked Civil Servant*, said he was once asked by a British Army officer if he were a practicing homosexual. "I used to be," he replied, "but now I'm perfect."



Impresario Jacques Morali thinks that the *Village People* have gotten "too gay" lately. Leatherman Glenn Hughes confided to a friend recently that Morali has stripped him of his leather gear and shortened his handlebar moustache for the upcoming *Village People* concert at the Riviera Hotel in Las Vegas. Hughes also said the group was splitting \$40,000 six ways for the engagement. Sounds like a bad Polish joke. Somebody should tell them that when you sell out, it's supposed to be for big money. The whole affair is like a Lily Tomlin television special.

Playwright Edward Albee's stage adaptation of Vladimir Nabokov's *Lola* caused outraged Boston patrons to walk out in the middle of the second act because of its explicit sexual nature. "So there is some explicit language in the play," said Albee, "and one scene which approaches fellatio, but doesn't quite get there. . . . I think the play is far less guilty of engaging in pornography than many shows on television that depict rape or someone getting their head blown off. As long as it's interrupted by commercials, people think it's okay."



A *Washington Post* interview with Ronald Reagan by sportswriter Mark Shields elicited the following response from the President on the value of sports: "I loved it. Every afternoon I came home from school and went right down to the field. I just had to wear one of those purple and white jerseys." I know where he can get one with a bag to match, but I'm

not sure Dave Kopay would part with them. Reagan also said that football is "the last thing left in civilization where two men can literally fling themselves bodily at one another in combat and not be at war—it's a kind of clean, clean hatred." I'd love to introduce him to some stunning gentlemen I know on Folsom Street who'd rather call it "dirty love."

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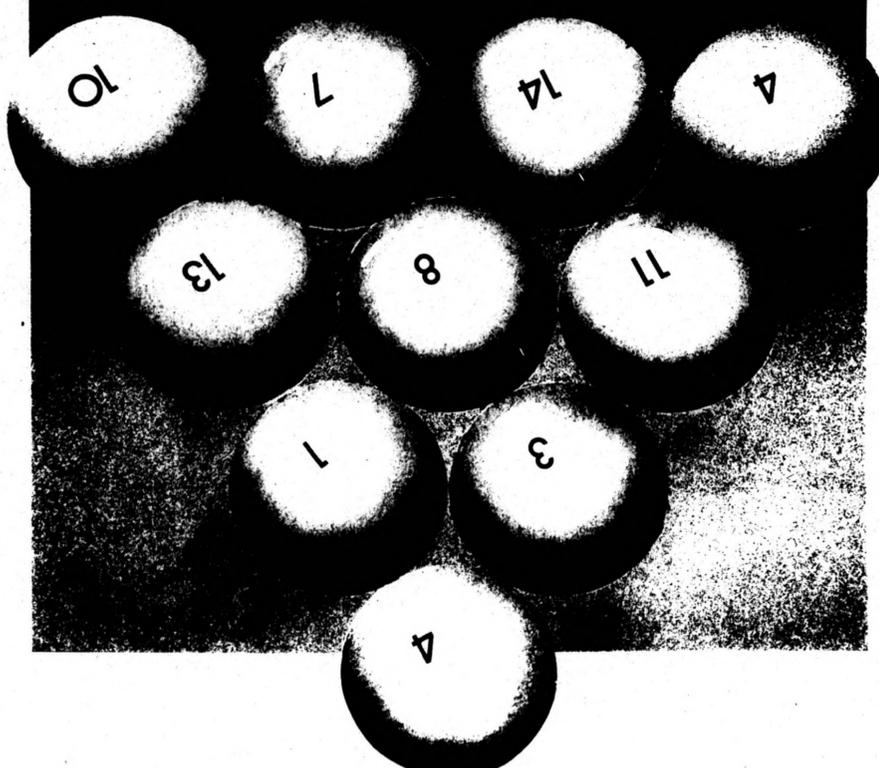
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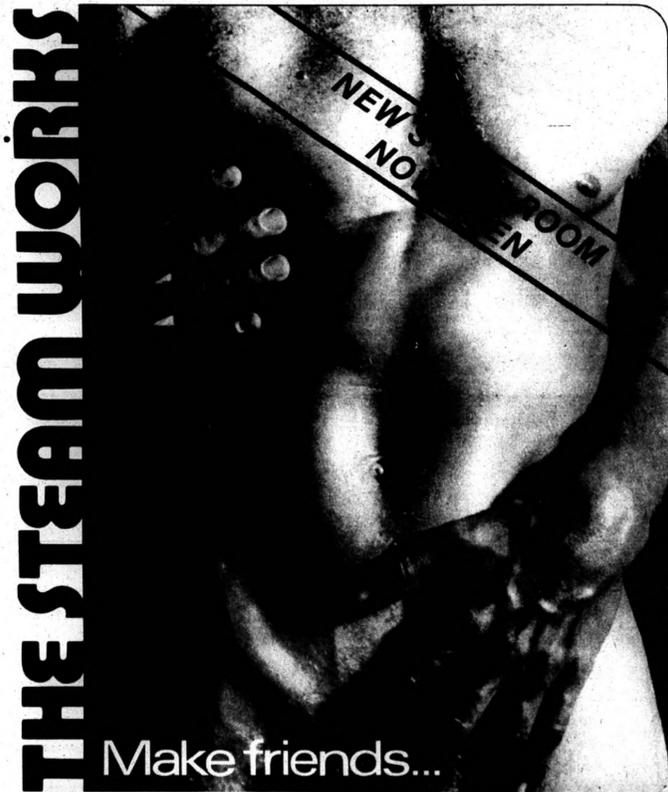
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Alcoholism in the gay community

ARE YOU AN ALCOHOLIC?

Beginning in this issue, the *Sentinel* presents a four-part series on alcoholism in the gay community. In this issue we interview two recovering alcoholics, and have also included a series of questions to help our readers determine whether they may have a problem with drinking. In the next issue we will discuss the problems of being a co-alcoholic; in the third article we will talk with an alcoholic who refuses to admit his problem; and finally, in the last installment we will present as comprehensive a list as possible of the programs available to gay alcoholics. Laurel and Michael are the real names of the recovering alcoholics who are interviewed below.

Laurel's Story

At first alcohol was good to me. It was my best friend. That's why later I didn't understand why this "best friend" did to me what it did. It had allowed me to relax and open up, to talk and dance at parties. It made me expansive and not shy.

Booze, Laurel's one-time "best friend," also almost killed her, cost her a longtime job, and lost her lover of five years.

Although small, pert and pretty may sound like sexist terms, they describe Laurel most accurately. She is a lively, joyous and warm woman, with an infectious sense of humor. That's the sober Laurel.

As a drunk she was withdrawn, distant from friends and relatives, and seldom laughed. Laurel, like all alcoholics, was not a happy drunk. At, to use her expression, "39 and holding," Laurel is fortunate to have a beautiful clear complexion, luckily undamaged by the broken facial veins which blotch the faces of many heavy drinkers.

For a woman who spent 21 of her 39 years drinking rather heavily and consistently, she has escaped the outward physical ravages of alcoholism remarkably well.

Laurel's drinking began when she was 18 and she describes it now (compared to her later heavily alcoholic drinking) as "social drinking."

By 30 she advanced to what she terms "heavy social drinking" and when her 35th birthday rolled around her drinking was "out of control." Laurel was on the skids and didn't know it. Nor would she have admitted it if she had been forced to see it.

A Bay Area native and an upfront lesbian for 14 years, Laurel seems to have gradually slipped into alcoholism as a way of life and for 34 years it really did not threaten her well-being or safety.

"I just didn't fit the stereotype alcoholic of hitting the skids. I had had no arrests, I'd never lost a job because of my drinking, none of the things you think of when you make the foolish mistake of stereotyping what an alcoholic is supposed to be."

Laurel met Sally when she was 33 and they began a five-year love affair. Privately, to her closest friends, Sally confessed misgivings about Laurel's seemingly heavy drinking. Finally she discussed it openly with Laurel and for two years the ugly, yet haunting, spectre of alcoholism remained a quietly hidden fear rather than the sordid reality it later became.

Two years into their relationship, Laurel began to lie whenever necessary about her drinking. Sally would discover an empty pint dumped in a clothes hamper and Laurel would deny any knowledge of how it happened to find its way there. Empty bottles would be stashed in waste chutes or hidden in bureau drawers.

Some mornings Laurel was so sick from having spent the evening alone on the sofa drinking that Sally would call Laurel's boss and invent some illness. If Laurel had reached the alcoholic stage, Sally had become the co-alcoholic Laurel (and most every other alcoholic) needs and uses to survive.

Even then, another year would pass before the alcoholism in this once happy and loving couple would begin to rip their relationship apart.

Finally Sally delivered an ultimatum: get help or I'm leaving.

What was it like being given a choice between giving up drinking or losing your lover?

"Oh, I stopped for a couple of months. I didn't want to lose Sally so I quit drinking and then I convinced myself that I could drink wine. Then I went to some meetings of Alcoholics Anonymous because Sally wanted me to do it. I went not for me but for her. Those are the wrong reasons. I had to do it for myself but I wasn't. I went just to get her off my back. If my going meant that much to her then I was willing to do it for her. But it meant nothing to me at the time."

Meanwhile Laurel's absenteeism at work because of hangovers began to climb dramatically, still aided and abetted by Sally's phone calls about Laurel's "cold" or "flu."

What would happen when Sally would confront you about how serious your drinking problem had become?

"I would become very defensive, deny it, and then pick any kind of argument to take the heat off the real problem, which was my alcoholism.

And when people other than Sally would raise the whole issue I would react the same way and then blame them for the arguments, not myself. That's all part of the denial syndrome.

When you finally broke up with Sally and she moved out, did you accept that it was because of your drinking?

"I knew deep down inside that it was because of my alcoholism, but I was still denying that I was an alcoholic and physically addicted to it."

Didn't your employer notice anything wrong and mention it?

"I'm sure he knew just exactly what was happening about my alcoholism. But I had worked for him for 10 years and it was just like I was part of his family. If I had lost my job I probably would have done something about my alcoholism earlier. But I think my employer was afraid to bring it up even though I had a very high rate of absenteeism in the last two years before I left and went into Pinehurst [the residential treatment home which Laurel finally entered last year]."

Do you think friends and lovers hurt the alcoholic more by not confronting him or her with their concerns about the alcoholic's drinking problem?

"No, I don't really think they hurt the alcoholic more. I wouldn't have heard them anyway. Now that I'm recovering, all my friends are very supportive. I think people are beginning to see alcoholism more as a disease, which it is, rather than as they did in the past and view it with some kind of stigma or lack of willpower. I find it easy to be open about it now because I find people are more supportive than negative."

Did you have a number of lovers or affairs that ended because of your alcoholism?

"I had a number of affairs but none of them ended because of my alcoholism. The only one which did was with Sally."

What did you feel, what was it like being drunk so much of the time?

"I really didn't feel anything because I was so drunk so much of the time. You live in a make-believe world like hiding bottles and lying about drinking. You honestly don't realize what you're doing. When Sally would ask me if I had been drinking, I think I honestly believed it when I told her that I hadn't been."

When did your drinking pattern start changing?

"Four years before I went into Pinehurst. The depressions started then and they were really severe. Then I found I couldn't live without drinking. I couldn't face any reality at all so I went into drinking around the clock. That's when I realized that I couldn't stop drinking because I'd get so sick. So I had to have a drink in order to live."

What were the major problems alcohol was causing you just before you went into Pinehurst?

"They started with the blackouts. They didn't last for just minutes but for hours. And then I was constantly sick, depressed and going through horrible withdrawal symptoms every time I tried to stop. The withdrawals were so bad that sometimes I could not eat for three or four days and then I would have seizures and convulsions. That's when I realized, finally realized that I had to seek help."

What was it like at Pinehurst?

"I think it's different for every woman who goes there. There are straight women there and gay women there. But I think it's different for everyone. You must stay a minimum of three months and they will allow

you to remain as long as a year."

How long were you there?

"Five months."

Have you had any slips since then?

"Yes. Since I got out last September I have been sober except once when I slipped, and that was in December."

What is it like being sober after so many years of being drunk?

"It's quite a revelation. You find out simple things. You find out it's possible to develop a happy, productive life without liquor. I know now I can't live the life I want to if I drink again. And that's really the whole thing of it: an alcoholic can never drink again. Even after ten years of being sober, when you start to drink again, you go right back to where you left off, whether it was a pint or a quart or a gallon a day habit. You just immediately go back to that level."

Do you think friends and lovers hurt the recovering alcoholic more by not having to support groups. You have to come out to your friends as an alcoholic so they'll stop the pressure on you to have a drink. A recovering alcoholic needs a group like AA or another support group. That's where you get your hope, by seeing other recovering or recovered alcoholics and hope is what all alcoholics need."

What advice would you give to co-alcoholics?

"Don't feel that you can change the alcoholic or stop the problem because unless the alcoholic decides to stop drinking she won't do it. Love won't win the battle. Don't cover up for the alcoholic and don't make excuses for her. And the hardest thing to do is to realize that the best thing you can do for the alcoholic and yourself is to leave."

"We've been taught since childhood to help those in need. And generally that's a good way to live. But that's bullshit when it comes to the alcoholic you're having to deal with. The needs of the co-alcoholic must come first or you'll both go down and neither will survive."

Now that you've been sober for a few months, do you have any long range goals or are you living just one day at a time?

"Right now I'm too young in my sobriety to have long range goals. For right now I want to be sober for a year before I set long range goals. I'm so competitive that if I set goals now and fail, I think I might fall back. But, yes, eventually I want to set my sights on some goals and things I'd like to do."

What's the most important thing in your life right now?

"About a month ago it came to me for the very first time that it was more important for me to not drink than it was for me to drink. That was a real turning point, like a huge monkey being taken off my back. And it also came to me that I'm happier not drinking than I ever was when I was drinking."

Those are the most important things in my life now."

Michael's Story

Sitting in the comfortable, nicely decorated flat of two humorous, smiling, gentle and handsome men, it is difficult to realize that one of these two, Michael, was once a nasty drunk who on one occasion beat up a trick in a drunken rage and that on another occasion, again while sloppily drunk, was tied up to several total strangers at a party and slugged them in the face.

Sitting cross-legged in his chair, sipping a glass of ice water and his handsome face smiling back at you, it is almost impossible to associate this sober Michael with a drunk of just two years ago.

But Michael was an alcoholic, and on more than a few occasions, a mean one at that.

Michael, unlike Laurel, did not progressively become alcoholic. He started off that way at 17 when he first began sneaking into gay bars in Milwaukee. The next eight years of his life would be lost in an alcoholic haze. That's when I realized, finally realized that I had to seek help."

What was it like at Pinehurst?

"I think it's different for every woman who goes there. There are straight women there and gay women there. But I think it's different for everyone. You must stay a minimum of three months and they will allow

(Continued on page 5)

Michael

(continued from page 4)

were an alcoholic?

"Yeah. Yes, my drinking was definitely alcoholic."

Were there blackouts and other things associated with alcoholism at the very beginning?

"No. I didn't have the blackouts in the beginning and I didn't have the paranoia. But my drinking was a continual thing. I got drunk every time I drank. Then I moved out here and a friend gave me a job in a bar. Every night I worked I got drunk. But I didn't think I was an alcoholic because, you see, I decided that on my two days off I wouldn't drink. Therefore, if I didn't drink on those two days I couldn't possibly be alcoholic."

They let you get drunk while you were working at the bar?

"Oh, yeah. As long as we were able to pour a drink and ring up the register they didn't care. But even though I was drunk every night I still couldn't be, or so I thought, an alcoholic as long as I took my two days off, stayed sober

and let my body clean itself out.

"My father was an alcoholic so I had had experience in living with an alcoholic. And my image of myself was certainly one that I would never become an alcoholic. So, if I didn't drink those two days a week I certainly couldn't be an alcoholic. When I was little I would say that I would never, ever drink. Then when I started drinking I thought, 'Well, I'll still never become like my father.' But I did become an alcoholic."

Did your drinking finally start going through a deteriorating progression? Did you find yourself drinking on your two days off—those two days when you weren't going to drink?

"Yeah. What happened was that I became involved with a man. It was one of those intensely passionate 32-day love affairs. And we spent every night together and this man drank every day and when I was off on my two days off with him, that was when I tossed out the no drinking for two days rule."

How long ago was that?

"Four years ago. But I think by that

time I was already an alcoholic, I mean my drinking was certainly alcoholic. And certainly by this time I had had blackouts. I was experiencing anxiety, I mean, just this constant state of anxiety which I always got with hangovers."

Did your friends express any concern to you over your drinking so heavily?

"No. Most of my friends worked at the bar."

And were they drinking as much?

"Most of my friends drank as much, if not more, than I did."

Did you have any non-drinking friends who expressed any concern about your drinking?

"No. People who didn't drink were, to me, just real boring people. I didn't want to be anywhere near them."

What would your reaction have been if someone had come up to you and said, "Michael, you have got a drinking problem?"

"I would have denied it to them. And I certainly would have continued

(Continued on page 9)

Are You an Alcoholic?

To answer this question, ask yourself the following questions and answer them as honestly as you can:

- | | | | |
|---|---|---|---|
| 1. Do you lose time from work due to drinking? | Yes No | 17. Have you ever had a complete loss of memory as a result of drinking? | Yes No |
| 2. Is drinking making your home life unhappy? | <input type="checkbox"/> <input type="checkbox"/> | 18. Has your physician ever treated you for drinking? | <input type="checkbox"/> <input type="checkbox"/> |
| 3. Do you drink because you are shy with other people? | <input type="checkbox"/> <input type="checkbox"/> | 19. Do you drink to build up your self-confidence? | <input type="checkbox"/> <input type="checkbox"/> |
| 4. Is drinking affecting your reputation? | <input type="checkbox"/> <input type="checkbox"/> | 20. Have you ever been to a hospital or institution on account of drinking? | <input type="checkbox"/> <input type="checkbox"/> |
| 5. Have you ever felt remorse after drinking? | <input type="checkbox"/> <input type="checkbox"/> | 21. Does it bother you that someone says you may be drinking too much? | <input type="checkbox"/> <input type="checkbox"/> |
| 6. Have you gotten into financial difficulties as a result of drinking? | <input type="checkbox"/> <input type="checkbox"/> | 22. Do you have to take a drink when you go out on a date? | <input type="checkbox"/> <input type="checkbox"/> |
| 7. Do you turn to lower companions and an inferior environment when drinking? | <input type="checkbox"/> <input type="checkbox"/> | 23. Have you lost friends since you started drinking? | <input type="checkbox"/> <input type="checkbox"/> |
| 8. Does your drinking make you careless of your family's or lover's welfare? | <input type="checkbox"/> <input type="checkbox"/> | 24. Do you THINK you have a problem with liquor? | <input type="checkbox"/> <input type="checkbox"/> |
| 9. Has your ambition decreased since drinking? | <input type="checkbox"/> <input type="checkbox"/> | | |
| 10. Do you crave a drink at a definite time daily? | <input type="checkbox"/> <input type="checkbox"/> | | |
| 11. Do you want a drink the next morning? | <input type="checkbox"/> <input type="checkbox"/> | | |
| 12. Does drinking cause you to have difficulty in sleeping? | <input type="checkbox"/> <input type="checkbox"/> | | |
| 13. Has your efficiency decreased since drinking? | <input type="checkbox"/> <input type="checkbox"/> | | |
| 14. Is drinking jeopardizing your job or business? | <input type="checkbox"/> <input type="checkbox"/> | | |
| 15. Do you drink to escape from worries or troubles? | <input type="checkbox"/> <input type="checkbox"/> | | |
| 16. Do you drink alone? | <input type="checkbox"/> <input type="checkbox"/> | | |

What Stage of Alcoholism Might You Be In?

The following list of 26 questions was prepared by the National Council on Alcoholism to help persons determine what stage of alcoholism the person being questioned or a loved one might be passing through.

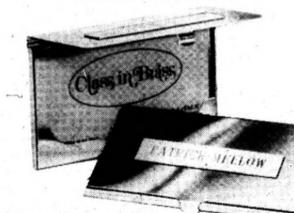
At the end of the questions there is a scale to indicate how serious the stage of alcoholism might be.

- | | | | |
|--|---|--|---|
| 1. Do you occasionally drink heavily after a disappointment, a quarrel, or when the boss gives you a hard time? | Yes No | 15. Have you often failed to keep the promises you have made to yourself about controlling or cutting down on your drinking? | Yes No |
| 2. When you have trouble or feel under pressure, do you always drink more heavily than usual? | <input type="checkbox"/> <input type="checkbox"/> | 16. Have you ever tried to control your drinking by making a change in job, or moving to a new location? | <input type="checkbox"/> <input type="checkbox"/> |
| 3. Have you noticed that you are able to handle more liquor than you did when you were first drinking? | <input type="checkbox"/> <input type="checkbox"/> | 17. Do you try to avoid family or close friends while you are drinking? | <input type="checkbox"/> <input type="checkbox"/> |
| 4. Did you ever wake up on the "morning after" and discover that you could not remember part of the evening before, even though your friends tell you that you did not "pass out"? | <input type="checkbox"/> <input type="checkbox"/> | 18. Are you having an increasing number of financial and work problems? | <input type="checkbox"/> <input type="checkbox"/> |
| 5. When drinking with other people, do you try to have a few extra drinks when others will not know it? | <input type="checkbox"/> <input type="checkbox"/> | 19. Do more people seem to be treating you unfairly without good reason? | <input type="checkbox"/> <input type="checkbox"/> |
| 6. Are there certain occasions when you feel uncomfortable if alcohol is not available? | <input type="checkbox"/> <input type="checkbox"/> | 20. Do you eat very little or irregularly when you are drinking? | <input type="checkbox"/> <input type="checkbox"/> |
| 7. Have you recently noticed that when you begin drinking you are in more of a hurry to get the first drink than you used to be? | <input type="checkbox"/> <input type="checkbox"/> | 21. Do you sometimes have the "shakes" in the morning and find it helps to have a little drink? | <input type="checkbox"/> <input type="checkbox"/> |
| 8. Do you sometimes feel a little guilty about your drinking? | <input type="checkbox"/> <input type="checkbox"/> | 22. Have you recently noticed that you cannot drink as much as you once did? | <input type="checkbox"/> <input type="checkbox"/> |
| 9. Are you secretly irritated when your family or friends discuss your drinking? | <input type="checkbox"/> <input type="checkbox"/> | 23. Do you sometimes stay drunk for several days at a time? | <input type="checkbox"/> <input type="checkbox"/> |
| 10. Have you recently noticed an increase in the frequency of your memory "blackouts"? | <input type="checkbox"/> <input type="checkbox"/> | 24. Do you sometimes feel very depressed and wonder whether life is worth living? | <input type="checkbox"/> <input type="checkbox"/> |
| 11. Do you often find that you wish to continue drinking after your friends say that they have had enough? | <input type="checkbox"/> <input type="checkbox"/> | 25. Sometimes after periods of drinking, do you see or hear things that aren't there? | <input type="checkbox"/> <input type="checkbox"/> |
| 12. Do you usually have a reason for the occasions when you drink heavily? | <input type="checkbox"/> <input type="checkbox"/> | 26. Do you get terribly frightened after you have been drinking heavily? | <input type="checkbox"/> <input type="checkbox"/> |
| 13. When you are sober, do you often regret things you have done or said while drinking? | <input type="checkbox"/> <input type="checkbox"/> | | |
| 14. Have you tried switching brands or following different plans for controlling your drinking? | <input type="checkbox"/> <input type="checkbox"/> | | |

If you have answered YES to any of the questions, you have some of the symptoms that may indicate alcoholism. YES answers to several of the questions indicate the following stages of alcoholism: Questions 1-8: Early stage. Questions 9-21: Middle stage. Questions 22-26: The beginning of final stage.

Reprinted from *What Are the Signs, National Council on Alcoholism, New York, November 13, 1975.*

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Evan White Reflects on Channel 4's Moral Majority Documentary

"I had no idea what Dean Wyckoff would say until he opened his mouth... I was speechless."

Dick Hasbany

KRON's week-long documentary on the Christian Right had been originally conceived as a fairly innocuous human-interest story on South Bay fundamentalist Christians. By the time the last segment had been aired on Friday, February 13, however, the show's revelation of fundamentalist homophobia and Richard Zone's planned crusade to polarize San Francisco's communities against lesbians and gays had created nationwide media interest. The week following the series, ABC's *Good Morning America* featured a debate between Supervisor Harry Britt and Zone, and the Seaside preacher flew back to New York last week to appear on Tom Snyder's *Tomorrow*.

The show spurred an initially stunned gay community into preliminary planning for the onslaught. It also made Channel 4 anchorman and reporter Evan White something of a celebrity in the gay community. The sudden gay interest in White, who has been in San Francisco broadcast journalism since 1964, originated certainly in his being the first to expose in the non-gay media the Moral Majority groups' none-too-savory plans for gays.

Since the documentary aired, White has been highly visible in the gay community. He spoke before the Harvey Milk Democratic Club's February meeting and agreed last week to speak with the *Sentinel* about the Moral Majority and how the Channel 4 documentary evolved into the significant expose it became.

How did you pick up on this story? **White:** Almost by accident. A fellow who isn't involved in our unit at all came up with the idea that it would be interesting to find a family in the South Bay that is involved with the Moral Majority and its political activities. That's all we set out to do.

We went down to Los Gatos Christian Church and said we'd like one of their families to spend a couple of days with us in their home on the job. Just to find out who they are. Our interest was simply to look at the Moral Majority from an intimate point of view.

We went down to Los Gatos for a service. We knew before we went that Dean Wyckoff was a parishioner there and that Tom Jose, councilmember, that the Christian Right helped put in office, went to that church. We knew that Pastor Rickard was in California for a Biblical Morality and that he was involved in the Santa Clara campaign [to defeat a gay-rights ordinance]. I had no idea what Dean Wyckoff would say until he opened his mouth and said it [that homosexuals should be executed]. I was speechless. That was the turning point.

We started getting deeper and deeper into who they were and what they'd done, and then we went down and did Richard Zone. I spent seven tapes with him—that's about a two-hour interview. We ran more interviews and ran more videotape in this series than probably has ever been done in the history of television. When you do news, the ratio of tape shot to tape used on the air is about 10 to 1. When you do documentary, it's about 20 to 1. We ran about 60 to 1. The reason is that when you're talking with people, you think they have a lot to say—but you're not sure where you're going, you just keep talking.

had not been well versed in what had happened in San Jose. I think San Jose was a heck of a lesson, because that was a massively successful campaign.

Do you have any insights on what Zones' campaign will be like in San Francisco? **White:** Zone has been with Jerry Falwell. They've used certain techniques successfully, and Zone's become a master of them. He just plans to come up here and do the radio blitz. That's how they start. They put a spot on the air saying, "Are you tired of X, Y, or Z? If you are, write me." If you write him, he sends you literature, and he hopes you'll send him money.

He's new to the area, and he had contacted Wyckoff and McIlheny [partner of the Orthodox Presbyterian Church in San Francisco]. I don't know what they will have or not. I don't know that they will have or not a satisfying result in San Francisco. I don't think that is even important to them. I think the attention they receive is what's important, so whether or not they turn anybody out of office

in San Francisco or turn around the gay-rights ordinance in the city is not the bottom line. I think they hope people will say, "My goodness, you took on Sodom and Gomorrah; and come and save our town." They want to build strength that way.

I also think there's got to come a point when they'll factionalize, fragment. There are a lot of individuals trying to establish themselves. Zone now wants to be by himself. On the other hand, the other Moral Majority groups are still alive and well and are going to go after territory and success, too. There's going to have to be splintering, and that may work against them. Beyond that, I don't know. Their churches are still growing, and I don't know how many people out there are sympathetic to them.

and the intent with which they were made to determine whether or not any such violations exist."

How Smith's meeting may affect Zone and his plans is uncertain, but more details of the Seaside minister's moral campaign in San Francisco came to light in a conversation with the Reverend yesterday. Zone, whose Monday news conference was cancelled when the Hyatt Burlingame Hotel asked him to withdraw his room reservation, said that the crusade will begin on March 20 with a radio blitz. There are to be nine different spot commercials, only one of which will deal with homosexuality.

The lesbian and gay spot will raise the question of whether or not San Francisco's gay rights ordinance should be repealed. It will ask listeners if they are pleased with what the ad calls the "homosexual laws of San Francisco" and if they don't agree with the ridicules morality and upholds immorality. If listeners do agree, they are urged to write Zone at In God We Trust's Monterey post office box.

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It became clearer in the past week that Zone's campaign will not be the only one slated to hit San Francisco this summer. Members of the CLAV task force on the Moral Majority prepped an increase in street-preacher activity. The Park and Recreation Department confirmed yesterday that a group called Americans for Jesus has started taking the necessary steps to secure permits for a 10,000-person (or more) rally on Civic Center Plaza on October 24. The department knew few details about the group, but told the *Sentinel* that the person who began the reservation and permit process came from Virginia.

Cleve Jones, former aide to Harvey Milk and currently a consultant with the California Assembly's majority consultants, told the *Sentinel* that fundamentalists continue to lobby actively in Sacramento against Art Agnos's anti-job-discrimination bill, AB 1. According to Jones, the groups most visible currently are Californians for a Biblical Morality and the Davis-based First Amendment Coalition.

The religious and gay communities' response to the Christian Right's challenge began to take form this week. The response seemed to be to the immediate threat of increased violence, but also seemed to demonstrate the feeling that long-range, educational activities were also in order.

Union officials believe that there are particular problems in gay restaurants that go beyond traditional issues such as wages and health benefits. According to former Station employee Dennis Mason because of the attractiveness of working in a gay environment, "for every job there are at least 20 people waiting to take your place." Mason also believes that sexual favors and employee activities play an important part in the hiring and firing in gay bars. He says, "You're going to have a job because you are pretty."

When asked whether such charges had been made to the Tavern Guild, Banda said that there "have been specific accusations, just rumors." Union officials consider themselves to be the underdogs in the March 31 Station vote. But the question of union representation in the gay community's bars and restaurants is sure to continue regardless of the outcome in this instance. Monday night the Stonewall Democratic Club went on record in favor of the right of gay employees to unionize, and other groups are expected to follow their lead.

neither of us have the right to say that this is our turf. NGTF doesn't pretend to speak for the gay community, as I don't think GRNL does, either. We speak for our membership and those who have made an investment in the organization."

NGTF board member Frank Kameny, mentioned prominently by Valdeska and Co-Executive Director Charles Brydon as a key advisor in Washington affairs since the closing of their offices there, took exception to the NGTF letter. Kameny also serves on the GRNL board.

"On that ground, you could apply that to any gay rights legislation at all," Kameny pointed out. "That is no argument against introducing a bill at all."

"Her points are not without merit (in other regards)," Kameny cautioned. "But I am still far from firmly persuaded."

"I think they should be harshly criticized for not contacting GRNL," Kameny added. "These are not the days to go off on individual organizational ego trips. If you speak with more than one voice, it is as if you didn't speak at all."

"We might reveal in all the differences between NGTF and GRNL," Kameny said, "but to people on the outside, it looks like we're all the same, and the differences mean nothing. We're left with zero, and they do what they want to us."

McCloesky's office said it was still giving consideration to both the task force and gay lobby positions, but no decision had yet been made on introducing the bill.

The first effort to marshal the strength of Gay Democrats, according to Bastow, will be an immediate push to win support for repeal of the anti-gay immigration exclusion. That issue is expected to arise in Congress shortly and was once the major focus of gay rights groups which faced accusations of mishandling the issue at caucus meetings.

"What has happened in immigration in the last few months is totally unacceptable," Apuzzo also said. "It is important that the national organizations are gatekeepers to access of power, which I think confounds the strategies. Certainly it affects the outcomes, and immigration is the perfect example. They manifest a clear inability to deal with the power structure in an effective manner."

I don't think anyone from the outside can help. Moral Majority will never defeat our community. But I think our community can defeat itself if it doesn't understand that we have to make the decision as to where the battle is and that it has to be on our turf.

D.A. Meeting

(continued from front page)

and the intent with which they were made to determine whether or not any such violations exist."

How Smith's meeting may affect Zone and his plans is uncertain, but more details of the Seaside minister's moral campaign in San Francisco came to light in a conversation with the Reverend yesterday. Zone, whose Monday news conference was cancelled when the Hyatt Burlingame Hotel asked him to withdraw his room reservation, said that the crusade will begin on March 20 with a radio blitz. There are to be nine different spot commercials, only one of which will deal with homosexuality.

The lesbian and gay spot will raise the question of whether or not San Francisco's gay rights ordinance should be repealed. It will ask listeners if they are pleased with what the ad calls the "homosexual laws of San Francisco" and if they don't agree with the ridicules morality and upholds immorality. If listeners do agree, they are urged to write Zone at In God We Trust's Monterey post office box.

It became clearer in the past week that Zone's campaign will not be the only one slated to hit San Francisco this summer. Members of the CLAV task force on the Moral Majority prepped an increase in street-preacher activity. The Park and Recreation Department confirmed yesterday that a group called Americans for Jesus has started taking the necessary steps to secure permits for a 10,000-person (or more) rally on Civic Center Plaza on October 24. The department knew few details about the group, but told the *Sentinel* that the person who began the reservation and permit process came from Virginia.

Cleve Jones, former aide to Harvey Milk and currently a consultant with the California Assembly's majority consultants, told the *Sentinel* that fundamentalists continue to lobby actively in Sacramento against Art Agnos's anti-job-discrimination bill, AB 1. According to Jones, the groups most visible currently are Californians for a Biblical Morality and the Davis-based First Amendment Coalition.

The religious and gay communities' response to the Christian Right's challenge began to take form this week. The response seemed to be to the immediate threat of increased violence, but also seemed to demonstrate the feeling that long-range, educational activities were also in order.

Union officials believe that there are particular problems in gay restaurants that go beyond traditional issues such as wages and health benefits. According to former Station employee Dennis Mason because of the attractiveness of working in a gay environment, "for every job there are at least 20 people waiting to take your place." Mason also believes that sexual favors and employee activities play an important part in the hiring and firing in gay bars. He says, "You're going to have a job because you are pretty."

When asked whether such charges had been made to the Tavern Guild, Banda said that there "have been specific accusations, just rumors." Union officials consider themselves to be the underdogs in the March 31 Station vote. But the question of union representation in the gay community's bars and restaurants is sure to continue regardless of the outcome in this instance. Monday night the Stonewall Democratic Club went on record in favor of the right of gay employees to unionize, and other groups are expected to follow their lead.

Union Vote

(continued from front page)

neither of us have the right to say that this is our turf. NGTF doesn't pretend to speak for the gay community, as I don't think GRNL does, either. We speak for our membership and those who have made an investment in the organization."

NGTF board member Frank Kameny, mentioned prominently by Valdeska and Co-Executive Director Charles Brydon as a key advisor in Washington affairs since the closing of their offices there, took exception to the NGTF letter. Kameny also serves on the GRNL board.

"On that ground, you could apply that to any gay rights legislation at all," Kameny pointed out. "That is no argument against introducing a bill at all."

"Her points are not without merit (in other regards)," Kameny cautioned. "But I am still far from firmly persuaded."

"I think they should be harshly criticized for not contacting GRNL," Kameny added. "These are not the days to go off on individual organizational ego trips. If you speak with more than one voice, it is as if you didn't speak at all."

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ON LIVE!

HEAD SPACE

with Randy Alfred
EUREKA: How many Moral Majoritarians does it take to change a light bulb? None; they'd rather stay in the dark.

How many S.F. supervisors to change a bulb? All 11: one to screw around with the bulb, one to send a letter of commendation, and nine to object to the letter.

How many Reaganites? Two: one to change the bulb, and one to deregulate the electric company.

How many campaign workers does it take to remove David Scott signs? I don't know, but it's apparently more than he's got doing the job.

STERNE STUFF: "The evil that men do lives after them," wrote Shakespeare, and it's true of TV programs as well. Architect Paolo Soleri, whose designs frequently look like hallucinations, has come up with an equally hallucinatory "theory" of homosexuality, and he draws on the infamous CBS pseudo-documentary for inspiration.

Master proofs for Fragments, a Harper & Row book now at the printers, reveal a page-and-a-half, anti-gay diatribe equating homosexuality with narcissism, retreat and masturbation. A subsection is headed, "On the Occasion of a CBS Special, Gay Power, Gay Politics (April 26, 1980)." Its first paragraph, in full:

"Pretorian thugs, SS pervers, the Chosen Ones—these labels kept coming to my mind during that 'fascinating' and frightening hour, an hour of pathetic exhibitionism."

Later: "... an orgy of narcissism, arrogance, violence, intolerance, extravagance, bad taste, perversion, sadism, masochism, disregard for everyone else. ... Mobsterism, savagery, spiritual naught. ..."

SUPED UP: Willie Kennedy, appointed to fill the late Supervisor Ella Hill Hutch's unexpired term, will serve for nearly four years. Wouldn't it be more democratic for the City Charter to provide that the Mayor fill such a vacancy only until the next November election?

Voters could then elect someone to the unexpired term. If it's an at-large seat, and there are full-term, at-large seats up for election at the same time, the runner-up would get the same term.

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Jim Boland, Ph.D., and Alan Sable, Ph.D. "Head Space" is designed to help gay people with personal issues by providing support, advice, understanding and useful information in response to readers' letters. The authors are connected with the Pacific Center in Berkeley, and both are therapists in private practice. Write "Head Space" care of Dr. Jim Boland, 1466 Hopkins, Berkeley 94702, or Dr. Alan Sable, 2223 Lincoln Way, San Francisco 94122.

Dear Head Space, I am a 33-year-old w/m who is reasonably intelligent, well-educated, articulate, decent-looking and at least semi-skilled in the ways of gay love and interpersonal politics. I do not discriminate as to race but am fond of blacks.

I put in my time at the appropriate bars and belong to an interracial group. I even put an ad in the Advocate (with zick results) and have taken to answering ads placed there (jury still out). I think I'm reasonably generous regarding physical appearance. I'm in the market for more friends, sex partners and for Mr. Right. I am affectionate, capable of loving, caring and am reasonably mature. Yet all I get are one-night stands. I want more and better. I know many others share this lament. What is to be done? John Q. Public

Dear John, Many, many others indeed share your lament. As you and thousands of other gay men in the city know, finding a man for a one-night stand is not difficult for most people in the great meatrix by the bay.

What is difficult is finding a man for something else: for friendship, companionship, love. This is not because there aren't some really nice men out there, men who, like yourself, have a lot more to offer than just a good body. It is because many gay men don't know how to go about finding and connecting with these men. People know all about sexual cruising, but sometimes nothing at all about emotional cruising.

Emotional cruising is a lot like sexual cruising. It's a matter of people presenting themselves to one another, sizing each other up and getting it on with each other. As fagsots learned long ago with respect to sexual cruising, you

get nowhere if you hide what you want and/or what you have to offer. The guy who disguises his body under yards of concealing cloth or his sexual appetite under tons of shyness usually doesn't do too well at sexual cruising.

Tight jeans, form-fitting shirts, even hankies, keys and tiny teddy bears, on the other hand, all serve to facilitate sexual cruising by expressing one's sexual assets and interests. Most gay men in this city soon learn how to do sexual cruising: how to dress, walk, stand, talk and act in ways that make themselves sexually attractive to others. Thousands of gay men devote untold hours and countless dollars in developing and adorning their bodies, all because it helps them to be more successful at sexual cruising. But many of these same men have no idea at all about how to go about emotional cruising.

To be emotionally attractive, just like to be sexually attractive, you've got, first of all, to show you're got it. Just like a big basket well displayed can prove well nigh irresistible to many men, so too can a sensitive heart or sharp mind. If you have a sensitive heart and sharp mind—and from your letter it sounds like you do—show them off. And don't be afraid about looking for these things in other men. Just as in sexual cruising you size up (pun intended) a man's sexual assets and go after those who have what you want, so in emotional cruising it's crucial to look for what you want. Does that guy you met the other night attract you as a person? Is he interested in the things you are? Is he easy to talk with? Does he listen well? What would he be like over time? Is he selfish or concerned about others? Did he seem attracted to you as a person? What parts of you did he seem to like? Would he make a good friend? And, most important of all, does he have a big... heart?

One problem for many gay men is that their sexual cruising often takes precedence over their emotional cruising. One reason for this is because sexual cruising is based on physical appearance, and this literally is the first thing we notice about people. If you want to cruise emotionally, you have to go beyond physical appearances, and this often takes time. The contours of a person's heart and mind are not as immediately apparent as those of his ass or chest. And they are much more complex. Also, people often write off others who are not immediately physi-

cally attractive to them. This can be a big mistake. As you get to know a person's soul, his body often becomes more attractive to you, or you may find that there is enormous pleasure in making love to a person's soul in bed.

Another problem is that many gay situations are oriented to sexual rather than emotional cruising. Bars, baths and the Advocate ads are oriented towards sexual cruising, and people

INVESTMENT NOTES

Inflation Battle Dictates Investor Strategy Change

Lesley Harter

Now that the subject of inflation is finally being taken seriously by those in major positions to do something about it and the attack on this unfortunate condition purposefully joined, we think it's time for someone to write a "light-at-the-end-of-the-tunnel" speech.

We admit our timing might be off a smidgen or, at best, premature. In fact, just composing it is going to take some special doing, what with all the inflation-wrought carnage littering the economic ramparts about us. But far-fetched or not, the beginning of this inflation battle has been an auspicious one. It has put a scent of victory in the air, however faint.

Obviously there is much to be done. The government and the governed have a long and torturous road to travel, with journey but begun. But investors, more than most, need to look ahead, and have an independent thought or two and make plans for a future they think they can identify, however imperfectly.

Before unfolding events become obvious to all, they must establish game plans that enable them to deploy investment funds in a manner to not only protect principal but exploit implicit investment opportunities as well.

Besides, beyond the resolve, there are already tidbits of good news from the inflation-fighting frontier. Biggest and best in this department is growing evidence that inflation expectations have been dealt a mortal blow. If true, that single development alone could be a prelude to all sorts of good tidings.

There is another successful battle being waged. Interest rates are down

and declining, a sure harbinger of lessening inflation—at least the anticipation of same. There is plenty to be done and plenty that can go wrong along the way, but investors, at least the long-term variety, need to make anticipatory adjustments to their strategy now, keeping one eye gazing fixedly down the tunnel and the other on the daily financial press to see how the war is progressing.

A rambling portfolio thought or two might be in order as one ponders the possibility of brighter tomorrow with lessened inflation. First off, hard edges against inflation in the form of gold, silver, etc., better be softened a bit.

Money-market funds, which have become everyone's receptacle for virtually every investment dollar lately, may start losing their high-interest charm. Funds so sequestered will come flooding out, if that's the case, and their first stop will be longer-term bonds, long scorned because of pervasive inflation fears. As interest rates and inflation psychology decline, bond prices rally, sometimes fast.

Our last investment thought for our light-at-the-end-of-the-tunnel believers: common stocks! You heard us right. It so happens—and has been carefully documented—that common stocks perform best when inflation isn't. If our tomorrow scenario is even remotely right, it's time now to go shopping for a list of basic blues (as in blue chips).

That's the end of our investment advice. We guarantee it's worth at least the paper it's printed on. We'd pass along a lot more, but we've got to get back writing that speech we were talking about. It ain't easy.

Ms. Harter is a stockbroker with Thomson McKinnon Securities, Inc., San Francisco.

LETTERS

Prayer vs. Propaganda

The Moral Majority plans a propaganda blitz to stir up conflict in San Francisco. We must make every effort to undermine their destructive goal. Obviously they would like nothing better than to provoke violent or hysterical responses from our community. If we overreact, we risk giving them what they want: a valuable weapon for their propaganda arsenal.

I suggest that gays who are spiritually minded set aside five minutes daily for prayer and meditation for the liberation of these tortured people from their bondage of hatred. There could be no worse oppression than to be confined in such a dense state of awareness.

This is a constructive outlet for our anger. It is also an example of the teaching "Love thy neighbor," which, in their "Christian" zeal, they have forgotten.

Let the demagogues rant and rave their foolishness, while we maintain our serenity. Their lack of substance and disregard for principle will bring about their own dissolution.

False teachings have their day, but they always come to an end. For the Moral Majority, it's just a matter of time now.

Support AB 1 Assembly Bill 1, which would make it unlawful to discriminate in employment on the basis of sexual orientation, has been introduced by Assemblyman Art Agnos.

It is currently in the Assembly Labor and Employment Committee, where it must first be approved before going to the full Assembly. Organizations such as the Moral Majority, Christian Voice and other conservative political groups are set to spend large amounts of money to defeat this bill in this committee.

It is important that the gay community organize to support the passage of Assembly Bill 1 out of committee and through the legislature. Several non-gay members of the legislature are accepting a large responsibility for protecting our human rights. We must support their efforts.

I encourage the gay community of San Francisco to contact their gay and lesbian friends throughout this state and to ask them to write letters of support for Assembly Bill 1.

Our support must be statewide, and it must reflect both gay and non-gay opinion.

Send your letters of support for Assembly Bill 1 to Assemblyman Chester Wray, Chairman, Labor and Employment Committee, c/o State Capitol, Sacramento, California 95814.

We should not and can not expect others to work for our human rights. Gay apathy will defeat this bill, not the religious right.

David Scott Rhinehart

Got To Be Labeled

A step forward in battling the Moral Majority would be to disarm them semantically. Their title carries too much misleading weight, implying that anyone against them is an "immoral minority."

I strongly suggest that at least the gay press take their name away from them and refer to them as "Christian Fascists (MM)." In time, with enough effective propaganda, the name can stick and will help to discredit them.

A flyer could be distributed on Sunday mornings to the churches in San Francisco (and on surrounding cars). Something of this sort speaks to reasonable Christians. It also hits the churches where they are the most vulnerable. Most young people in the church are not aware of its bloody, violent history, and it is an area open to attack. It can be effective.

In politics, gay people are often forced on the defensive. A stronger, offensive attack is needed against fanatics. They've got to be effectively labeled first.

Conrad Shale

Trying to Strike Back

If you are confronting a fanatic—whether one holding a rifle or a Bible—you can either surrender or fight. You cannot argue; you cannot reason. The fanatic has no sense of decency; he merely wants his own way, regardless of your civil rights.

The fanatics, such as Zone and McElhenny, will try their demagoguery as long as they think they can get away with it. Gays are like the Jews in Germany in the early '30s, when the Nazis (read "Christian" fundamentalists) assaulted the rights and persons of those they perceived to be their inferiors. Gays here still have a chance to fight back, although the Justice Department has not moved against the "Christian"

conspiracy to abrogate gays' civil rights or to punish those uttering and approving death threats.

Because gays are under attack by Zone, McElhenny, Falwell and other Bible-wielders, and gays have the example of the German Jews—and gays—to haunt them, there is basically only one thing to do: Make it so uncomfortable for them to keep reviling gays and persecuting gays that they will turn to some other target they think will not have the guts to fight back.

They are bullies. They are no different from the white, black and Latino jackals who rove the streets, looking to maim and kill gays.

If McElhenny, for example, knew that his petition-gatherers would be constantly harassed; if he knew that he were likely to get up each morning to find "Gay Power, Gay Pride" painted on the walls of his church; if the radio and television stations that carried his hate message knew they were exposed to bomb threats; if he knew that his phone would be ringing every minute with callers reminding him of his evil; if he knew that his worshippers would have to cross a line of chanting pickets—he would find his hate campaign far less fun than he had hoped.

Some such as yourself may protest that it is not nice to fight dirty against the scum. They may choose to wait—a perilous delay—and listen to the platitudes of Mayor Feinstein. But let them not deter those trying to strike back before it is too late.

Van R. Ault

Flush It

Charles Lee Morris's defense of Carol Ruth Silver's defense of Congressman Hinson's alleged conduct notwithstanding: A restroom—public and/or private—meets the creature habits of the human animal in such a way that the only "paper" which is needed normally is dispensed on a roll. Such would be the proper functional position of Ms. Silver's epistle, Mr. Morris's editorial and most recent editions of the once proud and honorable Sentinel.

I have heard of leftward turns, but the Sentinel has actually made all other gay publications in the Bay Area seem conservative, and that really takes some doing. (Must confess, though, I shall remain a loyal reader.)

Thomas M. Edwards

It is always a pleasure to hear criticism of this newspaper from the Right Wing. It serves to confirm our conviction that we must be doing something right ourselves.—Ed.

One Hand Washes Another

With regard to the two most recent letters complaining of rude treatment at the baths on 8th and Howard (January 9), it seems to me that the writers should be ashamed of themselves.

Carl Johnsen says he has "enjoyed this bathroom many times, despite the unpleasant staff." Phil Bennington writes that he has been a frequent customer "for some time now" and that "on various occasions I have witnessed many people who were being turned away for no apparent reason."

In other words, the abusive behavior they've observed has been ignored by them until now, when the skin is off their backs. Johnsen calls for "abolishment of discrimination" and asks for an "exhibit of strength in unification."

Bennington says, "This unjust discrimination has got to stop, now." Yes, now. But before these two (and most of your many previous correspondents on this matter) admit they blithely acquiesced in the bad treatment of others. And, by frequent patronage, they encouraged the baths to continue to function in this rude, cruel manner. Johnsen and Bennington (and the others) would still be going "many times" and "on a regular basis" if the cashier hadn't redefined them from hot to not. That, I suspect, is their real beef about the place.

It appears to me that what these two got, willy-nilly, was a crude form of justice. There are other baths in town, after all, and it is well known that a business without customers does not thrive. The patrons of this bathroom could have cleared up this notorious situation long ago if enough of them felt an sense of unity with their gay brothers or even gave one single damn about any human being except themselves.

But—but—but—Yeah, I know, it's a hot bath with hot guys, and really, my dear, what else could possibly matter?

The Sentinel is to be praised for exposing this sort of injustice to gays, and I certainly don't want anyone to be hurt by this criticism. However, it can't help but feel that Bennington and Johnsen (and, again, most of the previous complainers) in this matter show themselves to be vain, selfish nit-brains.

Wes Muchmore



Supervisor Ella Hill Hutch

IN MEMORIAM

Supervisor Ella Hill Hutch

Supervisor Wendy Nelder

Since my induction onto the Board of Supervisors, I've been involved in a couple of different areas, most of them centering around our city's most serious problem—the gays. In some areas the situation is so bad that a driver will no longer collect fares from riders, fearing that some type of confrontation might occur.

At the February 25 meeting of the Streets and Transportation Committee, I promoted to the committee an offer from a firm that has, in the past, built bullet-proof glass shields for cars. The firm has agreed to provide one of our city's buses with this protective shield to test in one of the more dangerous areas. This bullet-proof shield will be donated for testing at no cost to the city. Hopefully this will provide some kind of answer to this ever-increasing problem. My feelings are that if a driver is immune to attack, he or she can be a witness to the crime and possibly help in prosecuting these criminals.

In regard to the warning light on top of the bus, I also believe that a driver who is invulnerable to an attack will be able to turn on the warning light, calling attention to the public outside, radio for help and, if possible, transport the offender to the police before he or she is able to get off of the bus.

One of the most serious problems in San Francisco today is crime. There are a number of prisoners in Mayor Feinstein's proposed crime packet that many people believe may or may not be considered an "emergency" regarding combating crime in the city. However, just the 400 senior citizens in this city who are victims of violent crimes. Just ask the victims of the more than 70,000 violent crimes committed last year. Just ask the riders and drivers of Muni if they feel that this city is in need of emergency steps to take towards crime. It is those people to whom this article is addressed.

Michael

(continued from page 5)

to deny it to myself. I just wouldn't have listened. What it might have done, though, was started me thinking that maybe I did have a drinking problem because you said so. I don't know but not to yourself. Deep down you know when you've got a problem with drinking. It might have gotten me into treatment earlier because I would have had to deal with the fact that other people could see it. But I don't know that for any certainty."

What did finally get through to you that you had a drinking problem or were an alcoholic? "Three specific incidents which really just shocked me."

Michael then related a story of having met a "really hot man" on the bus and striking up a conversation with him, which led to an invitation to Michael's apartment.

"Before we even got into sex we exchanged phone numbers and had a few drinks. I remember the sex as being really hot but then I went into blackout and I don't remember anything past the first few minutes of sex."

Michael waited for the guy to call back for another date and when he didn't, Michael called him two or three days later.

"The first thing he asked me was, 'Michael, why did you beat me up?' I mean, I was just dumbfounded. I said, 'what?'"

Apparently Michael had thrown the man into the bathtub and beat him rather badly, smacked him around and when the man asked Michael to stop, Michael refused.

"I'm not a violent person," Michael says, and one believes that when sober this gentle, soft-spoken man could hardly be capable of violence. "And," he adds, "I'm into leather sex but basically I'm not a top. I mean this whole incident just really shocked me."

CITY HALL REPORTS

Supervisor Wendy Nelder

Since my induction onto the Board of Supervisors, I've been involved in a couple of different areas, most of them centering around our city's most serious problem—the gays. In some areas the situation is so bad that a driver will no longer collect fares from riders, fearing that some type of confrontation might occur.

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Michael (continued from page 5)

looked at me and said, 'Michael, you've been such a drunken mess lately that I don't know how you think anyone could want to have sex with you.' Now that was real shocking!

"But that was the actual confrontation that made me realize that things had gotten way out of hand and that I had to do something."

"But I didn't know what to do," he admits. He recalls having seen Susan Hayward in the film version of alcoholic singer Lillian Roth's autobiography 'I'll Cry Tomorrow,' and "I certainly knew that sitting around in church basements singing 'Happy Birthday' and applauding each other was not my idea of how to deal with this. But I didn't even know where to look."

Michael did remember that in the 1978 program for the Gay Freedom Day Parade there was a listing of community service programs and a specific listing for Alcoholics Anonymous. So Michael called Acceptance House and arranged for an interview.

When told during the interview that Acceptance House was a residential treatment program, he responded, "But I still have my apartment, I still have my lover ('Tony'), I still have my job and I don't want to come into a residential treatment house but I do want to do something."

The counselor at Acceptance House referred Michael to several other agencies, all of which Michael found distasteful for some reason or another (which is not uncommon among alcoholics for fear of being kicked out of the service to looking for help).

"I went back home to Tony and said, 'I can't go to any of these places' and then gave him a list of what was wrong with each place. As I'm not really sure but I think that's what I really wanted. Of course, I found out that I had done all this later because I was in blackout and don't even remember hitting those guys."

Michael says he really didn't like himself at all at this point but couldn't bring himself to commit suicide and thinks now that maybe his "blackout" violent attacks were a deep-seated hope that someone would kill him.

The third incident, and the one which finally convinced Michael to enter Acceptance House, occurred oddly enough when he was sober; however but sober. It came at the end of January, 1979.

Michael had been living with a lover (whose name we will give as "Tony") for about a year and a half.

"We hadn't had sex in three or four weeks," Michael relates, and one night at the dinner table I asked him, 'Why haven't we been fucking lately?'"

Michael and Richard are both extraordinary people and we will see some of that in the next story, as well as an interview with Sally, Laurel's ex-lover and co-alcoholic, and one night at the dinner table I asked him, 'Why haven't we been fucking lately?'"

Michael did go into Acceptance House. While he was in there (for five months) and "Tony" ended their relationship.

But there is a happier ending for the story of Michael and his long, difficult recovery, including finding a new lover, Richard, which we will cover in the next installment.

Michael and Richard are both extraordinary people and we will see some of that in the next story, as well as an interview with Sally, Laurel's ex-lover and co-alcoholic, and one night at the dinner table I asked him, 'Why haven't we been fucking lately?'"

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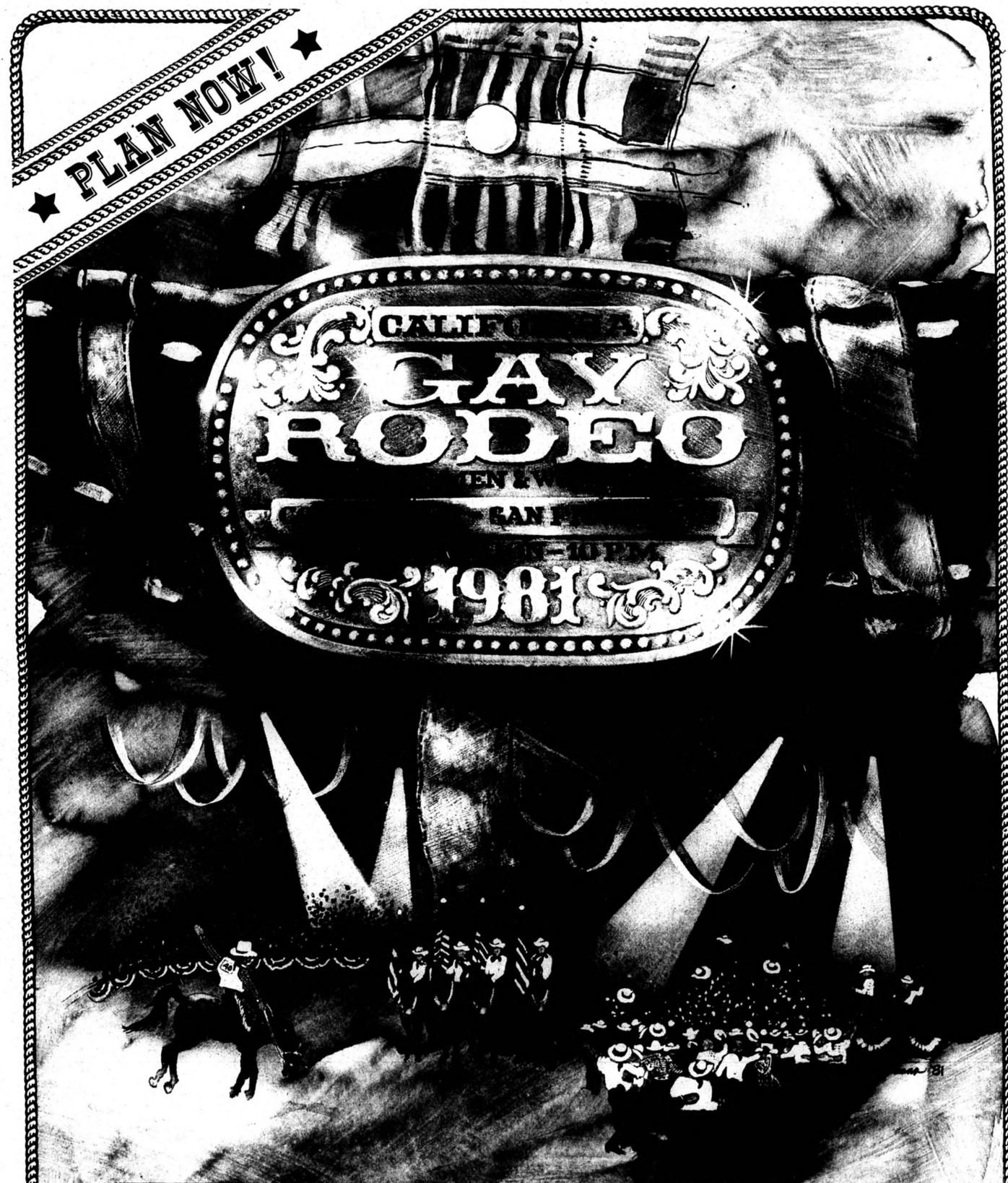
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The Sentinel

ENTERTAINMENT & THE ARTS

Hollywood Dresses Gays To Kill

Lawrence Mass, M.D.
 The New York Native

An androgynous male, in murderous conflict with his dead mother, is the charming manager of a rural motel. He dresses as his mother to kill a beautiful young woman in one of the motel showers.

A liberated Catholic girl from suburban New York is stabbed to death during sex with a stranger who, a few hours before meeting her, was in drag in a gay bar.

A sexy young Hollywood gigolo is framed for murder by the two faggots who actually committed the crime.

In Central Park, a psychotic killer who resembles a garden-variety leather tough unwittingly cruises an undercover cop.

A frustrated lesbian hires a surrogate to rape the obscure object of her desires.

In a claustrophobic Manhattan elevator, a likable New York housewife is slashed to death by a transsexual whose only motive for cross-dressing is apparently to kill.

An aging policeman is born again during his investigation of the hacking street murders of decent citizens. Eventually the psychotic killer is discovered covering in his own closet.

A psychiatrist placidly explains that a man who has viciously murdered a prostitute did so to act out his rage toward his wife and mother, and that he was in fact a repressed homosexual.

What do these films have in common?

Several weeks after her secretary-confidante Belle Goldman has been viciously mutilated on the streets of New York, Sally Ross, the glamorous star of stage and screen, receives yet another letter from "the Fan": "It all started last night when I went to dinner at a local eater, *The Golden Spoon*. As I was sitting there dining on french fries, my gaze happened to wander to two "gay" boys sitting nearby. Why these degenerates are called "gay" is obvious. They chattered away like magpies, their voices shrill and all too animated. Of course, their hands moved in unison with their speech, so that they had the appearance of fluttering Southern "belles." (Belles? Belle Goldman? Is there a connection here? Freud has said there are no accidents, you know.)"

As the Fan himself suggests in Bob Randall's novel, there is indeed a connection at work here, one that is Freudian and certainly no accident. That connection—though now officially disavowed by the American Psychiatric Association—is the psychoanalytic, causal interaction between repressed homosexuality, paranoid schizophrenia and crimes of murderous aggression.

Not coincidentally, this archaic psychiatric construct is also the strong thematic inference that connects at least eight recent films: *Looking for Mr. Goodbar*, *American Gigolo*, *Cruising*, *Windows*, *Dressed to Kill*, *The First Deadly Sin*, *From the Life of the Marionettes* and, by all indications, the forthcoming film *The Fan*, starring Lauren Bacall and James Garner. These films are likewise linked with a certain psycho-mythological prototype. Let it be forgotten, Hitchcock's seminal film was made at a time when the subject, "homosexuality" of Charles Socarides and Irving Bieber was being revealed to the world as the dearest of "psychopathic personality" disorders.

The aspect of Freud's thinking which concerns us here is the theory of repressed homosexuality. Less concerned than many contemporary analysts with delineating the borderline between neurosis and unequivocal insanity, Freud made only one major diagnosis of psychosis. But that diagnosis of the now legendary Dr. Schreber was made not on the basis of personal interviews, but from Schreber's book *Memoirs of My Nervous Illness*. Freud's verdict was that Schreber had mobilized regressive, paranoid defenses to thwart previously repressed homosexual desires and fantasies. As Martin Gross observes in *The Psychological Society* (Random House, 1978), "Freud's conclusion that Schreber was suffering from paranoid feelings of persecution due to repressed

homosexual feelings became his sample of one. From it, he extrapolated that paranoid schizophrenia was caused by repressed homosexuality."

This entire notion has only been officially dropped with the 1980 release of the third edition of the American Psychiatric Association's *Diagnostic and Statistical Manual of Mental*

Disorders (DSM-III). "Some analytically oriented psychiatrists and psychologists," Gross notes, "still stick doggedly to the Freudian superstition that paranoid schizophrenia is closely related to repressed homosexuality. But Dr. Robert Spitzer, clinical professor of psychiatry at Columbia Medical (who headed the APA's *DSM-III* Task

Force) speaks for the enlightened portion of the profession in discarding such mythology. "The Freudian idea that repressed homosexuality plays a decisive role in the cause of paranoid schizophrenia is no longer a widely held theory."

While paranoid schizophrenia is acknowledged to be influenced by both

genetics and low socioeconomic status, neither "latent," "repressed," "ego-dystonic" nor any other alleged form of homosexuality is mentioned anywhere among the "predisposing factors" or even the "associated features" of this condition. Actually, the terms "latent" and "repressed" do not appear anywhere in *DSM-III*. As Leon

Salzman concludes in his chapter in *Judd Marmor's new Homosexual Behavior: A Modern Reappraisal* (Basic Books, 1980), "The looseness of the term 'latent homosexuality' and its abuse by professionals as well as laymen demands that the validity of the concept be clearly established or else that it be completely abandoned."

This clarification is important because it is precisely this predisposition to paranoid schizophrenia of repressed or latent homosexuals that is virtually emblematic of far too many current films.

The newest tidal wave of antisexual media propaganda comes as no surprise to those who understand the ongoing scientific revisions of sexual mythologies and prejudices. Cultural backlash has been repeatedly and emphatically predicted by many spokespersons of the sexual revolution, most prominently by Wilhelm Reich and Margaret Mead. What is surprising is the ostrich-like response to this hysteria from some of our most powerful, if not always our most responsible, critics.

A case in point is Pauline Kael's celebration of *Dressed to Kill* (*The New Yorker*, August 4, 1980). How are we to receive a microdissection of phototechnique when not one of its many words is devoted to the ethical, cultural or even psychiatric controversies that continue to rage around the film's central villain, transsexualism? What is one to think of a critique in which the film's principal inference—that sexual identity duality is a clinical prognosticator of murderous, psychotic conflict—is completely unexplored?

Kael indicates that "when the explanation [of the murderer] comes, it's weightless." But not because this explanation is preposterously simple-minded teleology from the McCarthy era that viciously stigmatizes a tiny sexual minority which is still struggling for cultural understanding and integration. Kael feels momentarily let down because "you've probably figured out most of [the explanation] anyway." She then warns that the film's ending is not cathartic, because "even after horror has been explained, it stays with you—the nightmare never ends." Kael is tacitly agreeing with the film's implications that even after the gender-identity confusion has been "explained," you leave the theater to find yourself surrounded by "it" in the streets.

Ironically, this confusion eventually assumed many disguises in the minds of reviewers. David Denby thought that *Dressed to Kill* was about a "transvestite who wants a sex-change operation" (*New York Magazine*, July 28, 1980); Stanley Kauffman decided the film was about "the agonies of a homicidal transvestite" (*The New Republic*, August 23, 1980). Is there a difference between transvestism and transsexualism? (Answer: yes.) Are transvestites candidates for transsexual surgery? (Answer: no.) Thus the critics are as confused about the clinical realities of "gender dysphoria" as the film itself.

At least Kael correctly identified her subject. But she never asked whether "it"—some blanket relationship between transsexualism and psychosis—has any basis in fact. Of course, if she had read the opening paragraph of the only recent popular article on the subject, Sharon Churcher's "The Anguish of Transsexuals" in *New York Magazine* (June 16, 1980), released only a few weeks prior to the opening of *Dressed to Kill*, the worst moralizing notions about human sexual variance would have been reinforced. "Like the S&M parties she ran evenings, dressed as a leather queen, at a turreted Victorian mansion in the Bronx, the transformation wasn't supposed to be permanent." Among the "authorities" most prominently quoted in the article are notoriously reactionary psychoanalysts Charles Socarides and Wamik Volkan. Yet the most respected and extensively published voice in the area, Dr. John Money, is neither quoted nor mentioned, nor is Janice Raymond, author of *The Transsexual Empire* (Beacon Press, 1979), the only major sociocultural critique of transsexual surgery.

I called John Money at the Psychohormonal Research Unit at Johns
 (Continued on page 18)



The premise that there is a causal interaction between repressed homosexuality, paranoid schizophrenia and crimes of murderous aggression figures prominently in a number of recent films, including *The First Deadly Sin* (above) and *Dressed to Kill* (below).



MOVIES



William Hurt and Sigourney Weaver star in Eyewitness, which proves to be more than just another conventional, hard-boiled thriller.

EYEWITNESS. Produced and directed by Peter Yates. Written by Steven Tesich. With William Hurt and Sigourney Weaver. At the Stonestown and Alexandria.

Ned Brown

Crime drama as a genre has been done to dishwater by movies and television. Most recent attempts in the field have relied on frenzied action-hypes to fix their tired plots. A few, most notably The Godfather, Mean Streets and several of Joseph Wambaugh's scripts, have based their appeal on a rounder depiction of character.

Eyewitness bets on character and casting chemistry—and wins. Sigourney Weaver and William Hurt prove to be the most intriguing duo to be caught in a desperate situation since Jane Fonda and Donald Sutherland in Kluge. Weaver portrays a rich and pretty TV reporter named Tony Sokolow who meets Hurt, a janitor, while covering a murder. The victim is a tenant in Hurt's building, with connections to the international traffic in refugees.

Hurt's character, Darryl Deever, an ex-marine with the face of an altar boy, has fallen for Tony on the 11 O'Clock News. When she shows up "live" at his building, Darryl seizes the moment and makes his pitch right to the cameras. Corny? Worse. Not only does Darryl believe what he is saying, we believe him, too. He is that old Hollywood staple, the Sincere American Straight Arrow caught up in the winds of a devious world.

Darryl's best friend is Aldo (James Woods), a buddy since their days in Vietnam. Aldo is chronically out of work and hangs out around Darryl's building, figuring out how to get his hands on some money. Nervous and a little squirrely, he seems to have been born to be a suspect.

Yet the murder does not overly concern Darryl—even when circumstances seem to point to his friend Aldo. Darryl, in fact, uses the murder to gain access to Tony, just as she uses Darryl's interest in her in order to get information out of him for her news show.

But there is more than an unsolved murder and conflicting careers and backgrounds blocking Darryl from Tony. Aldo has a sister he wants Darryl to marry, and Tony's parents have already picked out the rich and distinguished Israeli diplomat (Christopher Plummer) that they want for a son-in-law.

Hurt and Weaver, however, look too good together to be kept apart by such trifles. In fact, the pairing of the two young stars turns out to be the major attraction of Eyewitness. Besides their healthy good looks, there is something powerfully sexy in their reversal of roles.

The romantic touches in the film, the vignettes of family life and the bits of odd humor add just the right amount of softness to what might have been another conventional, hard-boiled thriller.

But there are thrills to be had along the way at the most unexpected times, to be sure, and from the most unexpected sources. Terrorists, hit-men, attack dogs and a stampede in the Claremont Riding Academy should provide nail-biters with all the stimuli they crave.

SCANNERS. Written and directed by David Cronenberg.

Steve Warren

Mr. Smith, can Johnny come out and play baseball? "But you know Johnny's a scanner." "That's okay. We just wanna use him to kill the umpire!" David Cronenberg's Scanners will be

the talk of the town for three or four days, which is just about right. Except in the area of visual effects, where it gives viewers their money's worth, it's a film of limited ambitions and pretensions; and, judging it against its own aims, it's far more successful than the more ambitious and pretentious Altered States.

Cronenberg is the Canadian who let Marilyn Chambers keep some of her clothes on in Rabid, a contemporary vampire thriller that might have been called Deep Armpit, because that's where she sucked blood from. The writer/director's fascination—at least partly for economic reasons—with the potential horror that lies behind the commonplace in the here and now makes him most comparable to George Romero, but with fewer rough edges.

While Romero made Dawn of the Dead by, for and about zombies (hey, don't get me wrong—I liked it!), Cronenberg is out to please the crowd that's demanding more proof that there's nothing that can't be done with special effects. The famous exploding head comes early in Scanners; after that, things begin to get grisly.

The plot is somewhat inconsistent and incoherent, but it might be seen as being about the manipulation of a minority group for political ends.

The minority are "scanners," people born not only with an ability to read minds but with an inability to avoid it. Darryl Revok (Michael Ironside) drilled a hole in his head to let the voices out when he was younger; now he's older and wiser and trying to organize the scanners to take over the world.

Also out hunting for scanners, presumably with more benevolent motives, is Dr. Paul Ruth (Patrick McGowan); but the only one he's lined up so far is our hero, Cameron Vale (Stephen Lack), who later recruits Kim Obrist (Jennifer O'Neill) to join the team.

Since the good guys are working for a vague security organization called "ConSec," which is not unlike the bad guys in The Incredible Shrinking Woman, it's best not to think too much about the story and wait instead for the next instance of mind over matter (scanners are also able to bend walls and inflict pain telepathically).

Just as it seems unnecessary for mindreaders to ask as many questions as these people do, one would think mental weapons would be more practical when it's scanner against scanner; but numerous guns are brought into play, often with messy results, until the climax, when Vale meets Revok in the Super Bowl of scanning.

As significant as anything in the plot is the drug "Ephemeral," which lets a scanner take a break from receiving telepathic information. I suppose a drugged scanner would be considered "ephemeral."

The most important "acting" in Scanners is done by the people who stare and shake and bleed to show that they're being scanned. Patrick McGowan acts a bit too good/well for the part, like John Travolta on a bad day, is earnest and as credible as anything else on view. Jennifer O'Neill, who looks like Jennifer O'Neill on a bad day, does nothing to justify top billing but pay her agent handsomely. Michael Ironside has some high-cholesterol moments of oily villainy, and Lawrence Dane is a more pedestrian bad guy.

As the line between art and kitsch becomes increasingly blurred, we'll have to wait for history to tell us whether Scanners is "good" or not. I suspect not—effective, yes, but not good—but after a few years of inferior imitations, it may look like a classic. It could itself be considered a riff of Brian De Palma's The Fury, which De Palma spun off from his own Carrie; but Scanners is the one to be remembered for having done more with less.

And we'll leave it to Herb Caen to tell us how many scanners it takes to change a light bulb.

THE LAST METRO. Directed and co-written by Francois Truffaut. At the Four Star.

Steve Warren

Francois Truffaut has been my favorite director for nearly 20 years. His best films—e.g., Jules and Jim, Day for Night, The Wild Child—contain moments that make my soul smile. Truffaut treats his characters like individuals, not stereotypes, seeking out the good in each. As a result, there is rarely a villain in one of his works.

While some of this attitude is evident in The Last Metro, it's obvious that a Frenchman cannot be totally objective when dealing with the German occupation of his country during World War II. The fact that he must make moral judgments about the Nazis and their collaborators seems to have taken some of the heart and the specialness out of Truffaut.

The title refers to the subway Parisians had to take each night to get home before the German-imposed 11 o'clock curfew. In spite—or because—of the hardships, we are told, the entertainment industry flourished during the war.

The central characters are the company of Theatre Montmartre, whose director Lucas Steiner (Heinz Bennent) has been forced into exile because he is Jewish. Rumors abound as to his whereabouts, but only his wife Marion (Catherine Deneuve) who is hiding in the basement of the theatre.

The villain of the piece—and Truffaut says he's the only character taken directly from life—is Daxiat (Jean-Louis Richard), a drama critic as influential with the Germans as he is in his profession. This makes it doubly important for the theatre folk to cowtow to him, and it's suggested that producer Jean-Loup even sleeps with him when necessary.

So we have another level on which to hate Daxiat, because he is the worst kind of homophobe—a gay man who adds to our oppression from inside the closet. His favorite negative word to use in panning a play is "effeminate."

This is an important message and one that should not be overlooked by activists seizing on the point that a gay person is the most despicable character in the film. While audiences of any persuasion will despise Daxiat, they will love the quietly heroic Jean-Loup (played, incidentally, by Jean Poiret, who wrote the play La Cage aux Folles).

Another major character, a designer played by Andre Ferrel, turns out to be a lesbian; and as with the gay men, this is treated as only one aspect of her total personality.

And these gay and lesbian characters are but one aspect of a film that deals with many kinds of love—the love of theatre people for their art; the love of the French for their country; the love between a husband and wife; and, almost subliminally for most of the picture, the love between leading actress Marion and co-star Bernard Cranger (Gerard Depardieu).

The potential conflict of the woman's two loves is beautifully resolved in a final scene that is pure Truffaut; but, as the director told a press conference at last year's San Francisco International Film Festival, "If you leave a minute before the film is over, you won't know that I am optimistic [about relationships]."

Though he tries, Truffaut obviously does not have the affection for the theatre that he showed for the cinema in Day and Night. The latter was a labor of love, while The Last Metro comes closer (but not close) to being laborious.

The cast is excellent, although all the roles are not tremendously challenging. Deneuve gives what may be her finest performance as the Hitchcockian blonde who hides her passions beneath an icy exterior.

Using studio sets instead of locations adds in an oblique way to the nostalgia of the costumes and hairstyles. The Last Metro is well crafted in every respect.

AMERICAN POP. Directed by Ralph Bakshi. At the Ghirardelli Square Cinema and Serranotte Plaza.

Steve Warren

American Pop shows how it can take four generations to become an "overnight success." It's a Jewish-Italian pop singer's answer to Roots.

Telling any portion of this story can be difficult, as The Idolmaker and The Jazz Singer proved recently, telling it all is next to impossible. Ralph Bakshi accomplishes through animation what could not have been done otherwise; removing the story an extra step from reality permits scenes of bokeness that would be laughed off the screen if live actors performed them.

Ronni Kern is credited with the screenplay, but the vision behind it is obviously Bakshi's. The director has a penchant for Americana and sentimentality that rarely shows through in his films, but permeates the first half of American Pop.

It begins with a Russian woman and her young son Zaimie fleeing to America at the turn of the century. Zaimie grows up in nightclubs and burlesque houses, is injured in WWI and marries the stripper he turns into a singing star.

Their son Louie is raised in a world of Italian gangsters and dies in WWII, leaving a widow and a son, Tony. Tony spends the beatnik era "on the road" until he's told, "This is California. You can't go any farther west."

At this point the two halves of the '60s merge as the (early) Dylanesque Tony meets and starts writing for a rock group led by a Grace Slick/Janis Joplinesque vocalist.

This portion of the film, the latter half, is deeply into drugs and depression. Except for a romantic moment when Tony meets "Little Pete," his son by a one-night stand on the way across Kansas, it's a downhill trip all the way. Even the closing moments, when Pete becomes a rock star, don't create the high they should.

After the first half of American Pop, I would have told everyone I know to run out and see it; by the end I had very mixed emotions.

Technically it's generally well done, slicker but less adventurous than Bakshi's best film to date, Heavy Traffic. Not bound by convention or tradition, Bakshi doesn't hesitate to mix animation with live action, color with black and white, gentleness with gratuitous violence. He breaks no new ground this time out, but has refined his mix somewhat.

Some excellent drawings, especially those behind the opening credits, make the artwork in the animated scenes look second-rate by comparison. That's unfair because, except for some sloppy synching of lip movement with dialogue, the artwork and animation are first-rate. It's good to see Bakshi returning to his true animation after his experiments with painting over live action in The Lord of the Rings and Wizards.

The music is 80 years' worth of nostalgia, heavy on jazz at the beginning and rock at the end. It's not a representative sampling by any means (no Elvis or Beatles' music, for instance, presumably because of difficulty in obtaining the rights); but how often do you get to hear Helen Morgan, Dave Brubeck and Bob Seger on the same soundtrack?

The "R" rating may have something to do with the violent content, but is more likely because of two uses of the word "fuck." American Pop should have been a "PG."

But why dwell on the things it should have been? What it is a perfect realization of an imperfect vision, a noble experiment that only partially succeeds.



Michel Serrault (seated) and Ugo Tognazzi are back again in La Cage aux Folles II.

LA CAGE AUX FOLLES II. Directed by Eduard Molinaro. At the Regency I.

Steve Beery

The verdict is in: The sequel is as good as the original. Just when you thought it was time to put drag in the closet, Renato and Albin are back in La Cage aux Folles II, showing the world that being gay is every bit as much fun as it's cracked up to be. What's great about these movies is the sophistication of their assumptions: that gay is normal, gay is funny, drag is normal, drag is funny. What could be simpler? It's exactly what we've been trying to tell the rest of the world for centuries and amusing ourselves with in the meantime.

For the uninitiated, "La Cage aux Folles" (or "Cage of Queens") is the name of the drag club owned and managed by Renato (the same one, played by Ugo Tognazzi, Italy's Cary Grant) and starring his lover, Albin (Michel Serrault), whose drag name is Zaza. This time around, the couple becomes embroiled in an adventure with a ring of foreign spies in search of the inevitable roll of microfilm. Hardly an original premise, but so many genuine belly-laughs are scored along the way that it's easy to imagine an entire series of Cage movies, not unlike Peter Sellers's Pink Panther comedies, all sustained around such simple premises.

The movie is uncanny at getting us to laugh. It very cleverly alternates between objectively showing us outrageous characters and actually being outrageous itself. The filmmakers know how to alternately embrace and flaunt movie conventions with the surest touches of camp. The same romantic violin score accompanies a legitimately tender moment between the two men and a moment of Zaza's most ludicrous, lugubrious self-pity. There's a sharp, subtle quote from The Sound of Music, with Albin in peasant drag on top of a mountain, which is so brief as to be practically subliminal.

As Albin, Michel Serrault is a major comic talent. He has tremendous gay believability because he always knows exactly what to do with his eyes. Whether he's throwing a tantrum, flirting with a farmer or presenting himself in full evening attire, he is able to watch and to be watched simultaneously. It's the gay man's traditional method of assessing the effect of his performance while he's giving it; in this way, as well as in the wrists and the ankles, Serrault is the self-aware but un-self-conscious grace of a natural-born queen. The movie's reference point is always Albin's reaction to any given occurrence. The way he plays it, just being put into a birthday cake is hysterical.

Cage II scores its most impressive points with its central sequence, which has Albin masquerading as an Italian peasant woman while hiding out at the home of Renato's mother. In rural Italy, he finds that drag has some different disadvantages: Women work hard in the kitchens and in the fields and are segregated from the men at supper. Albin's progression from flirtation to incredulity to outrage ("I don't like being a woman in this country") is funny and affecting. We laugh because of the possibilities for outrage inherent in such a gross double stan-

dard and because its victim is a highly temperamental, comically volatile character who is sure to make his outrage known. While we chuckle in anticipation of Albin's explosions of temper, the movie never asks us to make fun of him or of women via his drag. A romantic filly at the film's finale, finally and irrevocably tips the film-makers' hands—this movie isn't merely compassionate, it's full-fledged propaganda. Renato and Albin embrace amid a hail of bullets under a heart-shaped spotlight. Their love for one another was never in doubt. "It's beautiful," murmurs one of the (straight?) cops watching the scene. Exactly. Like life itself, very touching, very silly and ultimately absurd.

DESPITE NUMEROUS FLASHBACKS, the film possesses a tight dramatic structure that builds steadily toward its moving climax. The photography is clean, uncluttered, straightforward, with the spit-and-polish look of meticulous craftsmanship. Breaker Morant deserves the attention of all serious film-goers, but should also appeal to those who are merely looking for a good story well-told.

TELL ME A RIDDLE. Directed by Lee Grant. At the Cannery Theatre.

Les Attitude

Talk about "little" movies; they don't come much littler than Tell Me a Riddle. An intimate study of old age, the film's narrow focus makes it seem more a poem or a meditation than a story. But the central performance by Lila Kedrova packs a big emotional wallop.

This is the first feature-length film by actress/director Lee Grant, and her handling of her characters is remarkably warm and compassionate. Kedrova, fondly remembered from Zorba the Greek, is Eva, a transplanted Russian who's beginning to show the first signs of senility. She's haunted by her old books and memories of her life as a revolutionary. We see her experience occasional flashbacks when some aspect of modern-day America triggers a memory of war-torn Russia.

In what is essentially a one-note role, Kedrova is nonetheless powerfully affecting and might be considered for a Best Actress Oscar this time next year. Melyn Douglas is also impressive as her husband, David. Eva's senility manifests itself in her occasional desire to hide in a closet or to sit on a swing in the middle of the night in the rain. She and her husband are on an extended vacation, visiting children and friends. It's fun to watch her discover "colorful" San Francisco and the third-world murals in the Haight after she's experienced spiritual and emotional desolation in an especially arid-looking Omaha.

There's a touch of remorse in Eva's life: She was never permitted to attend school as a child. At that time, among her class, the Boers in a transparent bid for South Africa's gold and diamonds ("The Germans lack our altruism," a British officer remarks at a social gathering.)

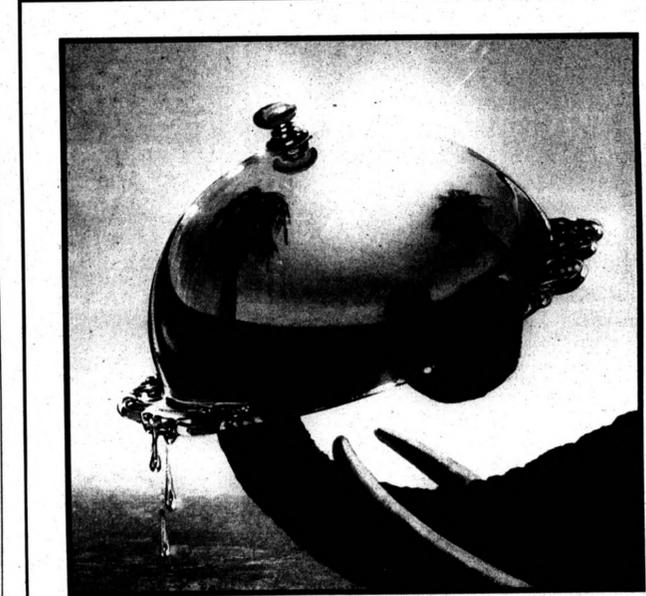
In addition, the world press had roundly criticized the ungentlemanly conduct of the war. The British military command needed scapegoats. The leaders believed that by punishing a few of the Caribners (who were only colonials, after all), they might paradoxically exonerate themselves from war guilt and appear to the world as champions of "justice" and "peace."

The pragmatic expediency of the state here confronts the ancient codes of friendship, love and duty. Edward Woodward portrays "Horsebreaker" Morant, the highest ranking Caribner, as a Byronic poetizing, at once cynical and fleetly passionate. Jack Thompson, as the court-appointed defense attorney who develops an unexpectedly strong case, gives an equally outstanding performance.

There's not much of a plot, and that might put some people off. If you're not bothered by that kind of thing, Tell Me a Riddle is a fascinating experience.



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(continued from preceding page)

the '30s revisited; our overly televised, vidiot society; and the meltdown of the nuclear family.

This is not your ordinary glee club. The group's musical director, Scrumby Koldewyn, wrote most of the group's original numbers and adapted the resurrected old ones. The Scrumby original, "Midnight in Manhattan," has a smoky charm that is 10 times closer to old American metropolitan love songs than present-day Las Vegas renditions of the original ones. The rediscovered "Love Is Like a Cigarette" and "Quantum Leap" have such a salty smoothness that you almost forget to laugh at their humor.

The combination of eight voices in the group allows several different variations and permutations of the group can feature soloists as well. It would be unjust to call any member a stand-out—each of them has his and her moments—but among the most memorable are Jane Heuther's "No-Nose Nook" and the gritty country parody, "Backin' Up (The Dirt Road of Your Heart)," belted out by the powder-keg soprano Jan Mauro.

Despite or, rather, in addition to the fine individual performances, the Distractions really hit their stride in concerted group pieces. Their *capella* New Wave "Beauty Killers" and "Nuclear Family," a discordant vocal explosion, are unique—a term I don't use lightly. In the midst of all the fun, you realize that these women and men are sophisticated musically as well as politically.

A.C. describes their intent as one of "keeping the music and comedy in a state of tension." Often the music is so stridently atonal and the message so discomfiting that it keeps the audience in a similar state. Likewise, the group sometimes takes leaps into the void that leave the audience behind; some of the material just misses the mark entirely. But such is the price of nonconformity.

Although the program is similar from month to month as the group hopscoches around town, new features are always in the works. Promised pieces for their March shows include a '50s teen saga of a cheerleader who alone of all her companions survives a car crash, and an adaptation of portions of Brecht/Weill's *Mahagonny*.

A.C.'s final caveat: "Purists are sure to be disappointed." Drive yourself to the Distractions as you see fit.

DANCE



TWYLA THARP DANCE.
At the Warfield Theatre.
March 6-8 and 10.

Renee Renouf

The only really boring piece I've ever seen Twyla's company do is "Cackling Hen," although Tharp fanatics could probably make a case for each convulsive turn being done to just slightly different timing. I do know that some lively minds have worked with her and that, after the Joffrey, the Tharp company has been the place to go. I think I count three currently in her company, and local teacher/choreographer Henry Berg was one of the first to go that route.

You may not like to see things broken up into segments or smoothness of line being suddenly attacked by the itch, but Tharp has a devastating capacity to locate that grease spot on the fold of a garment when it's your most positive you've evered it well with that scarf. Seeing some of her dances is like that calculated look at details that Scarlett O'Hara went through before she went to the picnic when she first met Mr. Butler. No real or imagined possibility is left to chance.

I find it hard to write about her because she is quite eloquent herself. She is well educated, she is devastatingly accurate in her timing, and she is equally sure of the effect her dances create. A fair number of classicists find her unsettling. I do, because she's like hearing Johann Sebastian Bach and then hearing some car go around a corner screeching. She reflects the disjointedness of our times.

Tharp owes a lot to popular theatre, but she has a healthy respect for classicism. Iris Fanger, who writes from Boston, remarks that she is evolving into a more classically oriented mode. In the meantime, whatever the format, Tharp certainly has a keen eye to have chosen Bill Graham for her San Francisco producer. Next to Joan Baez, I can't think of a shrewder user of media. In a relatively short time, Tharp has managed to work with most of the dancing greats, organizationally and personally. And having graced Pomona College briefly, that's a long way from getting one's kicks on 66!

Twyla Tharp and Company have deserted Berkeley for San Francisco and will perform this weekend at the Warfield Theatre.

AMERICAN BALLET THEATRE.
Directed by Mikhail Baryshnikov.
At the San Francisco Opera House.

Renee Renouf

Baryshnikov's nonappearance this season provided a fair number of men a chance to shine in roles which Mischa had made memorable, even though he has inherited most of them. Except for Twyla Tharp's "Push Comes to Shove," which was cancelled, the refugee from Riga, Latvia, hasn't really had the opportunity to create many roles himself for A.B.T.

What Baryshnikov has managed for A.B.T., however, has some value: He got early works of two modern choreographic masters, Balanchine and Ashton, which provide dancers and principals every opportunity to dance, dramatize and project ambience. If they don't wholly succeed, it is not the faulty choreography, but an imprecise sense of ambience, a less than perfect sense of style. And in the hands of the oldest eclectic repertory ballet com-

pany in the United States, it simply says that rehearsal and respect for the artist still are components which Baryshnikov must provide to the lustre of this Francisco Monocion many years ago, the piece itself hasn't changed.

I saw three different prodigal sons: Robert La Fosse opening night, Danilo Radojevic, George De La Pena. Their Sirens were Cynthia Gregory, Martine Van Hamel, Anna Bena Sims who in my opinion capped them all. Roullet is a very Christian painter, and his grim, black-edged palette needed a sensual balance possessing some earthiness and naturalness out of which the theatricality and calculation arise. Sims personalized this, and I hope to God she gets more roles which are outside this singular one. Hers is a talent which shouldn't be stereotyped, but she struck me, as evidenced by this role, as a potentially major one. She as the Siren made me feel that Mammy Pleasant lives again!

Outside of the athleticism of the son's role, the most remarkable part of the early Balanchine choreography was (a) his mastery of the grotesque and

dramatic, and (b) what a remarkable stage prop the fence/table/crucifix/boat that strip of black board in the ballet is. Having seen the work with Francisco Moncion many years ago, the piece itself hasn't changed.

The companions of the Siren still waddle grotesquely with balded pates, reflecting to the young man good times solely dependent upon his pocketbook, the image of soulless sensuality; the here-today, gone-tomorrow indulgence which every moralist lays on the worst aspects of the city dweller. This is post-World War I Europe, with its disillusioned youth, energy and morality released from constrictions in much the same way the United States was to experience as the result of Vietnam. Aside from the impression that the men may make, and Robert La Fosse made a striking one at the gala, Balanchine's other piece of choreography for the company, "Theme and Variations," made a pleasant showing on a Sunday evening at the hands of Cynthia Harvey and Ronald Perry. The 1980 newcomer to the company, Perry has a length of line and style which is impres-

sive. He moves easily, except in multiple tours where he tends to bunch, a not-unusual trait in a tall dancer, but he has all the gallantry and slightly self-effacing assurance which could make him a principal. It's obvious that the company is pushing him, for to take a lead in a bravura piece like "Theme" six months into the corps is of the best *Turning Point* tradition. Perry also has the marvelous capacity to make one want to see him make good. Long and well may he dance!

Speaking of *Turning Point* brings up the matter of Leslie Browne, now back in the company after two movies. She and George De La Pena, who danced *Nijinsky*, were in "Lilac Garden" together. While it is obvious that they were rehearsed, I found that Browne's dancing no longer possessed a clear sense of line. It seems as though the sojourn in front of the camera has concentrated the emotion in the chest and shoulder, accented by the fact that hers is a broad pair of shoulders and a neck which is not compensatorily long. De La Pena danced better, but if one remembers the brooding quality of Hugh Laing, that absence does something to the fertile material.

Baryshnikov has apparently never danced the Tudor repertory, so he cannot evaluate how intrinsic a part of the A.B.T. ambience it is. Taking a technically eclectic group of dancers and welding them into a coherent ensemble apparently is his current focus. Balancing excellence of ensemble with a varied repertoire and a star system must indeed be one of the greatest changes and challenges which Baryshnikov faces.

Outside of the Royal Ballet repertory, no such balance exists in other major companies. Yet A.B.T. no longer has an active resident choreographer to give currency to the repertory. What Baryshnikov is able to make of these pluses and minuses in years two and three of his directorship, and onward, will be a fascinating thing to see. One hopes, a little vainly, that his own dancing will not be sacrificed too much on the altar of direction. Yet, given the demands, it seems axiomatic that he will be seeing less of Baryshnikov the dancer and more Mischa the artistic director of America's perennial eclectic dance company. As they say at Passover, "Dainou!"

ROCK RECORDS ROLL

D. Lawless

U-2: BOY (Island Records)

A quartet of Irish lads, U-2's music is solely concerned with boyhood rites and rituals. Basically it's a very artsy brand of bubblegum that combines an extremely melodious and naive vocal sound with tense and mysterious intervals. It's airy music that seems to flow effortlessly from the delicacy of reflective moments into an intense ringiness and gloriously galloping riffs, from lapping liquid ripples to bell-and-thunder regality.

An incredibly tight unit, U-2 were so dextrously produced by the ubiquitous Steve Lillywhite (with his customary psychedelic blur) that it's often difficult to identify the instrumental source of any particular sound. U-2 have been likened most frequently to Joy Division, which is probably a valid comparison but ultimately meaningless in that, while knicking a riff from this band and another from that one as well as being influenced or inspired by about two million other bands, their sound is still totally unique.

Outdoing even the Sex Pistols in their willingness to dissolve before stagnating, U-2 have already agreed to disband upon completion of their forthcoming U.S. tour in connection with the promotion of their debut.

Although *Boy* is my favorite album of the still-young year, and though U-2's music is constantly running through my brain, I find it hard to describe their sound analytically except to say that it combines a floating meditative mood with moments of intense rhythmic ferocity and that, in a primitive sense, U-2's music makes me feel both vulnerable and strong.

PEARL HARBOR: DON'T FOLLOW ME, I'M LOST TOO (Warner Bros. Records)

A thoroughly entertaining record that cancels out Pearl's best-forgotten effort with the Explosions, while truly capturing her tomboy sparkle and the old-timey/up-to-the-minute paradox of her appeal.

Primarily in the rockabilly mold, this is a highly ambitious record that's deceptively casual in that the produc-

tion (by Mickey Gallagher, keyboardist for Ian Dury's Blockheads) combines the live, rough-and-tumble clarity of Pearl's enthusiasm with some studio-connected futuristic undertones, as well as the festive force of her band, with Otis Watkins' outstanding keyboards and Nigel Dixon on guitar. Pearl either wrote or co-wrote at least six of these basically uptempered, and there's a whole lotta thumpin', 'bumpin' and a frank invitation for some humpin' ("Let's Go Upstairs") scattered throughout this highly danceable records.

"Fujjams Mama" is a duded-up country oldie that showcases Pearl's tough growl. "Filipino Baby" is a spaced-out country oldie that Pearl's dedicated to her mother's Filipino origins, and I'd bet it'd do well as a single. "Out With the Girls," another real nutty favorite, is a totally contemporary rap delivered by Pearl over the revved-up roar of a hillilly hotrod.

It's a cheerful, outgoing sound that reaches straight for your smile. Nothing serious, you understand, but good for a couple o' giggles when you need 'em.

DOUG AND THE SLUGS: COGNAC AND BOLOGNA (RCA Victor Records)

Doug and the...?! Oh, yeah, probably some infantile punners with just enough one-liners to punctuate the usual punkamarol. That's what I thought until I had a good listen and discovered that all of my preconceptions about this incredible six-man Canadian band were invalid.

What they are is the best out-of-left-field band I've stumbled upon in years, and *Cognac and Bologna*—despite the party-hat hominess it conjures—is the sort of record that combines writing of the Elvis Costello magnitude (with a stronger measure of heartfelt poignance and sincerity) and countryish rock comparable in tone to that of Bob Seger's music, only more affable and variety-filled.

"Just Another Case" is vaguely cabaret-ish in style, but rivals Costello for clever song construction that seemingly abounds in loose ends that somehow tie up a sharply satirical conclusion re psychoanalytic faddists.



Grace Slick

"Chinatown Calculation," "To Be Laughing" and "Too Bad" combine '50s doo-wop-styled choruses with a boogie-woogie piano and a cup of good cheer. "Drifting Away" and "Tropical Rainstorm" are both end-of-affair accounts that're melancholy in tone but steer clear of the self-pity generally associated with this country-folk genre, while divulging enough clearcut details to generate a tremendous amount of

empathy for the woebegone narrators. For me, the major distinction of the Slugs' music is their remarkable credibility. Though the songs are, for the most part, seriously concerned with the give-and-take of relationships and the wisdom one may acquire through a fair and human exchange while in the process of describing various dissolutions, the music never cops out by taking the cheap or wimpy route out. These stories are all populated by characters who suffer and survive and ultimately thrive on the wisdom gained in the passage of sorrow.

In the Slugs' music you can rediscover a form of pop music—disconnected from fashionable fads of any and all stripes—that's alarmingly believable.

GRACE SLICK: WELCOME TO THE WRECKING BALL (RCA Victor Records)

Slick is, indeed, into her most consistently rockin' form ever. Somewhere along the line (probably while standing in formation at the bank) she decided to forego her usual inclination toward generally offbeat lyrical obsessions in deference to the abysmally "normal." Grade C-romantic bondage ready-made lead guitarist Scott Zito's hard rock. Even by limiting her typical "oddball" touches to 4 of the album's 10 tracks, virtually all of her compromises in this collaboration result in a situation where the hard-rock form itself is endowed with a precedence to nothing unproportionate to the massive stupidity of some of Zito's more obnoxious lyrics.

On the other hand, her introduction of a slapstick hysteria into Zito's "Shot in the Dark" stamps it as the album's most memorable track. On his "Just a Little Love" and "Sea of Love," Slick's vocals rebound off and around some of Zito's most sinuous riffs, and they meet on mutually enhancing equal footing.

On Slick's most commercial turn in quite a while, there are times when she has to scurry to keep a hold of the beat. Sometimes she's left behind, panting uncomfortably, and there are times when her well-established "character" simply goes against the grain of Zito's musclebound tomes.

Appearing a trifle uneasy about her participation in what could in many ways be fairly classified as a "product precision-tooled for maximum commercial airplay," it's obvious that she's making an extra effort at all times to reinstate her credibility as a force in contemporary music. Though she'll probably never reach the heights she enjoyed as the original Acid Queen, it's sure enough swell to hear her really work once again within a hard-rock framework.

A CERTAIN RATIO: DO THE DU(CASSE) (FAC US Records, 12-inch, 45 rpm)

Though I wouldn't go so far as to say that I'm genuinely fond of the work of this experimental, three-member British trio, I can say that on the "Do the Du(casse)" track of this 4-track, 12-inch record, Ratio displays a propensity for Latin rhythms and a disco-like bass that probes and stretches the tension over a battery of rattling glass objects, while the Bowie-like vocals boast coolly about a consummate vampiric triumph.

On another repugnant yet fascinating track, "The Fox," Ratio ventures into even more depergnant and frightening territory.

Though evidently not into creating and recreating any sort of hit-bound musical airplay, "The Fox" presents a truly unique soundplay that fuses musical elements with bits of tape-manipulated linguistic intimations and attempt to thrust the listener into sometimes disconcerting territory with aural outlines of extrahuman dimension.

JORMA KAUKONEN AND VITAL PARTS: BARBOUE KING (RCA Victor Records)

Primarily folksy rumblings, rural blues and a chirlish assortment of vaguely experimental, thoroughly greasy musical patches that rarely build up enough steam to leave anything more than a fog on the brain. If these are truly "the vital parts," I shudder to think what Kaukonen might consider defunct. Sounds like he assembled this dour affair for the sole purpose of fulfilling contractual obligations. In any case, this indigestible mess is better left unlistened to.

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Hollywood

(continued from page 11)

Hopkins to discuss current media attitudes and cultural phobias about sexual variance.

Are these critics afraid of being appreciated as too liberal—or worse, pro-gay? Such concern may arouse sympathy in these reactionary times.

Gay people are also affected by sexual mythologies. Patrick Franklin's essay "Specters of Effeminacy," which appeared in the Advocate (August 21, 1980), imaginatively exposes some of the darkest undercurrents of gay "machismo."

Franklin does articulate the motive that may indeed be common among many multiple murderers (Hitler, for example): "power." But the addiction to the physiological pleasure of aggression that we call sadism and masochism has no clear relationship to sexual orientation.

Franklin's argument is that "the beast" in man "must be something beyond the capacity for love."

Actually, the greatest mass murderer in American history was probably Hermann Mudgett, who buried more than 200 women beneath his southside Chicago "Murder Castle."

One example of how these associations stigmatize the gay community at large occurs in the recently published Modern Legal Medicine: Psychiatry and Forensic Science (F.A. Davis).

Is there something about blacks, perhaps their protoplasm, that makes them more likely to commit crimes, to be unemployed, to be lazy and shiftless, alcoholic and addicted to heroin?

Another example of this stigmatization is Time Magazine's article, "The Gay World's Leather Fringe" (March 24, 1980).

Do gay males consciously seek violence? Cruising raises that question.

Do women consciously seek rape? mentalist "crusade," within months of a national election in which women's and gay rights had emerged as issues of serious political contention?

As the statistics on rape, wife-battering and child-abuse skyrocket, the eighth gay man was murdered in Boston in a period of less than eight weeks.

For years I have been a fan of Pauline Kael. Despite her peculiar blood lust and her frequent anti-feminism and homophobia, her gift for explaining how, if too seldom why a film manipulates its audience is arguable unique and once seemed overwhelmingly impressive.

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In Windows a frustrated, psychotic lesbian hires a man to rape the object of her desires.

mass murder are clearly prophetic. "One subject which attracts psychiatric seerdom like a grisly magnet is the mass killer. A UCLA psychiatrist commented on . . . Houston's homosexual torture killings, suggesting that sexual perversion is at the unruly core of mass killing.

Sex does not seem to be the motivation in most mass murders." Finally, Dr. Donald T. Lunde, another expert on sex and murder (also known, ironically, for his defense testimony in the Dan White trial), wrote that: "Sex murderers rarely, if ever, have criminal records for lesser sex offenses such as exhibitionism or voyeurism, nor are they homosexuals" (Murder and Madness, Norton, 1975).

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mentalist "crusade," within months of a national election in which women's and gay rights had emerged as issues of serious political contention?

As the statistics on rape, wife-battering and child-abuse skyrocket, the eighth gay man was murdered in Boston in a period of less than eight weeks.

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Advertisement for 'The South of Market Club' featuring 'THE ORIGINAL GLORY HOLES' and 'The most unusual sex place in the whole wide world!'.

Advertisement for 'options' workshops for men, including 'ANAL AWARENESS AND RELAXATION WORKSHOPS'.

Advertisement for 'LEATHER FOREVER' shoes, featuring 'Hey Sport!' and 'The ultimate black leather sport shoe'.

Advertisement for 'THE JAGUAR' and 'AUBREY' featuring a photograph of a man and membership information.

Advertisement for 'BÉLIEVE . . . BUT Don't Believe Them' by Richard Zone and Jerry Falwell.

Advertisement for 'Barrish Bail Bond' with contact information for Jerry Barrish.

Advertisement for 'BIFOCAL CONTACT LENSES?' by Howard Topol, O.D. and Stephen T. Yee, O.D.

Advertisement for 'ARCH BROWN PRESENTS STAGHORN FILMS PRESENTS TRIPS' at the Screening Room Theatre.

Advertisement for 'Read The Sentinel' newspaper, described as 'the only full-sized gay newspaper in the world'.

Advertisement for 'Aldron' men's club membership, located at 953 Natoma.

Advertisement for 'Get VD... before it gets you.' with contact number 495-0GOD!

Advertisement for 'The South of Market' club.

Large advertisement for 'BLACK HOLE' featuring 'THE THIEF' and 'LET IT SUCK YOU IN!' with membership and admission details.

Advertisement for 'COCKY' featuring a photograph of a man and 'Liberty BATHS'.

Advertisement for '1369 FOLSOM STREET CLUB is the CORNHOLES' with membership information.

Advertisement for 'BULLDOG BATHS' with a coupon for 'TWO BUCK F--- NIGHT'.

Advertisement for 'CLUB SAN FRANCISCO' with membership details.

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