



The Sentinel

AMERICA'S LEADING GAY NEWSPAPER

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March 20, 1981

Georgetown Gays Win In Court

(Washington, D.C.) Georgetown University's lesbian and gay students won at least a partial victory in their court fight to gain official recognition last week when a D.C. superior court ruled that the University had unlawfully discriminated against them. The ruling by Judge Leonard Braman was one of two summary judgments requested by the students' attorney, Leonard Graff. It declared that by refusing to grant a charter to the Gay Rights Coalition (GRC), a gay law student group, and Gay People of Georgetown (GPG), the University denied gay students privileges granted other students and had violated the District of Columbia's Human Rights Act.

Braman's second ruling raised some questions about the effect of the first decision; however, Georgetown, which is a Catholic institution, argued that its decision not to recognize the gay groups was based on the moral teachings of the church and was, therefore, protected by the Constitution's first amendment guarantees of the free exercise of religion. Georgetown attorneys argued that the D.C. statute was not constitutional as applied to them. Braman refused to rule on this issue and called a September trial to decide the matter.

Georgetown apparently considered the issue to be of great importance and hired Williams and Conley, one of the most expensive and prestigious law firms in the Washington area. Basing his comments on the text of a speech by a University official, Graff told the *Sentinel* that the school's concern stems at least in part from a fear of losing money. "They feel that if they recognize a gay organization, alumni and major foundation funding will decline," Graff said.

Calling Judge Braman's first decision "a major moral victory for the students," Graff declared that it has also changed the entire character of the case. Prior to the March 10 decision, the group bringing suit had to prove discrimination. In the September trial, Graff explained, it will be up to the University to prove its refusal to recognize the gay groups is part of

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The furor raised by the *Chronicle's* article on alleged S/M "workshops" in San Francisco prompted Mayor Dianne Feinstein to hold a press conference during which she issued a stinging reprimand to Coroner Boyd Stephens. The Mayor also used the opportunity to pronounce her personal and official disapproval of S/M activity in San Francisco.

Chronicle Fabricates S/M Clinic Story

Coroner Stephens demands retraction

Shawn P. Kelly

(San Francisco) The *Sentinel* has learned that a March 12 story in the San Francisco *Chronicle*, by Pearl Stewart, about an alleged "workshop on S&M safety" conducted by Coroner Dr. Boyd Stephens was a gross distortion of the facts. The article claimed that the meeting was held to teach "how to avoid serious bodily harm while engaging in pain-and-bondage type sex." The meeting was actually about safety problems—such as murder, arson, and beatings—in the

gay community. The only mention of S&M, according to participants, was in passing.

"Everything in that article was a misconception or a lie," Stephens told the *Sentinel*. "I am in the process of having my attorney demanding (sic) a retraction from the *Chronicle*," he said.

As a result of the article, and a follow-up piece the next day, Mayor Feinstein angrily denounced the "vague and seemingly ill-conceived clinic," and severely reprimanded Stephens for his participation. Since no such clinic ever took place, a source high in the Mayor's office feels now that the story was fabricated and that she was "used by the *Chronicle*."

Stephens described the meeting this way: Twelve to 15 people attended to get employers and employees to be more observant about a crime that might be committed, and reporting it

to and cooperating with authorities."

San Francisco Police Department liaison to the gay and lesbian communities, Paul Seidler, attended the meeting, and was later contacted by *Chronicle* reporter Stewart about his participation in the alleged "S&M clinic." Seidler responded, "What S&M clinic? I told her that it was a meeting about assaults on gays. That was left out of the story entirely," Seidler said.

The agenda of the meeting provided statistics on assaults, arsons, and other crimes, and gave information about what people could do to help. There was no mention of S&M activities or advice in the agenda.

The article claimed that "flyers announcing the meeting were posted in some 30 bars and bath houses frequented by sado-masochists." The actual invitation was directed to gay

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Opposition and Apathy May Doom AB-1

Assemblyman Agnos urges gays to send letters of support to committee members

(Sacramento) With the bill's sponsor, Art Agnos, predicting only a 50/50 chance of its getting out of committee, AB-1 will begin hearings in the California Assembly's Labor and Employment Committee on March 31. The less-than-bright prospects for the bill, which would add sexual orientation as a category protected from job discrimination, stem from a more conservative committee membership, the fervent lobbying and letter writing campaigns of fundamentalist Christian groups, and an apparent lack of support from the gay community.

Agnos' aide Eric Shockman issued what he termed a "call to arms" to lesbian and gay Californians, urging them to "call, write, telegram" the committee members. Only a strong show of support can help get the bill moving in the face of its strong opposition, he said.

According to Shockman, fundamentalists preach against gays and pro-gay legislation on Sunday and letters begin to pour in to committee members on Monday. Chet Wray, Chair of the Labor Committee, seemed to confirm Shockman's observation. The Garden Grove Democrat told the *Sentinel* last week that of the approximately 200 letters on AB-1 that his office has received, 180 have been in opposition to the bill.

Though Agnos has been active in visiting gay political clubs, no groundswell of support has emerged to counter

the Christian Right's opposition and show committee members or other Assembly persons that their support of a "gay" bill will not hurt them politically. When committee Chair Wray, who won by only 500 out of 100,000 votes in his Orange County district last year, was asked if he could provide strong support and leadership for the bill this year, he declared, "With the Doris Allen [his Republican opponent] faction breathing down my neck, I'm not sure."

Agnos called for the hearing at this time, even though widespread support has not materialized, because after April 1 budgetary bills have priority in committees. The hearing at the state capitol will be open to the public, and the Assemblyman urged lesbians and gay persons to show their support by attending. The greatest impact, however, would probably come from a blitz of letters to the committee's members.

Such letters should be sent to Assemblypersons at the State Capitol, Sacramento, California 95814. Committee members include Chet Wray (D-Garden Grove), Chair; Nolan Frizelle (R-Huntington Beach), Vice Chair; Richard Alatorre (D-Los Angeles); Marian Bergeson (R-Newport Beach); Elihu Harris (D-Alameda); David Kelly (D-Palm Desert); Allister McAlister (D-Milpitas); Herschel Rosenthal (D-Los Angeles); Marilyn Ryan (R-Rancho Cucamonga); and Sally Tanner (D-El Monte).

D.A. Office Employee Charges Anti-Gay Harassment

Fired worker to file complaint with Civil Service Commission

(San Francisco) An employee of the Family Support Bureau of the San Francisco District Attorney's office who was dismissed on Tuesday has claimed that he was a victim of anti-gay discrimination and harassment. The employee, Marc Johnson, claimed that "homophobia is rampant" in the department, and pledged to file formal charges with the Civil Service Commission and the Human Rights Commission.

District Attorney Arlo Smith told the *Sentinel* late Thursday that he had "not heard the charges of massive anti-gay harassment" but that "there have been some statements that there were some anti-gay sentiments" in the division, and that he is looking into the case. Smith said that he was "not prepared to talk about" the details of the investigation, but that he had several meetings lined up for today [Friday] and early next week.

Johnson was fired Tuesday after an investigation of a bizarre episode in which a box of Valentine's Day candy was placed on the desk of another employee of the division. Inside the box was a glass eye. A resulting investigation by the department chief, Bob Holmes, led to the dismissal of Johnson for having allegedly done the act.

"I had nothing to do with it," said Johnson. "I had had problems with the woman before, which was why she accused me," he said. "They only questioned everyone in the department who was gay."

Because he was a limited tenure em-

ployee, Johnson is entitled to a Civil Service hearing on the dismissal. "My Constitutional rights were violated, and my civil rights were violated," said Johnson, and he will file an official grievance with his former employers.

Officials of the DA's office denied that there was any anti-gay element in Johnson's dismissal. Don Jacobson, spokesman for the DA's office for the case, said "that [being gay] has nothing to do with it at all." He said investigators "furnished a report and affidavit" clearly showing Johnson's guilt in the matter.

There is some confusion as to whether or not his dismissal has been final. Jim Diggins of the Civil Service Association Local 400 claims that Johnson cannot be fired until Smith's signature is given. Smith, when contacted by the *Sentinel*, said that he "delegated that responsibility" and that "the action has been taken."

Regardless of the result of this particular case, it appears that a major can of worms has been opened about alleged anti-gay harassment in the department. Diggins of Local 400 sent a sharp letter to Holmes saying that "a very serious charge of sex harassment has been brought against you and the Family Support Bureau." Diggins is seeking a meeting to discuss the charges.

"I'm not the only one who has been harassed, I'm just the only one who has been fired," said Johnson. Another employee of the department,

(Continued on back page)

CUAV Unveils Counterattack Against Moral Majority

Dick Hasbany

(San Francisco) Combining notes of alarm and confidence with just a touch of neo-revivalism, Community United Against Violence (CUAV) went public Wednesday with its response to the multitude of evangelical Christian groups that hope to save San Francisco this summer. Declaring that "they are out to kill us," CUAV head Dick Stigell presided over the unveiling of the group's Task Force on the Moral Majority, a sub-organization that will, in Stigell's words "demonstrate to the world what those fanatics are and what they do."

The Task Force, which is headed by co-chairs Randy Shell and David Hummel, will address two basic areas—public relations and the street preaching groups that try to evangelize in gay areas. In its public relations function, the Task Force will collect as much information on the various religious groups and their various campaigns as possible. "The goal of the moral majority is to agitate the community, and the media will be right behind them," Hummel said, so getting accurate information to the community and media can be an important step in exposing and discrediting the campaigns and campaigners.

The Task Force seems intent on not letting the lesbian and gay community face the Christian Right isolated from other San Francisco communities. To this end, the group will form a speakers bureau to address the issue of the gay community and the moral majority before neighborhood and professional groups, said Randy Shell, a former seminarian, has been assigned to maintain dialogue with the mainline Christian churches, synagogues, and other religious groups. Shell announced Wednesday night that, among others, the Task Force has already received the endorsement of the 200-group Catholic Coalition for Civil Rights.

David Hummel, who worked with the Ad Hoc Committee to get street preachers to end their efforts in the past, described what he called the three-phase campaign of the Christian Right. The campaign leads off with the evangelists who come largely from churches outside San Francisco, mostly from a triangular area running from Healdsburg to Sacramento to San Jose. The evangelical missionaries are not confined to this area, however, according

to Hummel. One of the most dangerous, the Warriors of the Lord, whose slogan runs "hate a queer for Jesus," comes from Los Angeles.

Assuring the lesbians in the crowd that they are not going to be overlooked, Hummel advised the women in the city to be alert to a group from Half Moon Bay called the Order of the Fellowship of Pentecostals, which plans to crusade around lesbian bars this summer.

According to Hummel, the second phase of the crusade will run simultaneously with the evangelical street invasion and will be represented primarily by Richard Zone's campaign. The Seaside preacher's crusade will try to give a moderate, respectable tone to the efforts to discredit the gay community and deprive it of its civil rights.

The third phase, which Hummel called "the slaughter," will probably involve a nationally based morality group, such as Jerry Falwell's Moral Majority, Inc. and will include the siege against gay civil rights protections in the city.

In the face of a street scene made tense by crusading homophobic evangelists, Hummel announced the tactics of "guerilla theology" which will hopefully defuse and prevent violence while confronting and dispersing Christian street groups. Part of this "theology" is street theatre and the singing of anti-hymns, or parodies of hymns like "Just As I Am." The crowd at Sutter's Mill got a taste of the neo-hymns when lyricist Larry Wisch and his group sang a new version of "Onward Christian Soldiers" whose refrain ran:

Onward Christian soldiers,
Blighting all you meet,
Trampling human freedom
Under pious feet.

Supervisor Harry Britt called the gay community and CUAV's response to the Christian Right Crusade "very beautiful. We're going to show them that the Moral Majority is narrow and violent," he said, "and we're going to show them that we're not afraid. We're going to create a whole new model for the city of how to respond in a humane and creative way to violence."

The Task Force's co-chairs urged people interested in working to defuse and defeat the moral majority to call CUAV at 864-8347.



Sylvester Flashes I-Beam Tea Dance ... page 13
Racism in the Gay Community page 8
Expressionist Art Exhibit page 10

The flowers that bloom in the Spring, Tra la...

Oboy is it ever pretty up here.
Those old daffodils are just screaming yellow, and the wild plum trees—
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National Gay Lobby Opens San Francisco Office

Dick Hasbany

(Washington, D.C.) Stressing the need for a "pro-gay rights strategy in the face of Christian Right anti-gay/anti-feminist legislation, Gay Rights National Lobby (GRNL) last week announced the first half of a 10-point Plan for Action. The newly-opened regional office in San Francisco will be one of the major instruments for carrying out the plan.

Jaguar Faces Another Battle For Permit

(San Francisco)

A San Francisco City Attorney's opinion has once again thrown the future of the Jaguar Bookstore's second floor club into question. The opinion was requested by the Board of Supervisors Clerk, Gilbert Boreman, after Board President Molinari received letters from "parties in opposition" to the Jaguar asking legal questions about the Board of Supervisors recent action. The Supervisors acted incorrectly on January 19 when they voted to overturn a Planning Commission denial of a conditional use permit to the Jaguar. According to the City Attorney's opinion, the Board should rescind its action. If the Board does rescind its action, if the Board does not rescind its action, as proposed by Supervisor Kopp at last Monday's meeting, the Jaguar will apparently be required to apply for a special use permit to operate a commercial establishment on the second floor.

Even if forced to go through the entire permit application process again, the second floor club will apparently be allowed to remain open until the matter is decided.

The second round controversy seems to be based on a permit technicality. On advice from the City Attorney's office earlier in the affair, the Jaguar went through the permit application process requesting a conditional use permit, which was denied it by the Planning Commission on October 16, 1980. The Jaguar appealed the Commission's decision to the Board of Supervisors.

By the time the Board took action on January 19, conditional use permits were no longer appropriate in the area in which the Jaguar is located, because a reclassification of the district to C-2 took effect on January 12. Conditional use permits are not ap-

Gay Clubs Divide On El Salvador Issue

(San Francisco) The controversial issue of U.S. policy in El Salvador has begun to find its way onto the floors of San Francisco's gay political clubs. Recent Reagan administration policy has called for a \$25 million increase in aid to the Jose Duarte government and sending in as many as 60 military advisers. According to a Pentagon statement last week, the advisers will include 15 Army Green Berets. Two of the city's gay Democratic clubs have passed resolutions opposing these policies and the third, the Harvey Milk Club, will consider a similar move at its March 24 meeting.

Stonewall Gay Democratic Club members passed a resolution on February 2 calling for the "irreversible cut-off of aid" and cessation of "all military intervention in that country." The Alice B. Toklas Club's resolution called on California's Congressional delegation to support HR 1099, a measure introduced in the U.S. House on January 21 by Gerry Studds of Massachusetts and co-sponsored in part by East Bay Congressman Ron Dellums (D-Berkeley) and Pete Stark (D-Oakland).

The Studds bill called for an end to military aid training and assistance to the Salvadoran government. The Toklas resolution will be submitted to the California Democratic Council, an organization of California Democratic clubs, when it meets in Sacramento on March 28.

Randy Stallings defended the local club's taking a stand on a non-gay, international issue, saying that the gay community "too often ghettoizes" itself. "For gay liberation to expand in this country," he said, "we have to see ourselves as part of the larger community. We have to commit ourselves to feminist, world, housing, and other issues affecting the community, regardless of sexual orientation."

The local Republican club, Concerned Republicans for Individual Rights, will apparently support administration policy. According to club president Duke Armstrong, the only local Republican action regarding U.S. Salvadoran policy has come in a County Central Committee resolution passed March 5 commanding the President and urging him "to continue to hold a tough position against the threatened [leftist] guerrilla takeover of El Salvador."

plicable in C-2 districts.

Because of the nature of the Jaguar's second floor operation, rumors of political and homophobic motives hover over the latest development in the Jaguar's long-running attempt to secure the proper permits. The letter requesting the City Attorney's opinion came from parties seen as homophobic by Supervisor Harry Britt and the Jaguar. Supervisor John Molinari told the *Sentinel* yesterday that he was sure the whole affair would have been dropped after the Board's January 19 vote if they were running a bakery on the second floor.

Supervisor Britt has questions about the role of the City Attorney's office in the matter. "The City Attorney's office has been very much involved in this from the beginning," Britt said. "When someone from the City Attorney's sits at the Board, he's supposed to tell us when we're not doing something right."

Burk Bevenual, the representative from the City Attorney's office at the January 19 Board meeting, told the *Sentinel* on Thursday that he couldn't advise the body that its action was incorrect because he didn't know the details of what had happened before that meeting. He rejected, further, any idea that there was ill-will against the Jaguar. "After working in city government, one of the things you learn is that the government is incapable of conspiring against anyone because there are just so many fingers in the pot," he said.

At this point, what will happen to the Jaguar remains to be seen. If the Board of Supervisors rescinds its action, Jaguar owner Ron Ernst may have to begin the permit application process all over again. If the Board doesn't rescind its action and the zoning administrator refuses to issue a permit, the Jaguar may have grounds for suit. On Thursday most parties involved, including Board President Molinari, zoning administrator Passmore, Harry Britt, and others all said they'd be meeting with attorneys and otherwise trying to decide what the next step should be in the long saga of the Jaguar's private club and its fight for the city's official sanction.

(Continued on back page)

Stonewall Board Denounces Gay Task Force Leaders

(San Francisco) The Executive Board of the Stonewall Gay Democratic Club last week sent a letter to the Board of Directors of the National Gay Task Force (NGTF) calling for the co-directors of the organization to "change strategy or resign" over their request that Representative Paul McCloskey not introduce legislation that would end discrimination against lesbians and gay men in the armed forces.

The NGTF letter had brought an angry response from the Gay Rights National Lobby, and was called "absolutely right" by Christian Voice, a conservative group affiliated with Rep. McCloskey. The "we believe" NGTF letter opposing this legislation as [sic] ill-advised, ill-timed and a gross distortion of the true needs and desires of the national lesbian and gay community." The letter asked McCloskey to introduce the gay rights legislation.

The text of Stonewall's letter to the NGTF Board of Directors follows:

National Gay Task Force:
Board of Directors
80 Fifth Avenue, Room 505
New York, NY 10011

RE: Change of NGTF political strategy or the resignation of co-directors Valeska and Brydon

It is with great alarm and anger that we have noted that NGTF co-directors have sent a letter to Congressman Pete

(Continued on back page)

Gay Outreach Program Wants Police Applicants

(San Francisco) The Gay Outreach Program, a privately funded, non-profit organization which recruits and counsels lesbian and gay male applicants to the police department, is still processing interested persons for the next police entry test. The deadline for application to take the test is April 3, although program coordinator Les Morgan emphasized that the program will continue, and that later applicants

can be registered for the December test.

Morgan emphasized that the Gay Outreach is not a part of the police department, and is not providing any affirmative action assistance. The program is designed to provide "support services to lesbians and gay men who want to apply."

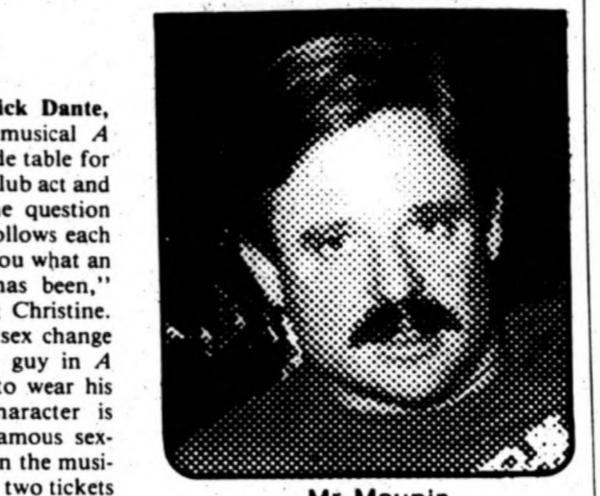
For more information, interested persons are encouraged to call Les Morgan, 775-1000.

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March 20, 1981

PEOPLE

Vito Russo



Mr. Maupin

James Kirkwood and Nick Dante, co-authors of the smash musical *A Chorus Line*, sat at a ringside table for Christine Jorgenson's night club act and joined the audience for the question and answer period which follows each performance. "I must tell you that an exhilarating evening this has been," said Dante to the beaming Christine. "I once wanted to have a sex change operation myself. I'm the guy in *A Chorus Line* who wanted to wear his mother's clothes—that character is based on my life." The famous sex-change said she'd never seen the musical hit so Dante handed her two tickets for the following evening.

After the show, James Kirkwood said he'd been approached by ABC-TV called for a well-orchestrated opposition to the Family Protection Act, which is expected to be introduced in the Senate shortly by Paul Laxalt of Nevada, direct meetings with U.S. Representatives and Senators when they are in their home districts; the defense of Christopher Network, or file a gay and non-gay persons supportive of gay civil rights; and a national petition drive. The petition drive hopes to gather 250,000 signatures against anti-gay bills and amendments in Congress by the end of Gay Pride Week in June.

Writer Felice Picano (*The Lure*) was

strolling along Manhattan's east side last week when he spotted a stunning blond waiting for a traffic light to change. The blond stopped him as well and they both did a double take. Picano went over and said, "Excuse me, don't you know you're somewhere?" The blonde said, "This is a pickup right? You're trying to pick me up?" Picano confessed and asked, "What's your name? Where are you heading?" The blond said, "Look, I really thought I knew you for a minute. My name is Robert Redford and I'm going home to my wife."

Writer Felice Picano (*The Lure*) was

A woman in Manitoba, Canada went into her local bookstore to buy a copy of *The Joy of Cooking*. Instead, she picked up Edmund White's *The Joy of Gay Sex* by mistake and promptly went home to look up "chicken" in the index. What followed was a slight case of heart failure and a series of angry telephone calls. "It's a funny story," says author White, "but it has a sad ending. She succeeded in getting *The Joy of Gay Sex* removed from the shelves in Manitoba."

Writer Felice Picano (*The Lure*) was

A nationally syndicated feature article by Constance Rosenblum, entitled "Sex Hijinks In Washington" is causing quite a stir in the nation's capital. Rosenblum describes the "plight of single women" in our nation's capital as hinging on the "growing gay community" in that city, saying the gay presence in Washington has become "an increasingly powerful social and political force" in spite of the rise of the so-called Moral Majority.

Meanwhile, the latest installment deals with the gay escapades of anti-gay conservatives on Capitol Hill, pointing out that in most cases, those who oppose gay rights legislation in public while supporting homosexuality in private. Harry Covert, editor of the Moral Majority Report, a monthly tabloid with 600,000 readers, says that he doesn't think revelations about the homosexuality of conservatives like Rep. Robert Bauman of Maryland or Jon Hinson of Mississippi have "hurt the conservative cause. These things happen to everyone. Anyone can make a mistake. They are more to be pitied than censured."

Writer Felice Picano (*The Lure*) was

Jack Nicholson has been promoting his new film with Jessica Lange, *The Postman Always Rings Twice*. Last week he told journalist Arthur Bell that only once in his life has he contemplated suing a newspaper because of a false story. That was when a Mexican paper ran a headline saying "I was Marlon Brando's lover." Jack Nicholson, Nicholson told Bell that he didn't believe the story himself. "I didn't mind the rumor," he said, "but I didn't write the thing." Bell commented, "Jack Nicholson gives a good interview."

Writer Felice Picano (*The Lure*) was

Constance Rosenblum, author of "Sex Hijinks In Washington," has been making headlines in the nation's capital. She claims that the gay community is growing rapidly and becoming a powerful political force. She also claims that the gay community is being discriminated against in the workplace and in public life. She is calling for more acceptance and understanding of the gay community.

Writer Felice Picano (*The Lure*) was

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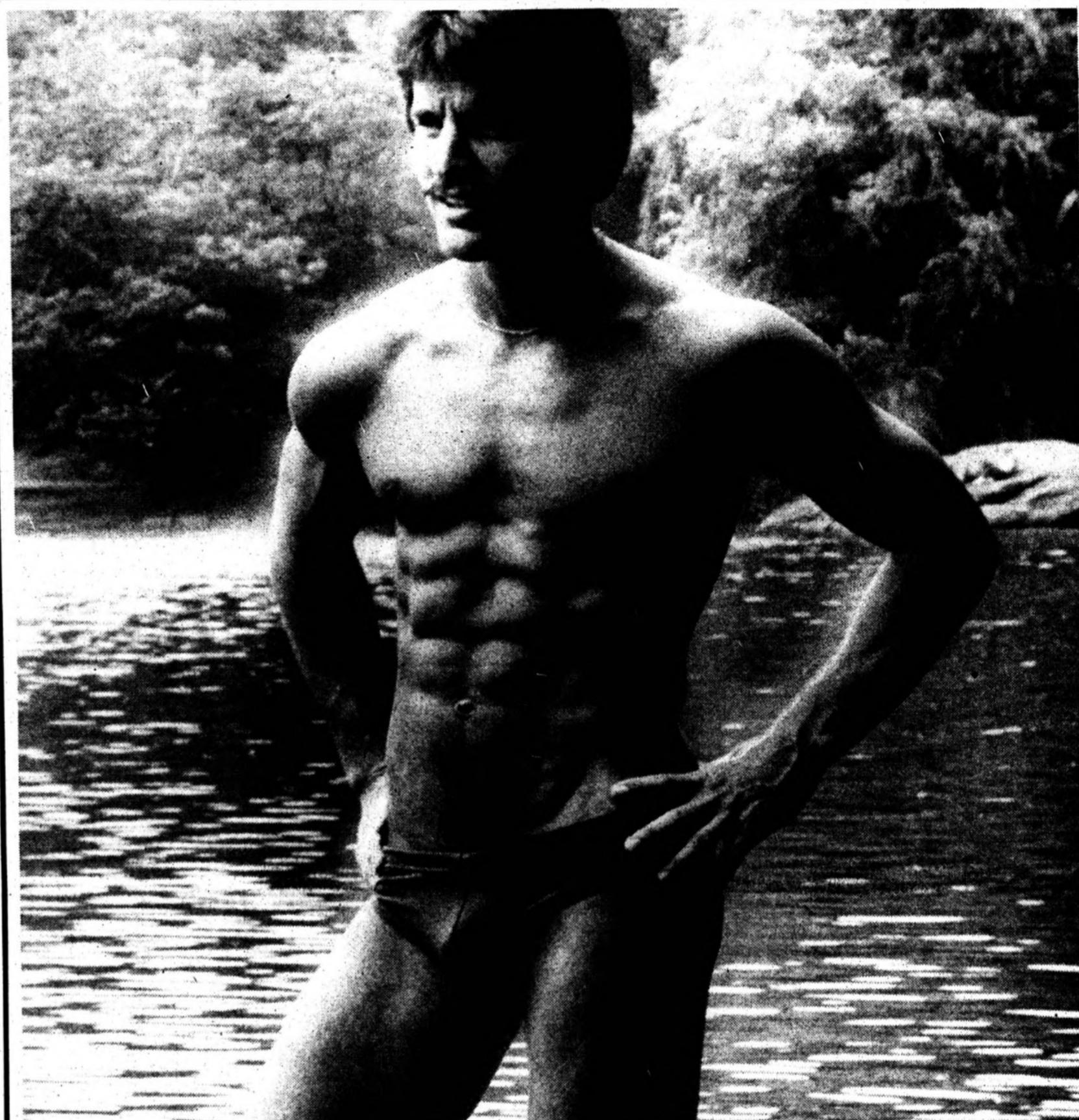
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Second in a Series: Alcoholism in the gay community

ARE YOU A CO-ALCOHOLIC?

The first installment of this four-part series on alcoholism in the gay community introduced our readers to two recovering alcoholics, Laurel and Michael, both of whom had gone through treatment programs for their alcoholism. In the second installment, we are discussing a little known aspect of alcoholism: co-alcoholics. Co-alcoholics are persons in the alcoholic's life who constantly play "rescuer" for the alcoholic. We have interviewed Rose Mary (who was incorrectly identified as "Sally" in the last installment) who was Laurel's lover for five years and also her co-alcoholic. Chris is another recovering co-alcoholic we have asked to participate in this series on alcoholism in the gay community.

However, first we should pick up Michael's story where we left off in the last issue.

Having spent five months in Acceptance House, a recovery program for gay alcoholics here in San Francisco, Michael left the program and moved into an apartment by himself. A short time later he became eligible for job training under the State Department of Vocational Rehabilitation and moved to Sacramento for a short time to take classes in hotel management. While he was studying in Sacramento, Michael met Richard, his current lover. We will discuss Michael and Richard's relationship in another installment in this series to show the vastly different love affair between Michael as a recovering alcoholic and Richard, who was never a co-alcoholic, as compared to Michael's previous co-alcoholic lover.

Chris' Story

Comfortably ensconced in the large, book-filled den of Chris' fashionable home, one immediately realizes that reading plays a large part in what little free time Chris enjoys from a hectic work schedule. His friends do not dispute.

With most of his time dedicated to his work and a quick wit, friends that vary from some of San Francisco's wealthiest and best known society personalities to Castro Street "clones," Chris appears to have almost everything most people desire in life. Except a lover.

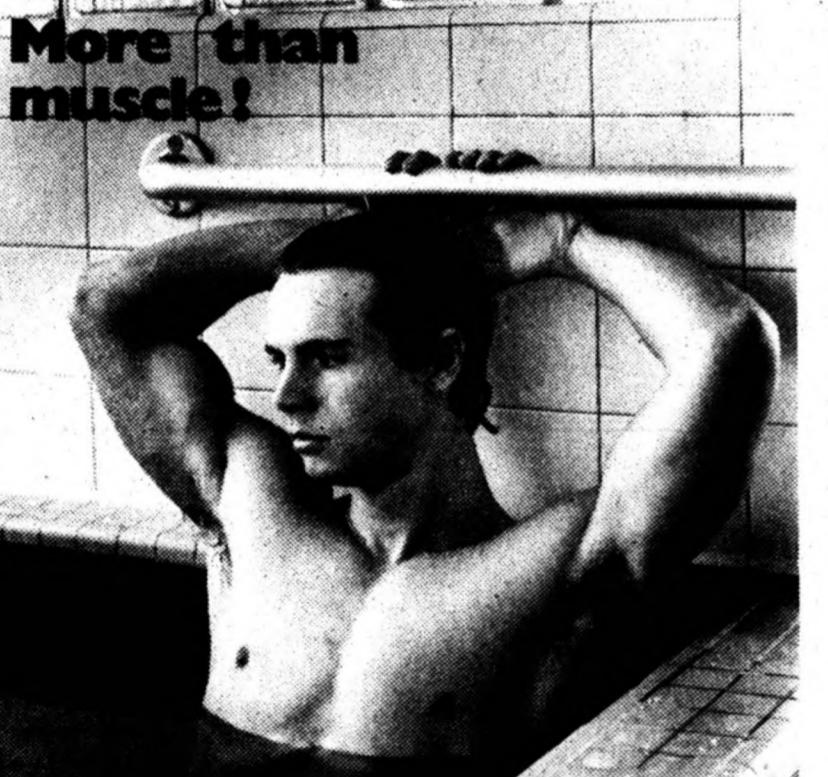
Chris is, to use a slang western movie expression, "gun shy" about getting involved in a long term relationship with anyone at this point, although everyone spoke with who knows him agrees that this is just what he needs. Indeed, by most standards, he is a prime catch.

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"Jeff used to drink a lot in college but I just attributed that to his doing the same thing everybody else was doing. We went to a private men's college and drinking really got started there. It was the only place I did. Sometimes I would complain to Jeff about it, but he wouldn't even listen. It wasn't until much later that I found out he had been drinking heavily, no, I should say 'alcoholically,' since he was 17 years old."

But even though he was drinking heavily when you graduated from college, you still moved in with him?

"Yes. The drinking seemed such a small part of our lives together then. And moving in with Jeff gave me a home, a real home for me. My life was very important to me. My parents were very prominent and involved people. We were cared for mostly by servants. There certainly wasn't any feeling in any of our houses that any one of them could be considered a 'home.' With Jeff, for the first time in my life, I was living with somebody who loved me and in a place that I could think of as a home."

Would you say that you were happy the even though you were already indicating Jeff was drinking and already causing some minor difficulties?

"Happy! I was in seventh heaven. Jeff made me feel so many things. For the first time in my life I felt loved, wanted, needed, appreciated, oh, just so many things. And, also, I felt physically attractive for the first time in my life..."

When did you realize that Jeff's drinking was becoming a problem?

"I don't think there was ever a sense of 'shame!' and then realized Jeff was an alcoholic. It, the realization, came in a different way than any other way. It was an accumulative thing more than a comprehensive realization."

What kinds of little things?

"I remember the first time he came home and there was no liquor in the house. I was stupefied at his age. Just horrendous rage. I'd never seen that in him before. Every night when he came home from work usually would have two or three drinks before dinner, then he would eat. And he never, least we'd eat. And then, later, he would drink after dinner, then he would drink again. And I don't. If there is one thing I know it's myself at this point, it is that I will never get drunk again."

Why did you get involved with an alcoholic in the first place?

"As strange as it seems now, I didn't know Jeff as an alcoholic until about five years into our relationship. But he definitely was an alcoholic during those five years."

Jeff and Chris met during college. In their senior year they fell in love, graduated, moved into a home together and during the next eleven years, played a rough day and this was his way of

those good years with Jeff, admits readily that he was, in retrospect, the classical co-alcoholic.

"And I tell you something. Alcoholics Anonymous says there is no such think as a 'recovered' alcoholic, that they are always 'recovering.' Well, and I hope your readers believe this more than anything else I say, the same is true of co-alcoholics. A co-alcoholic must always, always be on guard never to let it happen again. Unless they want to get tied up with another alcoholic. And I don't. If there is one thing I know it's myself at this point, it is that I will never get drunk again."

Why did you get involved with an alcoholic in the first place?

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Jeff and Chris met during college. In their senior year they fell in love, graduated, moved into a home together and during the next eleven years, played a rough day and this was his way of

working off some steam."

When did it, or how did it finally hit you that Jeff had a really serious drinking problem?

"When his personality began to change after just a couple of drinks. It was like Jekyll-and-Hyde. Sober he was kind, loving, thoughtful and enormously likable. After a few drinks he would become absolutely obnoxious and insulting. But, I still wasn't willing to admit that he was an alcoholic and I was his co-alcoholic."

How much longer did that take and what finally brought that about?

"Well, once again, as I said before, it was an accumulation of things. With

At this point in the interview, Chris, who is calm, composed and handsome

ing until he passed out.

"We were both working terribly hard. He thought he had work to finish I would curl up with a book and read.

"By some insidious process, Jeff reached a point where he demanded every minute of my attention while we were home. It's not as if we weren't doing things together every weekend."

"But it started driving him wild whenever he would go into the study to work or read, particularly if I were just reading. He'd come over and grab the book from me and file it across the room. That was as if he resented or was jealous of my spending time doing anything

incidents. There was the string of drunk driving arrests. The accidents. The worsening Jekyll-and-Hyde personality. There were the dozens of incidents when he would fly into a rage and destroy hundreds of dollars worth of crystal. Then one night while I was out and the tiny drops of tears that began to trickle down his cheeks forewarned us that some to be exposed.

"\$1000.00. I think that when I viewed I loved deeply. I still think that what he really wanted at that point was to rip me to shreds and not that screen."

Did he ever hurt you?

"Several times. But most of the time he was too drunk and all I had to do was step out of the way and he'd be passed out dead drunk on the floor."

What did he say about these things later?

"Most of the time he would deny that he had done it. I think he really believed that because he would be in blackout, and truly could not remember."

When did the final break come, when did you finally decide to end it?

"Well, to be very honest there is a difference between when I moved out and when I finally stopped playing his co-alcoholic. It wasn't until four years after I moved out that I could finally bring myself to end the relationship entirely."

What happened when you moved out?

"I think Jeff knew and I really chewed him out. I had never, ever spoken to him that way before. But I was fed up with lying awake nights wondering if he had killed himself in some drunken accident. I was tired of the tremendous amount of money being spent on liquor. And I was really angry about all the beautiful things in the house that had been broken when he stumbled around in his drunken stupors."

When did you finally reach the point of saying, this can't go on?

"Again, I must repeat that there were a number of things that kept nagging at me in the back of my head about, at this point dozens of drunk

incidents. There was the string of drunk driving arrests. The accidents.

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Chronicle Fabricates

(continued from front page)

businessmen, community leaders and bar managers. The invitation read: "We request that you personally attend this emergency meeting to discuss some of the problems facing Our Community." The invitation was signed by Dr. Stephens and Mel Wald, a self-described "S&M consultant." There was no mention of S&M in the invitation.

Dick Stigel of Community United Against Violence (CUAV), said he was approached by Wald, who said the meeting was "to make the community aware of violence," according to Stigel. "We agreed to supply the statistics. That was it," he said.

Participants in the meeting were mystified by the *Chronicle's* report. "I was there, but I didn't realize that it [the reported meeting] was a summit meeting," said Richard Wellner, of the Sexual Trauma Services division of the Public Health Department. "Basically what the *Chronicle* projected was not what occurred," he added.

The only point in the 50-minute meeting during which any discussion of S&M practices took place was in reference to a specific case, participants said. "Basically, it was real brief," said Wellner. "He [Stephens] did not go into any 'how to' or anything like that," he said. "It came out of the context of 'for instance.'"

Stigel said that "Somebody had asked a question about an S&M murder," to which Stephens responded that the "circular does not say what the subject matter is."

On Friday, March 13, the *Chronicle* published a second story by Pearl Stewart which once again cited Stephens' participation in "workshops on 'S&M safety,'" and claimed that Stephens said Mayor Feinstein had approved them. Later that morning, the Mayor held a hastily called press conference to release a stinging denial of her approval in an angry letter to Stephens. "I want no misunderstanding that you participated in any so-called sex clinic in any way implies no approval by this city for homo-masochists in any way suggests this practice will be condoned here," her letter stated. She added that, "Neither knew of nor in any way sanctioned such clinics."

"She was never notified about an S&M clinic because there never was

one," said Seidler. "There weren't any S&M clinics, and there aren't going to be any S&M clinics."

When informed of the true nature of the meeting, Feinstein told the *Chronicle* that it is probable that the reporting in the *Chronicle* was not accurate. Her assumptions about the nature of the meeting came from the *Chronicle's* story, and the fact that Mel Wald's signature was on the invitation, she said. The Mayor admitted that the "circular does not say what the subject matter is."

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"She was never notified about an S&M clinic because there never was

Study Shows Lesbians Foster Happier Children

Dick Hasbany

support the view that a mother should not be denied custody solely because of her sexual preference. These mothers and their children should be recognized as acceptable families who deserve professional support in an often antagonistic culture."

Researchers Michelle Cutrow, Peggy Hoppman and Jessica Lehman studied 30 children between the ages of 7 and 12 whose mothers had divorced or separated from the children's fathers and set up a household with a female lover. The master's level study, completed at USC's School of Social Work, found that the children remaining with lesbian mothers experienced the same problems as those going through the divorce of heterosexual parents, but many seemed happier and better adjusted. In addition, unlike many children in divorced heterosexual families, most of the lesbians' children felt little or no responsibility for their separation and didn't long for their parents' getting back together.

The research found that many of the children staying with lesbian mothers felt happier after the divorce than before because there was less tension in the house. Most of the children claimed to get along well with their mother's lover. The loyalty conflicts that are so common when a heterosexual woman remarries were largely absent from the former lesbian-lover households. "The female partner was seen as a replacement for the father, so the children didn't feel pressured to make a choice," Hoppman explained.

Cutrow, Hoppman and Lehman found that most mental health evaluations of lesbian mothers and most custody decisions have been based on conjecture and personal bias in the past. Because this study's conclusions are based on the empirical bases of interviews with the mothers and children at their homes and on objectively scored tests that measure a child's level of family adjustment, they may provide persuasive arguments for lesbians attempting to get or retain custody of their children.

"It would have been preferable to have solved the matter internally," according to Peter Hanley, president of STIR. "If we have to go to court, it will be because the administration has been hardnosed and hardline. Our backs are against the wall."

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The three researchers found an unexpectedly large number of lesbian-lover-led households in Los Angeles and Orange Counties. According to Cutrow, the social work profession has been largely silent on these families, a situation she would like to see changed. "On the basis of our study," she said, "we suggest that social workers and other helping professionals

MCC Expands

(San Francisco)

The Metropolitan Community Church has expanded to a second church in San Francisco, to be called the Golden Gate MCC. The new congregation, which will be headed by longtime MCC pastor the Rev. Jim Sandmire, will begin Sunday services on March 20 at 11:00 a.m. at California Hall at the corner of California and Turk Streets.

Sandmire is currently pastor of the Metropolitan Community Church of the Redlands in Marin County. A well-known religious leader and gay activist, he currently serves on the Board of Directors of the San Francisco Council of Churches and on the Board of Directors of the Gay Rights National Lobby, as well as with numerous other groups.

Sandmire commented, "At a time when the Moral Majority is bringing a campaign of anti-gay hatred to our city, it is significant that the MCC must be successful and needed that a new congregation is feasible."

The new congregation hopes to find permanent church quarters soon. Information is available by phoning 621-5630.

Don Knutson of Gay Rights Advocates called the Braman ruling a "very important decision," and the Georgetown and USF cases "totally analagous." Though he admitted that the matter at Georgetown won't really be settled until September, Knutson expressed confidence in a favorable ruling. "It is clear to me that they have a winner," he told the *Sentinel*.

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March 20, 1981

Rose Mary's Story

(continued from page 5)

Courtship, although perhaps a rare practice in the gay community, played a major role for a year in the relationship of Laurel and Rose Mary before they decided to move in together as lovers. When they first began dating, Rose Mary held a well-paying and highly responsible position, yet she acted inside one day to return to college and complete the degree. During this time she and Laurel were lovers, Rose Mary thinking that major goal in life. However, by the time Rose Mary graduated with an A average, Laurel was well into her alcoholic stage.

What was the feedback you got from your friends about her drinking before you moved in together? And why did you move in with Laurel if this was such a big concern to you?

To answer that last question first, it was because I loved her. I guess what I was asking of my friends was, did they feel she had a drinking problem? Some of them felt she did if I saw her drinking more than they did. I knew she was starting to drink more but Laurel and I never discussed it. And we never discussed with my friends what the consequences of it could be for Laurel. But Laurel knew how I felt about her drinking when we decided to move in together. But as much as I loved her, I wanted her drinking to calm down. I had the past experience with family and I knew that I did not want to live in that kind of environment ever again. I also knew that I didn't want to get into a relationship with anybody that would eventually lead to that type of environment."

And yet did you just that?

"I did. Yeah, I did. But I was saying to myself all this time that all the problem of her alcoholism was because she worked at the bar. I never really admitted that the problem of her drinking was within Laurel. I thought it was at the bar. So I said to her, 'If you want to move in together, you have to stop working at the bar.'

And did she?

"She did. How would she respond when you talked with her about her drinking?

"She'd rationalize it by saying she had to put on a 'show' while working at the bar. And you swallowed that?"

"Yes, I did. I felt that the problem was at the bar and that if I could just get her out of the bar, get her home, and have her live with me for the rest of our lives, then she wouldn't have a drinking problem."

Is she particularly since you spent over two years working in an alcohol treatment program, would you classify that attitude as typical co-alcoholic behavior?

"Definitely. Now that I understand what co-alcoholism is and how we work, I have to say in all honesty that I really was the classical co-alcoholic. Part of the co's syndrome is thinking: if I can get the alcoholic out of the situation where she drinks, love her enough, and be patient, then we started to date, I noticed it more."

"She was, in addition to her regular full time job, working at a women's bar a couple of nights a week. She was a bartender, very well liked, everybody loved her and she had a great personality. In fact, she was the favorite bartender. When I would go in to see her at the bar she would always have drinks lined up from all the customers who had bought her drinks.

I asked her about all those drinks one time, I said, 'What are you doing? Do you drink all of that?' And she said, 'Yes, I have to. They [the customers] are buying them for me and if I don't drink them they'll walk out and won't buy any additional drinks and that's what I'm here for, to sell booze.'

"Every time you went into the bar while you were still just dating, did she have that many drinks and would she be drunk?

"She'd try not to be drunk. She knew that I did not like her drinking so often, so she would try to act sober. She could tell in the beginning of the relationship when I was going to be just a few social drinks or if she was going to drink to get drunk."

Did you associate her drinking with alcoholism at that point, or did you just think she was drinking too much?

"No, I don't think I ever really considered her an alcoholic at that point. I just thought she was drinking too much. She had an enormous capacity for drinking them, so I didn't really think about it in an alcoholic sense."

How much did she drink then?

"Some nights up to ten drinks. And by the end of the evening, if she was really giggling and laughing and acting very silly, then she had to go to the bar to drink more than I'd thought she was going to drink to get drunk."

Did you associate her drinking with alcoholism at that point, or did you just think she was drinking too much?

"Oh, yes. She was always pretty quiet when she was sober. And she was very shy. Still is very shy. But when she was drinking and when she was in the bar, she had to put on a 'show' and because she was drinking quite a lot, she was able to put on an even better 'show' to be very boisterous and clownish. She'd sing and wear funny hats and dance behind the bar. I guess it was her alter ego coming out, and her ease for dancing was it but it wasn't an alter ego, maybe she'd have a mixed drink after she needed that at the bar."

Did you ever encourage that alter ego to come out in ways without drinking?

"Was it at this time that Laurel started lying to you about her drinking?

"Yes. In March in our fourth year together a close friend of hers died and she had some problems with her own family. She just fell apart. She had lied to me about her drinking before all that happened, but the lying got a lot worse after that. I would find bottles stashed everywhere, in the bottom of the laundry, in the garage, in drawers, in the garbage, just everywhere. And she would lie about it to me, saying she had taken out every night, sometimes two or three times a night. So I checked that out and I found bottles with it and say, 'What the hell are you doing?' and she'd say, 'It's not mine. Where did you get that?' Or she'd look at me with these big eyes and say, 'I don't know where it came from. Maybe I went out and bought it. I don't know.'"

Basically then she was really beginning to admit to having blackouts.

"Yes, I did. Because I saw what she could be without the drinking and I saw the difference in her when she was at the bar. I also knew she loved working at the bar and drinking more than she loved me. And because she was in that environment, I think I felt she was heading towards becoming an alcoholic, although I never really used that term."

During that first year, when you were dating, you expressed concerns to some of your friends about her drinking, didn't you?

"Yes, I did. Because I saw what she could be without the drinking and I saw the difference in her when she was at the bar. I also knew she loved working at the bar and drinking more than she loved me. And because she was in that environment, I think I felt she was heading towards becoming an alcoholic, although I never really used that term."

Were you, at that point in your life, even familiar with the term "co-alcoholic"?

ENTERTAINMENT & THE ARTS

EXPRESSIONISM

Eric Hellman

To start with, the current show of German Expressionists at the SFMOMA is one of the most ambitious and appealing exhibitions sponsored by our hometown institution in recent years. In particular, the show raises some provocative, and perhaps disturbing questions when comparing the emotional and visual depth of these early German examples of 20th Century "Modernism" with that of our own time. But more on this later.

Before making any further (and personal) observations, it's a simple fact that Expressionism: A German Intuition, 1905-1920" is hot—over 300 works fill three of the museum's main galleries and related areas.

The point of the show itself is not important. However, it's easy to exhaust yourself (both mentally and physically), and even easier to lose the individual moments of value—emotional, visual, or spiritual—among the wealth of images. Colors, changes in subject matter, and distinct artistic personalities can all quickly blur as the often unsuspecting viewer is passively shepherded from work to work, reaching the point of visual overload anywhere from one-quarter to half-way through the exhibit.

Although my advice comes unsolicited, I recommend that visitors take initially a quick walk through the entire exhibition. Don't waste time pondering every picture; these are not, either, the conception or present reality, objects of religious veneration.

Try to spot those artists and specific works that appeal to you—for whatever reasons. Then, having, in a sense, already read the mystery story's ending, return leisurely to those paintings that you like. I think it's important to eliminate the feeling that "I've got to get through this thing" and, instead, to find a deeper appreciation of the fewer pictures that trigger some initial interest or response.

Away enough of my theory of art-looking. As you may have once been told in an art history survey class, or as you may read in the free, hand-out brochure that accompanies the exhibition, "German Expressionist artists sought to depict not objective reality but rather the subjective emotions and responses that objects and events aroused in them." Fine, but somehow this sounds rather boring, and what, really, does it mean?

Such statements suggest, I think, that the Expressionists, like their contemporaries (Matisse and other Fauvists in France, Norwegian Edward Munch, and in particular, the cubist work of Picasso and Braque) were tired of painting pictures of pictures. They were tired of simply illustrating objects or portraits or landscapes; these early German Modernists wanted to stress an emotional reality behind the appearances of daily life and conventional living.

The Expressionists chose vibrant, unconventional uses of color and unrestrained, abstract application of paint as their two primary vehicles for revealing the social and political climate in which they lived and the spiritual and personal visions to which they aspired.

Erich Heckel offers the most direct, even childlike examples of Expressionist severity. His "Girl Reclining," 1909, is a large work that reveals Heckel's characteristic use of a palette knife to literally scrape paint onto the canvas. The painted surface remains, however, quite thin; neutral, primed canvas often contrasts with the bright, apparently unmixed colors: reds, greens and yellows predominate. There's a certain "messy" or impetuous quality to Heckel's painting that I like.

In Ernst Ludwig Kirchner's "Street with Red Cocotte," 1914, the cocotte, or prostitute, pulsates in her red dress; a vital life-force amid a street full of black-clad figures, fat and businesslike. Kirchner's sharp, angular, stretched style is quickly evident; he applies paint in forceful, almost brutal fashion. His subject matter often focuses on city-life, stressing both the rhythm of human motion and the impersonal harshness of urban living.

Included in the painting of Karl Schmidt-Rottluff is a small (15 x 12" or so) self-portrait. This work is a gem. The artist's head is composed of a hundred or more squiggles of brilliant colors: maroon, orange, green, pink, blue. When examined closely, the image dissolves into paint blobs; there's no face, no emotion.

"Expressionism—A German Intuition, 1905-1920" will be on exhibit at the San Francisco Museum of Modern Art,

I found myself asking what causes the sense of drama and appeal of Marc's horses. Perhaps this picture is really more about color and rhythm than the depiction of animals? And yet the horses clearly contribute to the painting's mood of sensuality, even eroticism.

Similarly, Marc's composition establishes a dynamic balance of moving forms: the horses undulate and merge with one another, their bodies mirrored by the background hills of red. However, amid all this rhythmic motion, the dominance of the color blue seems to provide a still, contemplative, and spiritual focus. Marc's vision (and special appeal) is one of personal and artistic transcendence.

To conclude, a few comments on the "Berlin Expressionists." The last group of works included in the show. In general, their images are darker, more tragic, and often quite gruesome when compared with the paintings of the other Germans. Oskar Kokoschka's "Old Man—Father Hirsch," 1907, is a powerful, searing portrait. His subject appears to vibrate with energy and age, as if we are witnessing a human electrocution. Only the old man's face has radiate with light, the background and his garment recede into the shadows of dark blue and black.

"The Lovesick Man," 1916, by George Grosz, is one of the most intriguing pictures in the exhibit—a combination of the bizarre and the mystical in conception. A white faced, emaciated individual sits among the agents of his destruction: the opium pipe, a cocktail, and the hypodermic syringe. He wears a dark green suit, pierced only by the vibrant red of a painted-on heart. The picture's perspective is quite skewed: you look down into a sharply receding space, illuminated only at the far back by a brilliant, perhaps soul-salvaging, light.

And finally, Max Beckman's "The Sinking of the Titanic," 1912, is a grim and prophetic metaphor for the fate of man. All of humanity seems to be damned; the dark, turbulent sea is filled with over-loaded lifeboats. In the painting's center, a boat sinks into the waves. The human faces are anonymous, but filled with fear, as they merge and drown in the water's depths. For the Berlin Expressionists, violence and hopeless destruction seem to await the future of modern, industrial man.

Having finished this limited, but probably much too lengthy tour of the Expressionist show, I urge you to go and look for yourself. But also, keep in mind that these German Expressionists are some of the earliest roots of our century's Modernist movement in the visual arts. These Germans reflect a turn away from the objective presentation of nature, objects, and events. Their art contains the beginnings of Modernism's progressive interest in the abstract, the non-recognizable, and the subjective presentation of reality.

Modern art began with a rebellion against the objective recording of nature; however, as these German painters illustrate, the formal elements of painting, such as color and composition, were used for expressive purposes and to illuminate questions of human value. Today, if we look at most contemporary or late Modern art, the emphasis on the non-objective, that is, the non-representational image, continues. But the content is now rarely affective (in the sense of emotional communication), but simply subjective in a personally idiosyncratic way.

For me, Emil Nolde emerges as one of the early "masters" of modern art; his works are among the most complex and visually powerful of the various artists included in the exhibit. "A Glass of Wine," 1911, reflects the familiar use of Expressionist color, but with Nolde, the application of paint is more complicated, more layered, and more effective.

There's a vibrancy to Nolde's work that results from the combination of color with movement and psychological depth. A firestorm of turbulent maroons, reds, and pinks surrounds his female wine drinker. Similarly, we're invited to ask: Who is this woman? Why does she drink? Is her expression one of sadness, doubt, confusion, or pain? She is strong. Nolde's vision is both rich and penetrating. He was one of the highlights of my visit to the show.

Franz Marc's "The Large Blue Horses," 1911, is probably the most well-known and one of the largest works included in the exhibit. Personally, it has always been one of my favorite images from the entire history of art.

Van Ness Avenue at McAllister Street, through April 26.



Paula Modersohn-Becker. *Reclining Nude*. 1905. Oil on canvas.

tion. However, from a distance, the palette knife's colors combine to reveal a delicate portrait, complete with glasses and an inquisitive expression.

Paula Modersohn-Becker is something of an anomaly, both stylistically and as the only woman included in most surveys of Expressionism. In fact, although this comment may be misunderstood, she seems to clearly reflect a more feminine sensibility than her male colleagues.

Modersohn-Becker's choice of subjects is simple and quiet: the traditional still-life, children with animals, and a large nude are included. Similarly, her forms are more rounded and she applies her paints (dark and rather somber) with less gesturalism or anger than many of the other artists.

Modersohn-Becker's "Reclining Nude," 1905, seems to capture both the fullness of the woman's body and of life itself. The figure slants, but the body vibrates with the curves and counter-curves of enormous hips and breasts intermingling. Also, the texture is remarkable: a thick, but flat application of paint has been scraped off to produce a depth and texture to the skin's surface.

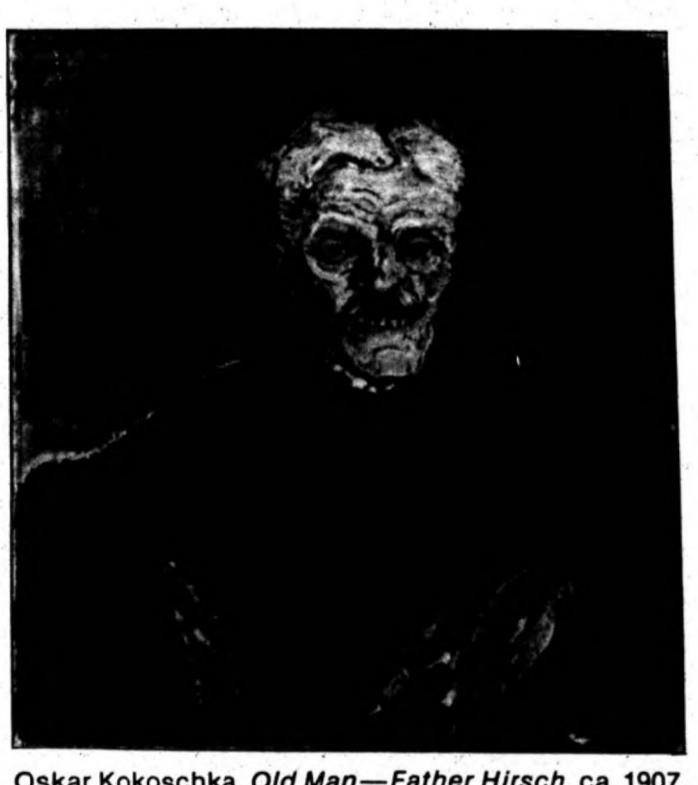
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Oskar Kokoschka. *Old Man—Father Hirsch*, ca. 1907. Oil on canvas.



George Grosz. *The Lovesick Man*. 1916. Oil on canvas.

March 20, 1981

MOVIE NEWS & NOTES

Yeast Ye Forget: Jack Kneads Jessica

Edward Guthmann

Like Hedy Lamarr's nude swim in *Ecstasy*, Jane Russell's haystack repose in *The Outlaw*, or Coral Browne and Susannah York's breast-kissing in *The Killing of Sister George*, the "breadboard scene" between Jack Nicholson and Jessica Lange in *The Postman Always Rings Twice* is a cause celebre—even before its release.

This should be great news for Lori Mar. Pictures and Paramount, the film's distributor, but for director Bob Rafelson it's a self-styled "irascible" filmmaker of the leave-me-alone-while-I-work variety—it's a pain in the ass.

"I don't know how this all started," Rafelson said during a recent interview in San Francisco. "There's not a single frame of nudity in the entire film." For Rafelson, who made the great *Five Easy Pieces*, "I found it more erotic not to show Jessica. I'm interested in raw sexual obsession, and that's what *Postman* is all about."

To achieve it, Rafelson asked Jack and Jessica "to communicate their sexuality through their hands" in the "breadboard scene," which shows a madly horny, grizzled Nicholson seducing a sexually frustrated, unhappy married Lange for the first time.

"Jessica was extremely inhibited about doing the scene to begin with," Rafelson remembers, "and I had to give her several mental exercises to make her trust me as a director."

The result, according to sources who've attended trade screenings of the picture, is the most erotic stuff seen in an American film in a long, long time.

To Rafelson, Lange is "an extraordinary actress," the next big female star. "We picked her over 100 other ladies for the part of Cora," he said. "I found her beauty and intelligence and understanding so great that I couldn't not give her the part."

"Her face," Rafelson said, "apart from its beauty, is more interesting to me when it's in conflict, disturbed, confronted with defiance and assault. She's remarkably supple and susceptible to direction."

For Rafelson, 48, *Postman* should mark a return to eminence. The years following *Five Easy Pieces*, after all, were not ones of bounty. His only two films in that time, *The King of Marvin Gardens* and *Stay Hungry*, were flops and a third effort, *Brubaker*, resulted in his being removed from the project by 20th Century Fox for alleged "incompetence, emotional disabilities, drug addiction and inability to direct." Rafelson said he is extremely bitter over the experience.

"I've never been very clever or skilled in dealing with studio executives," he said. "I always tell them how I work, and they usually think, 'Well, that's fine, but it's not what we want.' According to Rafelson, when the *Dance in America* television series visits the San Francisco Ballet later this month . . . Marge Champion, dancer and partner of the late George Balanchine, is choreographing a flashback sequence for none other than Richard Dreyfuss in the film *Whose Life Is It Anyway?*

Luckily, Lorimar—the same company that produced *William Friedkin's Cruising*—rescued Rafelson with the *Postman* offer. He'd wanted to do the picture for 10 years, ever since reading the James M. Cain novel it derives from, and was thrilled when they said, "Here's your \$11 million, go make your picture and you won't get any of the trouble you had at Fox."

He did just that, with the help of his "best friend" Jack Nicholson, and if the scuttlebutt's to be trusted, he made a slice of dynamite with his new picture. *Postman* opens Friday, March 27 at the Regency II.

When it comes to Academy Awards, the current fashion is to yawn and claim flat indifference. Bob Rafelson, for instance, hadn't any idea who'd been nominated when we spoke two weeks ago. But for the remaining Oscar junkies, and all the closet viewers who wax apathetic, I want to dispense my last-minute thoughts on the sweepstakes. Herewith, my predictions for the winners on Monday night, March 30.

Ordinary People, as I've written before, has the sentimental sheen and cool professionalism to attract voters, as opposed to *Raging Bull's* harsh, monochromatic realism. People may admire *Bull*, and acknowledge its originality, but when it comes to the final vote, I'll bet they go for the tearjerker as Best Picture.

They Said It Couldn't Be Done: Lindsay Anderson, the British director of *If...* and *Oh Lucky Man!*, will be helming the film *Death on the Gray, Lucifer*. *Death on the Gray* is a novel of a grisly murder at West Point. Surprised? The picture, which Richard Roth (*Julia*) is producing for Warner Brothers, seemed an impossibility last year when Paramount dropped the project after months of development.

According to industry observer Stuart Byron, Paramount nixed the film because of the nature of the lead character, Herb Ross' *Nijinsky* and the sexual demise of *Cruising*. "It could be its similarities to *Cruising*," Byron said at the time, "which is to say not its gayness but its anti-gayness."

Originally a Herb Ross project as well, *Dress Gray* was rejected by several directors, one of whom wrote a long memo to Paramount president Michael Eisner, "saying that the project's moment had passed, that the kind of film showing a gay character going around trying to seduce straights was univable given *Cruising*."

Star-Chasing: Albert Finney, now filming *Shoot the Moon* in Marin with Diane Keaton, will appear at Berkeley's Pacific Film Archives next Friday, March 27. Finney will screen *Charlie Bubbles*, his 1967 film debut (which also marked Liza Minnelli's screenwriting debut). Co-starring is *Gumshoe*, a 1971 detective film noir with Mr. F... The weirdest casting coup with Jason Robards and Claudia Cardinale ... Kirk Douglas will become the first American movie star to have an Australian film action hero. Arriving in Sydney this month to star in *The Man From Snowy River*, Douglas will get \$1 million to co-star with Jack Thompson, currently seen in the fine *Breaker Morant* ... The great director Billy Wilder (*Double Indemnity*, *Some Like It Hot*), could have his first commercial film action hero. Arriving in MGM comedy with Jack Lemmon and Walter Matthau, Paula Prentiss and Klaus Kinski ... Ken Russell, director of *Altered States*, wants John Bushell to play "God" in his new *The Living End*.

For me, it's disturbing to contrast the emotional depth, the social awareness, and the spiritual aspirations of the German Expressionists with the contemporary emphasis on private imagery, decorative art, and intellectual theorizing. Of course, this is not the place for a careful, detailed review of the current art scene. I only suggest that readers compare (and contrast) what you may have recently seen in the local art galleries with these early modern painters.

The German Expressionists represent one beginning in a major shift of how we conceive of the purpose of art. However, their rejection of objective interpretation was less significant than their new interest in an emotional and personal response to life as it was or might be. And in this sense, the making of their art is not an exercise in personal or intellectual preoccupation, but rather the flowering of many diverse and moving intuitions.

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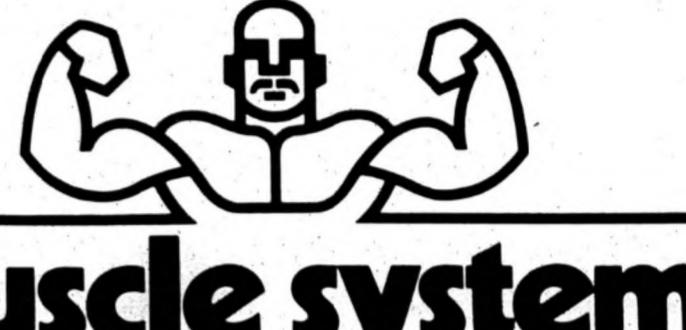
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MOVIES

BACK ROADS.
Directed by Martin Ritt.
At the Alexandria and
UA Stonestown.

Steve Warren

If you want to see a good heterosexual love story—and anyone goes to the movies more than once a year has to settle for them—try *Back Roads*.

Sally Field and Martin Ritt, the star and director of *Norma Rae*, are teamed in another story with a southern setting. There's less social consciousness this time; the emphasis is on love and laughs.

Tommy Lee Jones (*Coal Miner's Daughter*), the sexiest ugly man this side of Mick Jagger, is the drifter and sometimes boxer who picks Sally up on a Mobile street where she's plying her trade ("what you do when you're too stupid to be a model").

Not having any money, Tommy stiffens her—if that restaurant term can be applied to her profession. Soon they're both leaving Mobile for various reasons and heading for California.

Yes, it's that staple of the '70s, the "road picture" revisited. Two or more drifters bumming around the country decide they have nothing more to lose by throwing their lots in together. They usually have a specific destination in mind which they usually don't reach; but along the way they develop mutual respect, admiration (and if of different sexes) love.

The situation is shown as a fact of life. Sally makes fine distinctions ("I'm a 16-year-old with a bad reputation; I'm a 'hustler'"), but the people in the story who look down on her are generally types who have to look up to do so. Her business is one of change hands in *Back Roads*; otherwise it's won in fixed fights, stolen in muggings or collected at gunpoint.

This aspect comes a bit too close to the reality of contemporary life for us to appreciate it in the escapist context of the rest of the movie; but Ritt, screenwriter Gary Devore and the stars keep the tone light enough to get away with it.

Henry Mancini's score sounds like Muzak's version of *Urban Cowboy*. It doesn't add anything, but it doesn't hurt.

Painless is one of the best words to describe *Back Roads*. It's not a "big" movie; but it's professionally crafted, polished to a high gloss and immensely appealing.



"On Your Mark, Get Set..." pen and ink

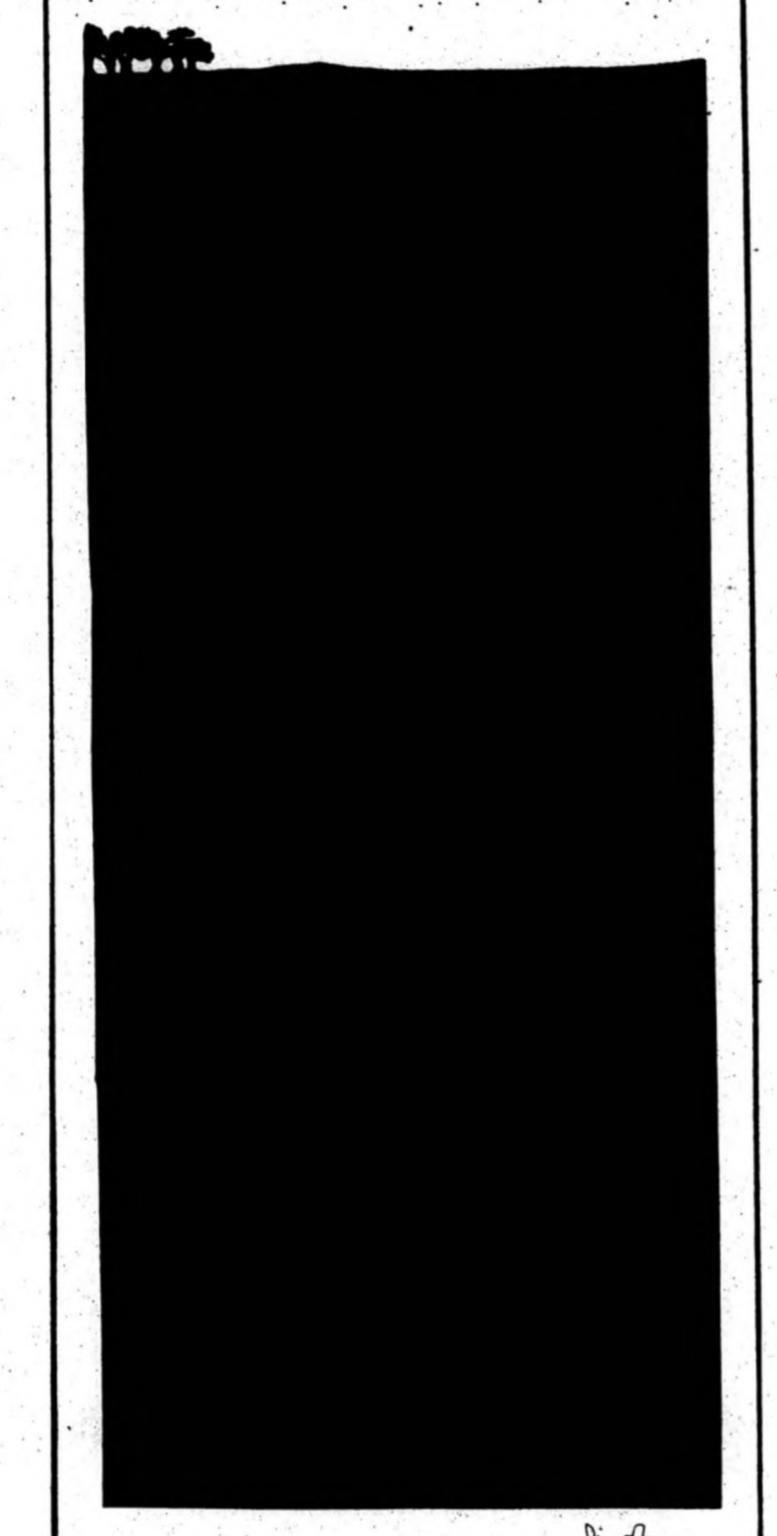
"Art and Ice Cream" is the title of James Moore's first one-man show opening with an artist's reception March 29th, 12:00-3:00 p.m. and running through April 30th at Old Uncle Gaylord's, 1900 Market.

On display will be recent oils and pen & ink drawings.

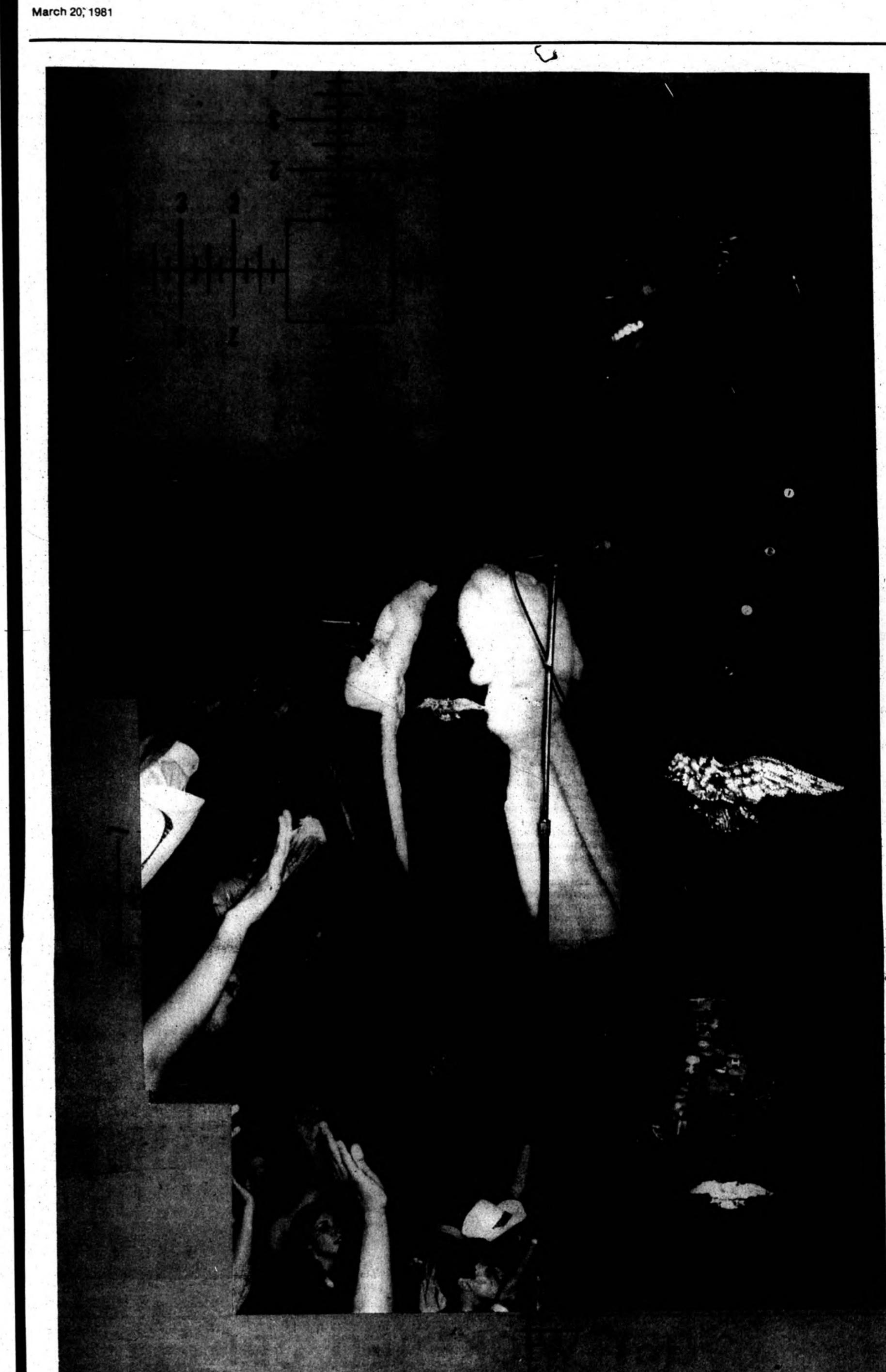
ART

ALL NIGHT LONG.
Starring Gene Hackman and Barbra Streisand.
Directed by Jean Claude Tramont.
At the Regency II.

Steve Beery



"On Your Mark, Get Set..." pen and ink



Sylvester at the I-Beam last Sunday

Photographs by Ron Baker

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"Dear
Darlene"

Dear Darlene:

I'm afraid that I may be gay. It started with a few late Sunday breakfasts. You know, I was "downing" eggs and bacon, and you were there. You see, I found this delightful place on 24th Street off Castro called MAGGIE'S. I kidded about it at first. I thought I went there to sit in the sun on their redwood deck or to sit by the fire on a cold foggy day. Eventually I had to face up to it—I went to Maggie's because I was hooked on brunch. Darlene, isn't that the first sign of homosexuality?

Bye Bye Bisexual

Dear Bye:

The latest research shows that brunch is not an exclusively homosexual practice. As you know, I am not a homosexual. I brunch regularly at MAGGIE'S. If, however, you still brunching worries you, may I suggest dinner at MAGGIE'S. After all, everyone dines, and the fireplace at MAGGIE'S is even more inviting at night. So whatever you may be, get over it, get into it, and I'll see you at Maggie's, 4138-24th Street off Castro, 285-4443.

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BARBER OF FLEET STREET.**
Directed by Harold Prince.
Music and Lyrics by Stephen
Sondheim.
Book by Hugh Wheeler.
At the Golden Gate Theatre.
Through May 3.

Steve Warren

'WHAT ARE YOU TALKING ABOUT?'
Asked Harold Prince's mother when he told her he was directing a Broadway musical about a vengeful barber who slit his customers' throats and his lady love who baked their remains.It's good that Prince didn't listen to his mother this time, or *Sweeney Todd, the Demon Barber of Fleet Street* might never have happened.

Prince doesn't seem to have listened to anyone since he and Stephen Sondheim began reshaping the musical theatre in 1970. The results have been a number of shows that were critical successes but in most cases commercial failures.

It's exciting to see what kind of outrageous brilliance Sondheim/Prince will come up with each time they collaborate, but it's dangerous to try to force them down the mainstream这条路. If you loved *Camelot*, there's no assurance that you'll have the slightest affection for *Sweeney Todd*.

While walkouts have been common in other cities, San Francisco first nights stayed to the bloody end; and I'd estimate that 90 percent of them gave the show a standing ovation.

Sweeney Todd is a combination of grand opera and Grand Guignol. In one case it's a comedy which it's best to know the words beforehand—or at least the story line, which the program notes provide. It's sung in English, but the lyrics are frequently indistinguishable for any of several reasons.

George Hearn is outstanding in the title role, both in acting and singing. He's out to get even for all the world's injustice, and having lost his true love 15 years before he has nothing left to lose. He's our hero and we rejoice with him when his arm becomes "complete" again as his hand grips a razor; we cheer for him when he takes his enemies on—or imagined, and we may even accept his philosophy (in the context of the show): "The lives of the wicked should be made brief/For the rest of us death will be a relief."

On the strength of this performance Hearn should be able to command \$30 a ticket himself the next time he comes to town, but this time the drawing card is Angela Lansbury. Though Hearn wears clown white makeup, Lansbury's the show's true clown. She puts enough ham in her role to stuff dozens of Mrs. Lovett's bit-sized pieces of meat.

Some of it's a bit broad for my taste but she does it convincingly, especially when her pies start selling.

The set has reportedly been scaled down somewhat for the tour (and the show "tightened" to eliminate technical problems), but it still presents an impressive array of movable catwalks over the central playing area and gives us a realistically abstract sense of 19th century London.

The crossed lights that illuminate Sweeney's dastardly deeds are the most striking feature of Ken Billington's daring lighting design. Fran Lee's

costumes reflect the overall sense that everything about this show

is "off its head." You probably won't respond any better to seeing it live on stage, and if you're looking for hummable music you'd better look elsewhere.

But if you're an adventurous theatre-goer who likes to watch the barrier fall, *Sweeney Todd* is for you; and I hope there are enough of us to encourage the creation of other *Sweeney Todd*s. Like the old Mad comic book it's "humor in a jugular vein"; it's a killer.

Steve Warren

'THE WEST SIDE WALTZ.'
By Ernest Thompson.
Directed by Noel William.
At the Curran Theatre.
Through April 25.

Steve Warren

When Katharine Hepburn comes to town nothing else matters: if you can sit here, you should. Enough people subscribe to that theory that *The West Side Waltz* was a virtual sellout before it opened here.

Ernest Thompson's play is a frequently amusing trifle that serves as an excuse to keep Hepburn on stage almost constantly for two hours.

She plays an old woman—overplays her in the first scene for the sake of fans like me who rebel against accepting their heroine as old. She's partly deaf and grows progressively more lame in the course of the play, but naturally she's the greatest grandmother who ever lived. Her spirit is indicated when she's told that it's too cold to go for a walk and she replies, "Then I'll run!"

"Margaret Mary Elderidge" is a "maverick" who refuses to sit in the lobby of her apartment building and gossip with the other biddies. "I enjoy my freedom," she says. "I enjoy my independence. I enjoy walking alone to Griselda's and checking my empty mailbox alone."

She doesn't, of course; but she's been afraid to open up to anyone since the death of her husband and her best friend.

The only one who makes a persistent effort to befriend Margaret Mary is a somewhat younger neighbor, Cara Varnum (Dorothy Loudon), a spinster who worships her. They play violin-piano duets together, but silly Cara has no gift for enjoying life, and Margaret Mary can't tolerate that.

The older woman hires a young companion, Robin Bird (Regina Baff), a would-be actress whose ex-husband turned gay: "Peter Pan flew away.... It was a degenerative process" (his). The hypothetically lonely neighbor questions the compatibility of Margaret Mary's defense selection: "People like minority groups all the time. Wives of homosexuals would seem to be an untapped resource."

As the play rambles on, such daytime TV shock talk frequently leads it off on tangents. Robin, for instance, tells of having seen a flasher who "opened the barn door and let the pony out."

Cara: Did you call a policeman?
Margaret Mary: He was a policeman. There's no momentum in the plot, so such diversions do no harm. The whole play is a diversion. We never have any cause to worry about the central character. What minor changes and revelations occur only serve to

strengthen her (spiritually if not physically).

There is a key scene in which Cara, at least, has a chance to win our sympathy. Dorothy Loudon, who is otherwise wonderful in the role, is at the moment by making the character artificial at this point and playing for laughs, which are come by harder than tears would have been. Most if not all of the blame must go to director Noel William.

Without that episode to give the play substance, it falls to the level of the N.Y. Simon school of wisecracking.

Hepburn, like the national treasure she is, breezes through the part—not one of her most challenging—doing whatever's expected of her. The character is everything we want to believe Hepburn is in real life—or will be when

she reaches Margaret Mary's age—so we're reassured by seeing her play it that way. She's quite generous in the way she shares the stage with her fellow performers.

The multi-patterned apartment set, designed by Ben Edwards, is almost Madonna Inn-ish, with furniture and accessories old enough to make the star look young.

Despite a few four-letter words, *The West Side Waltz* is old-fashioned theatre designed to titillate the older women who go to matinees. It's not strong enough as a comedy or a character study to aspire to more."Waltzes . . . says Margaret Mary, "are not as intelligent as fugues or sonatas . . . but they have their place." As long as Katharine Hepburn stays with it, *The West Side Waltz* will have its place in the theatre.

Steve Warren

'THE RIVALS.'
A.C.T.
In repertory through May 29.

Eric Hellman

The current A.C.T. production of

Richard Sheridan's *The Rivals* is just about what you may have come to expect from San Francisco's oldest (and most well-financed) repertory theatre company.The *Rivals* is an 18th century comedy, a farce of mistaken identities, misguided emotions, and misused language.

The acting is competent and the dialogue is genuinely quite funny. You'll get a good night's worth of entertainment and not be troubled (or inspired) by any more provocative matters.

As far as the plot goes, deceit (based either in greed or the pursuit of love), seems to be the name of the game.

Lydia (Linda Hill) has given her heart to Ensign Beaufort and disdains her son's choice, the young Captain Jack Absolute. However, both are eventually revealed to be one and the same.

The aunt, Mrs. Malaprop (played by Marian Walters), writes love letters of linguistic butchery to Sir Lucius O'Trigger. However, Lucius believes his hidden admirer to be the lovely Lydia. And Faulkland, good friend to young Jack and the brotellof Julia Melville (Lydia's cousin, played by Janice Garcia), constantly doubts and nearly destroys the love of his son-to-be.

Bertolt Brecht, I'm afraid, would not have been amused.

The hour-long show is basically the same one Maxene's been doing since she embarked on her solo career a year and a half ago. It ranges from "When I Take My Sugar to Tea," which she admits is a standard shtick ripped off from the Bowery Sisters, to her parades, through the most familiar tunes of the 2,000 she says they recorded, up to "Where Did the Good Times Go" from *Over Here*, the 1974 Broadway show that temporarily re-united Maxene with Patty, the other surviving sister (and introduced John Travolta and Treat Williams).

Phil Campanella, Maxene's adoring and adorable accompanist, contributes some zany humor in addition to excellent piano and vocal support. He's fine in "Ho-ho-hoo" and (wearing a tutti-frutti hat) "Cuanto le Gusta"; but by the time they get to "Sonny Boy" his upstaging antics have become cloying and wearisome. If his numbers can't be spaced farther apart he needs to tone it down, at least when they play intimate rooms.

But when Campanella becomes too much you can always put your eyes back where they belong—on the star. Bei mir bist Maxene schoen; and in her warmth, winning way she proves the good times haven't gone anywhere—they're still here.

Steve Warren

'CABARET'
MAXENE ANDREWS.
At the Plush Room.
Through March 29.

Steve Warren

The most embarrassing club act I

ever saw was Marlene Dietrich, whose stock in trade is keeping the dream alive. She staggered around the stage clutching the mike stand for support while croaking in what sounded like a voice that was strong on one note.

Also, several of the male actors seem to have been pressed into rapid-fire, high-pitched delivery of lines.

Byron Jennings, the young male lead; Mark Harelis as Faulkland; and Thomas Oglesby (playing Bob Acres, another suitor to Lydia), all seem to shout their speeches (you can even see the spit fly!). These young men generally sound good but lack the finesse of the professionals.

But when Campanella becomes too

much you can always put your eyes back where they belong—on the star. Bei mir bist Maxene schoen; and in her warmth, winning way she proves the good times haven't gone anywhere—they're still here.

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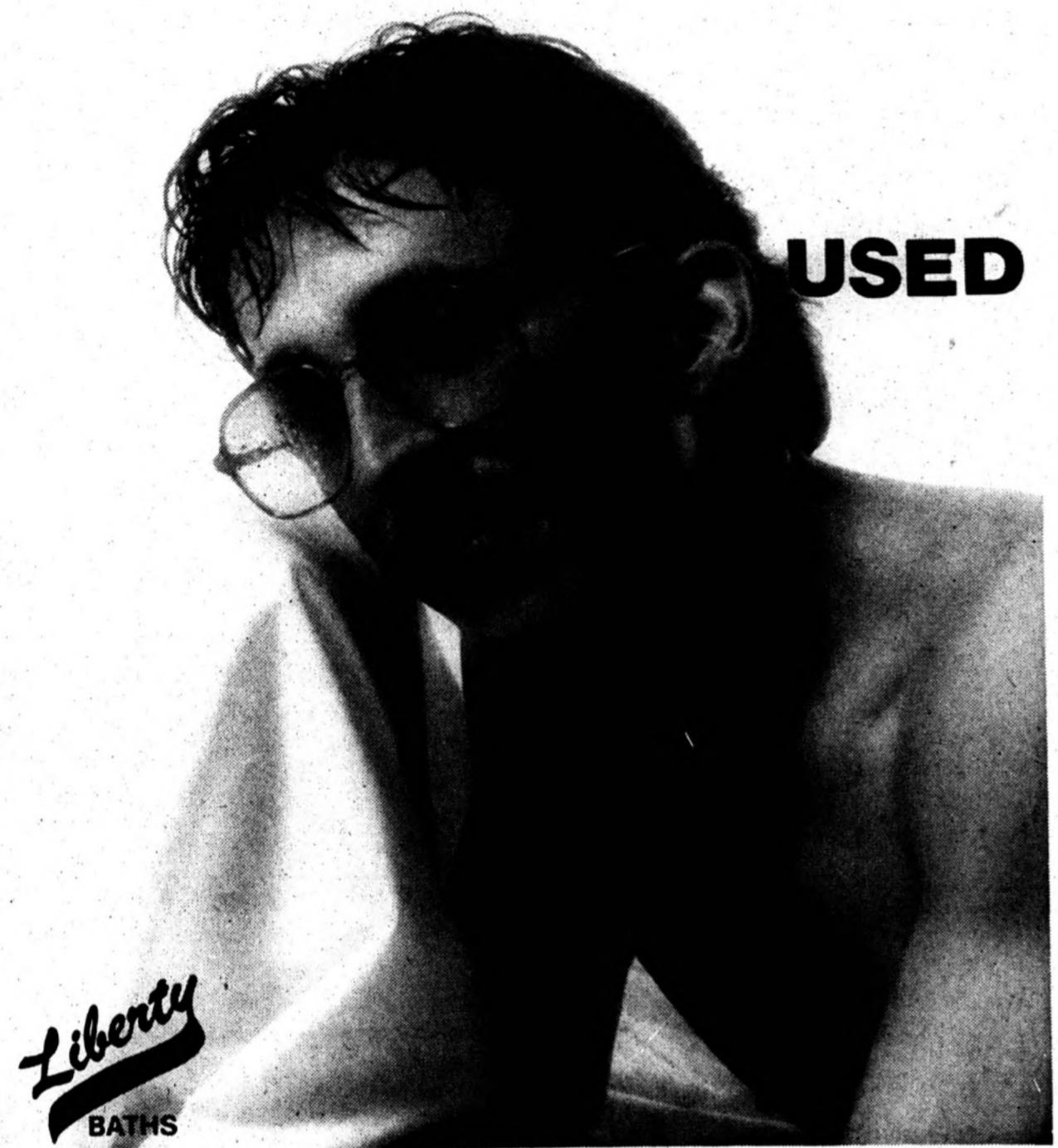
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DANCE

CURTAIN'S UP.
The Victoria Theatre.

Renee Renouf

Curtain's Up is not a long enough title for the motley assortment of numbers. I would like to call it "Curtain's Up, Bottoms Too and Fly's Open." That is the level it mostly panders to when not attempting to combine mood to inappropriate ballet numbers. When my intention is so diverted from content that I start to observe just how heavy the eye shadow is on the principal dancer, and find the degree of thickness more fascinating than the movement, something's gone wrong. It's not sexiness, CU is not only PO but also PDB—pretty damned bad.

To write this in an avowedly gay newspaper gives me some pause and some squeamishness. Maybe I think it all should be angst and psychological. However, I do think through the years of exposure that if you can't be original, you can at least have taste. Some tried and almost made it; one was wholly appropriate to a gay revue, and I loved it enough to want to write about it and tell my friends. But for the remainder, the general atmosphere was that of a disco ballroom with turning lights and glitter, man, glitter! And if you want to show the level of pandering to the fleshly desires in us all, try Balanchine's *Le Fils Prodigue* —he's got the sin, the lust, the convivane and anything else along with Rouault and Prokofiev.

The numbers with the women were strong, flashy and hard. The costumes were designed for maximum exposure and emphasis. By large every gesture known to jazz dance routines were included. Last, the layer on layer signifying nothing, there were delivered. At the end, the impression was the hard sell of energy and sex without much individual focus except the klieg lights.

There is no question that the directors of *Curtain's Up* have some technique at their command. It was demonstrated at every conceivable opportunity. A number called "Narcissus" introduced us to the command of ballet technique which some eight or so of the company members possess. A few of them faltered a bit, but the general idea was clear. The lighting was supposed to be the reflection in the water. Until, of course, the paired-off couple had to do supported lifts or turns. Then any mythology fell apart completely.

The lighting here, and in many other places, reminded of a gay disco place I visited in lower Manhattan in the fall of 1976. There was this multi-faceted globe that turned in the middle and the rainbow colors, mainly greens and reds, changed constantly. The music was loud and insistent, and it was acutely indoors.

The second view was cemented with "Aspects of Jasmine" to some Koto music of Mioshi Miyagi. It was nice music, excellent solo technique, which went on, and on, and to match the impressionistic quality of the music. Unfortunately, the choreography was scarcely suited for a male dancer. I kept expecting him to splay a tutu any moment. Somehow I had the feeling that was not the intent at all.

If ever there was a dawning of a new world and a new way of looking at things, it happened when Alexander crossed the Eastern Mediterranean and went to Persia and on to India. It was the beginning of a world view for the European mind. Mary Renault has celebrated it beautifully in her novel *The Persian Boy*, which concerns the young nobly-born eunuch who became Alexander's lover. An attempt was made here in *Curtain's Up* to convey that gigantic step forward. In my opinion, it flopped. It failed

for the following reasons: a disoriented culture is not the same as the disenchanted. I mean, I understand that one's battle, not a *pas de deux* or any substitute for a solid knowledge of Greek folk dancing. In the Greek tradition, older men took young boys as lovers. In Greek erotic records the difference is muscle, and contour is faithfully recorded. The contrast was entirely missing on stage. I kept watching the degree of eye shadow on the same look.

The best number in the lot opened the final section of the show, and it was an interpolation from "We're Charity." After the girls got finished, a distinctly close relative of the Dartmouth-born Philobolus, Sharp, had done well by his years with the Joffrey, and Whitener dances with a command utterly breathtaking and satisfying at the same time.

Short Stories, premiered in Europe last fall, which helped to define Sharp's stellar quality for me. She was in that number, particularly "Love Boy," for a quality television shortly thereafter reminded me belonged once to Edith Piaf. That quality might be sub-titled "The Worked-Over Woman." Three couples dance and flirt and exchange partners. The girls confront each other with that cat-like anger at a gut-level which is fascinating, frightening, compelling. Washington was particularly feline at this.

At any rate, at one point this tawny young American beauty is tossed, hung and suspended in the air. She is the terminal, the distinct impression is that she's fucked over by the trio. It is a painful, casual, very real episode. Then the original pair get together again, but she has been stretched beyond her capacity. She goes limp against the man, crumples and falls to the floor. The other couple look in fascination and a little horror, one man steps over the body, deliberately, as if to say, "It's none of my doing," that double punch after the fact to assume an uneasy conscience.

The main culprit, who offered her phallic love and different capacity for control, stares at her for a while and finally drifts off stage. The body is left alone at the curtain.

Unlike Hueyell Circuit, I did not find *Duet From the Third Suite* necessarily sexual foreplay. Sexual yes, but the flirtation between Uchida and Whitener, like the magic both the dancers do, together or separately, was like an extended conversation between two friends who suddenly became lovers. They just enjoy the meeting, the parting, the off chance glance, the unexpected encounter, the suspense of loving and discovering. It says a great deal about the quality in loving, and high praise for Sharp's regard for the possibilities.

Sharp is gradually evolving a very special style which may be for Americans what Petit was for early post-war French theatre dance. Sharp demands more solid dancing, more ensemble, but a similar sense of the times is with her, the effort to create some combination of the formalism with all the idiomatic "let's do it" qualities which makes Americans so energetic, eclectic and sometimes both brash and timid. Her take on some aspects of the Joffrey selection still further. It's a little like seeing the second generation buy into the environmental planning which was pioneered, raw, by the practitioners before them. A decade is a long time in the world of the theatre. With our culture changing to keep pace with the dizzy speed of computers, jets and whatever else man-made ingenuity has made possible, it is interesting to see this woman, just turned 40, attempt to make sense out of it. She's coming pretty close to success, I'd say, with her vision. And it's for sure that not only the feminines are making dance exciting, but in dance, I remember hearing Gerry Argino saying that Sharp liked "peau de soie" and that Joffrey would arrange to see her had it. It's a subtle contrast as well as comment on our life style, you've got to admit.

But back to the dancing! Instead of ballet in bodies separate from the youthful expression of whatever, the techniques have been combined in



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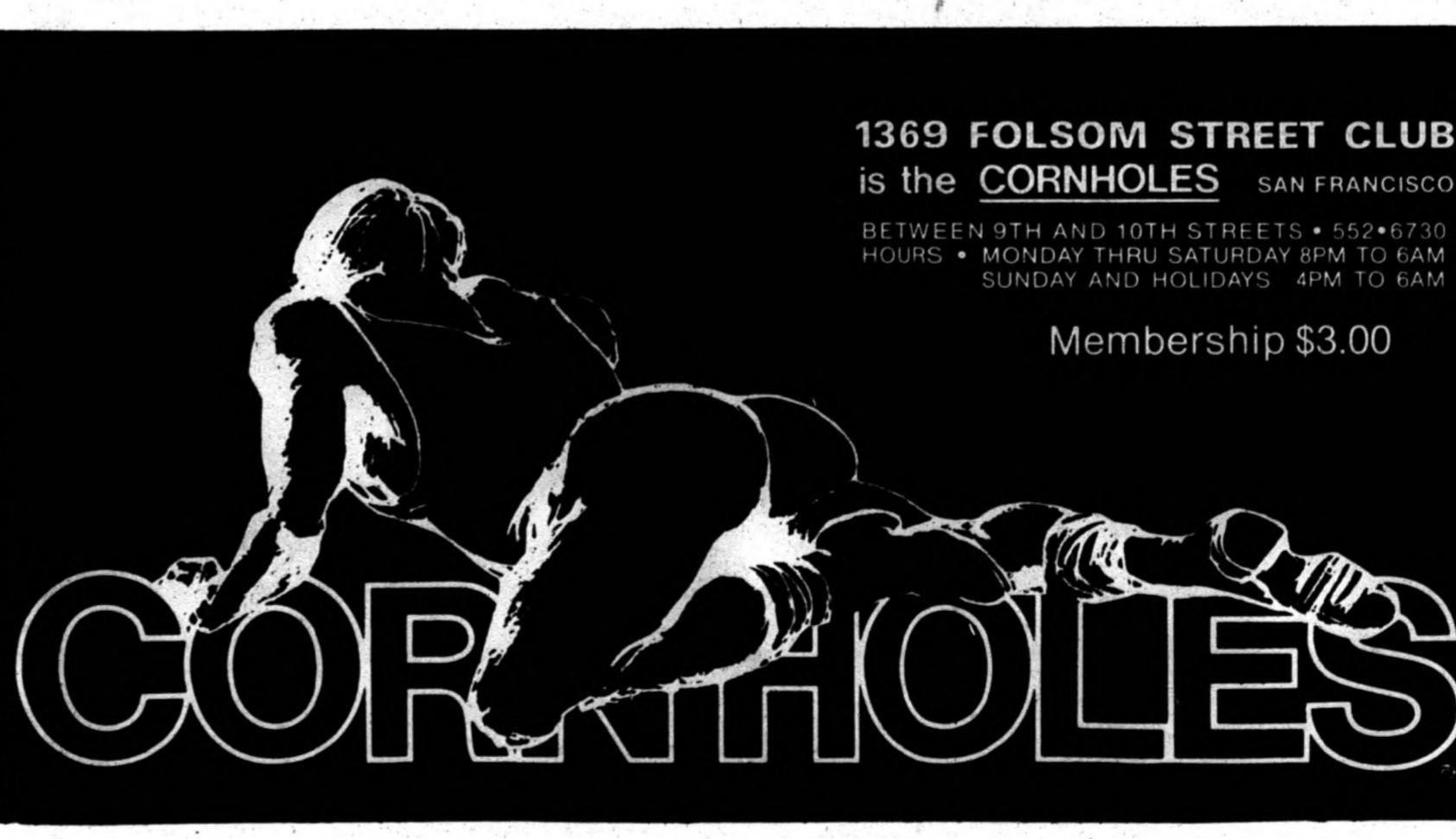
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Stonewall

(continued from page 2)

Further, the non-consultation with either Gay Rights National Lobby or the lesbian and gay community in McCloskey's congressional district struck us as a violation of even minimum standards of sensitivity and basic political strategy.

• 1980—Despite reported appeals that NGTF should remain neutral in the Presidential election to preserve access to the executive branch no matter who was president, NGTF endorsed Carter.

• 1979—NGTF issued statements of calculated non-support of the March on Washington for lesbian and gay rights and only endorsed the March 60 days before the event.

• 1979—NGTF refused to allow the issue of immigration to be raised at the National Lesbian and Gay Constituent Lobby Day claiming that this would jeopardize NGTF's lobbying efforts on this issue with the State Department. Within months after the lobbying day, Secretary of State Vance issued a memo cracking down on the entry of lesbian and gay people into

the United States.

• 1979—After the May 21st riot in San Francisco over the Dan White trial, the lesbian and gay community refused to apologize for their actions. This did not stop NGTF co-directors from publicly regretting the riot, calling it "deplorable."

Because of these actions and the continuing incompetence and insensitivity shown by the NGTF during the tenure of Brydon and Valeska, we feel that one of two actions must occur, either:

1. Valeska and Brydon can resign, or
2. NGTF can retract its letter to McCloskey, declare its support for pro-gay legislation and issue a new assertive strategy for the coming decade.

We of the Stonewall Gay Democratic Club feel that as much as our community needs to revitalize NGTF to face the coming decade, we cannot tolerate actions, such as those mentioned above, to continue.

We therefore respectfully ask the national lesbian and gay community, the membership of NGTF and the Board of Directors of NGTF to hold Brydon and Valeska accountable for their stewardship. We ask that they join us

in asking that Brydon and Valeska change strategy or resign.

Sincerely,

Ben Gardiner
President

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D.A. Employee

(continued from front page)

who wished to remain anonymous, said "I personally feel that I have been discriminated against because I was gay."

The employee said that "there has been anti-gay sentiment in the office for some time, but the whole thing began to snowball" in the last few months. If something is not done about conditions there soon, the employee said, "I will personally pursue it further, regardless of the cost to myself."

Chief Investigator Holmes said that he didn't "believe that there is any anti-feelings of any nature here in this department." Johnson, as well as two employees who will not come forward publicly, cite Holmes as the "source" of the harassment.

District Attorney Smith said that he will not tolerate any anti-gay attitudes or discrimination in his department. "You know my feelings about that," he told the *Sentinel*. Don Jacobson also said, "If that's going on, we're going to put an end to it. We take a very dim view" of anti-gay actions.

Gay Lobby

(continued from page 2)

a tremendous impact on similar legislation around the country," she said.

"We are trying to identify what we

have to offer the lesbian and gay com-

munity here in its effort. Much depends

on what the community wants here,"

she added.

To give input on this as well as to find out more about participating in the Lobby's National Petition Campaign, persons should write to Gay Rights National Lobby, 1080 Haight St., San Francisco 94117 or call (415) 864-6481.



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