



The Sentinel

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AMERICA'S LEADING GAY NEWSPAPER

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Gay Task Force Reverses Position on Pro-Gay Bill

Co-directors blame gay press for distortion of issues

Shawn P. Kelly

(New York) In an attempt to douse growing flames of criticism, the beleaguered co-directors of the National Gay Task Force (NGTF) last week called on Representative Paul McCloskey (R-California) to "set aside" a previous NGTF letter in which they had asked the San Mateo Congressman not to introduce legislation banning discrimination against lesbians and gays in the military. NGTF co-directors Charles Brydon and Lucia Valeska asked McCloskey "to proceed with the research and drafting of legislation," and requested that he convene a meeting "for all interested parties" on the subject.

"Our concerns were poorly expressed by the earlier letter (which was written under the pressures of a very heavy schedule)," says the latest NGTF letter, and adds that there is a "need for a thorough airing of the ramifications of this legislation."

The original letter to McCloskey had been called "absolutely right" by a representative of the anti-gay organization Christian Voice, while being harshly condemned by Gay Rights National Lobby (GRNL) director Steve Endean as being contrary to GRNL advice to McCloskey and a matter out of the purview of NGTF.

As news of the NGTF letter came to light, local gay political clubs and national gay leaders voiced angry denunciation of the action taken by co-directors Brydon and Valeska. The Stonewall Gay Democratic Club of San Francisco accused them of a "strategy of appeasement, apology, and retreat" and demanded that they withdraw the original letter to McCloskey and either "change strategy or resign."

The larger and more politically powerful Harvey Milk Gay Democratic Club in San Francisco followed suit one week later in a resolution saying that it was "alarmed and angered at continuing and escalating disputes" between NGTF and GRNL. The resolution further read that "petty rivalries and personality conflicts" were responsible for an atmosphere of "confusion, division and mistrust" throughout the country. The final Milk resolution echoed the Stonewall recommendation that Brydon and Valeska withdraw the letter or resign.

In a March 27 letter to participants of a February 28 conference of Lesbians and Gay Democrats in Washington, D.C., Valeska and Brydon said that their rationale had been "poorly expressed in the letter," and that the letter was an "initial reaction" and not "a final word or static position on anything." They explained their reversal and an April 11 meeting between committees from the boards of NGTF and GRNL which will try to "create a framework for communication and cooperation," on national policy.

Though neither NGTF nor GRNL directors will speak further about the issues behind the disputes until the April 11 meeting, the differences appear to be far from easy to resolve. "Given the fact that the conflicts have gone on over a year," said Brydon, "I am concerned that the impression not go out that [there will be] instant solutions."

Steve Endean of GRNL would only comment that before the differences between the two organizations' positions could be resolved in the April 11 meeting, the issue of "previous agreements" would have to be addressed. This seems to refer to the GRNL understanding that it would have exclusive lobbying rights with Congress, a major sore point in the McCloskey controversy.

News of the original letter by NGTF (Continued on page 7)



Archbishop Quinn of San Francisco feels that a scheduled concert by the Gay Men's Chorus in St. Ignatius Church would be "misinterpreted" by Catholics.

D.A. Charged with Homophobia in Hiring Practices

(San Francisco) As the case of Marc Johnson, the employee of the District Attorney's Family Support Bureau who charged that he was illegally fired for being gay, lingered on without resolution into the third week, accusations of homophobia began to be directed toward District Attorney Arlo Smith himself.

Johnson was told he was fired as a clerical worker in the Family Support Bureau on March 17 for allegedly having placed a gruesome box of candy containing a glass eye on a co-worker's desk. Johnson countered that he had been subject to a long history of anti-gay harassment in the department, of which this was merely the last case.

Johnson hired attorney John Wahl, and subsequently filed charges of discrimination with the Human Rights Commission, and filed a formal grievance with the Civil Service Commission that he was illegally discharged without the necessary formal procedures.

Wahl said that he believed that "it's time that we stood up and said 'No!' to discrimination against gays." He said that he has five signed statements from employees to the effect that homophobia was rampant in the department.

As the *Sentinel* went to press, the actual status of Johnson was somewhat up in the air. On Wednesday, the Civil Service Commission sent a letter to Smith advising him that they had incorrectly advised him earlier in the case that Johnson was a temporary employee, and is in fact a limited tenure employee. As such he is subject to formal civil service firing procedures, rules that were not followed in Johnson's case.

Acting on the most recent ruling, Smith directed Johnson to report back to work on Thursday morning. According to Johnson, Family Support Bureau chief Walter Fujigami asked him shortly after he arrived at work to go home on "administrative leave." Johnson was subsequently told to remain away from work until negotiations were resolved between the District Attorney and Wahl.

"He implied that by being there, I was embarrassing myself, and embarrassing the department," Johnson said late Thursday afternoon.

"There's about a 50-50 chance that we'll be able to settle this thing between us," said Wahl, "but not much better than that." Johnson also added

that he is asking to be reinstated with back pay, to be given a letter of apology from Smith, and to have Chief Investigator Robert Holmes, the alleged source of most of the department's homophobia, removed.

As questions of homophobia in the Family Support Bureau remained un- (Continued on page 5)

Washington Notebook

News items from the nation's capital

Larry Bush

Even before President Reagan reached the hospital, rumors were circulating in gay circles that the man charged with the attempted assassination was himself gay. The rumors, which have no discernible basis in fact, prompted phone calls to Colorado gay activist groups and even a proposed draft press release distancing the gay movement from the would be assassin. As it turns out, the only connection that might be of interest to gays is that police and others report that John Hinckley subsisted largely on junk food as did Dan White, a fact used in White's defense to explain an insanity plea.

The legal services corporation who sought to deny gays access to its programs, is under attack again. In a March 23 proposed ruling, the Legal Services Corporation directed its officers not to discriminate against gays in hiring or in services. Christian Voice, the Washington based anti-gay lobby, says it is mounting a mail campaign to object to the ruling before it becomes final on April 22. Corporation officials say that the ruling is designed to conform with the D.C. Human Rights law which forbids bias against gays.

Leading gay activist Walter Lear will testify at a congressional hearing April 3 on the selection of C. Everett Koop as U.S. Surgeon General. Lear, who heads a national coalition of gay health organizations is from Philadel-

Archbishop Rejects Gay Men's Chorus Concert

Superior Court to rule on whether church must honor original agreement

Dick Hasbany

(San Francisco) Archbishop of San Francisco John Quinn's refusal to allow the Gay Men's Chorus to perform its April 25 concert in St. Ignatius Church has set the stage for a legal battle between the Catholic Church and the musical group. In a March 13 letter to the church's prefect, Father Thomas Splain, Archbishop Quinn expressed the opinion that the scheduled concert by the gay organization might be "misinterpreted" by the Catholic faithful. The archbishop asked that the invitation be withdrawn.

Though spokespersons for the church have continued to describe the action as a withdrawal of an invitation, it was in fact the Chorus that initiated the effort to hold a concert in the large church located next to the campus of the University of San Francisco. According to the Chorus' music director, Dick Kramer, the 152-member group wanted large spaces for its three spring events because of the expansive works it had chosen to perform. St. Ignatius was especially attractive because of its size, the nature of its acoustics, and the appropriateness of its baroque architecture as a setting for a performance of Liszt's *Requiem*.

Given the church's desirability, negotiations began with the church's musical director and Father Splain in September. "They were very excited about our being there," Kramer told the *Sentinel* yesterday. Negotiations finally resulted in a rental agreement on December 28.

In the judgment of Gay Rights Advocates legal director, Don Knutson, "there is no question but that this [letter] is a legally binding contract," and GRA appeared in San Francisco Superior Court yesterday to request an immediate hearing on the matter. The Chorus' attorneys will first ask the court to require the church to observe its agreement and house the concert. If the court does not so act, the matter is likely to result in a suit to recover damages, which are likely to be substantial because the Chorus has already contracted with 41 members of the Berkeley Symphony Orchestra and alto Miriam Abramowitsch for the concert

and has widely publicized the event. "For them to wait till less than a month before the concert to breach the contract is outrageous," Knutson told the *Sentinel* on Wednesday.

The sequence of events leading up to the legal confrontation of Chorus and church began with the arrival of a new Rector for the Jesuit Community in San Francisco, which is in charge of the St. Ignatius Church. In the face of prolonged controversy about recognizing gay student groups at USF and fearing what he called "unpleasantness" and "inhospitality" from "vocal conservative students and conservative parishioners," Splain told the new Rector of the scheduled concert. The Rector went to the order's Provincial in Los Gatos, who in turn took up the matter with Archbishop Quinn.

The Archbishop's action prohibiting the gay group's access to the church seems somewhat inconsistent with certain opinions expressed in his May 5, 1980 Pastoral Letter on Homosexuality. In it he declares that homosexuality is not acceptable morally or socially, but he goes on to say that "the Church holds that there is no place for discrimination and prejudice against a person because of sexual attraction," and that "it is a mistake to isolate the homosexual person from the general body of disciples."

Quinn's ruling provoked a flurry of negotiations either to find an alternative site for the April 25 concert or get a reversal of the decision. When Mayor Feinstein learned of the matter late last week, she called Quinn and reportedly told him she felt the Chorus to be an asset to the city. She added that she feared the Christian Right forces might use the Catholic Church's action to their own ends. According to a spokesperson in Feinstein's office, the Archbishop promised to consider her remarks though he has apparently not got back to her and has not reversed his stance.

The Chorus' search for alternative sites has thus far proved unsuccessful. Kramer reports that all the halls of comparable size in the city are rented for that date, and he is not sure at this point what will happen. He seems to feel a mixture of anger and regret over the matter. "It's a slap in the face of a segment of the gay community that is trying to express itself from a point of depth and artistic integrity," he said yesterday. "As a musical organization, we feel we are a bridge to the larger community. In music we touch the feelings of all people."

His mixed emotions seemed shared by Father Splain, who told the *Sentinel*, "I wanted this to be a moment of reconciliation and I'm profoundly sorry that it may turn out to be the opposite."

Church Street Station Workers Reject Union

(San Francisco) In a case that was seen by many as the first test for unionization of gay restaurants and bars, employees of Church Street Station voted 26-15 Tuesday against union representation. After a year of confrontation and dispute, the vote apparently puts to rest for the foreseeable future further unionization efforts at the popular Market Street restaurant.

Jeffrey Alan Levenberg, attorney for the owners of the restaurant, said, "It was a tremendous victory for Church Street Station," and suggested that it may put an end to union efforts "as far as Church Street Station, and maybe as far as the gay community at large."

Union officials responded quite differently. "Certainly it's disappointing," said Michael Koblenz, a gay organizer of the Hotel and Restaurant Employees and Bartenders Union, Local 2. "Once again, when ten pro-union employees were fired in the course of eight months, we couldn't expect to win. It's a credible showing."

In a press release, Local 2 officials said that "Although the restaurant will continue to operate non-union for the time being, Local 2 sees the Church

St. Station as a significant step forward in the organizing of Gay Workers."

The outcome of the election was nearly identical to a 24-16 anti-union vote by Church Street Station employees last July 7. The National Labor Relations Board had set aside that vote, citing "heavy anti-union animus" by the owners, and ordered the second election to be held. The owners and Local 2 officials also reached an agreement which awarded back pay to five former employees, and which allowed the union access to the premises to organize for the March 31 vote.

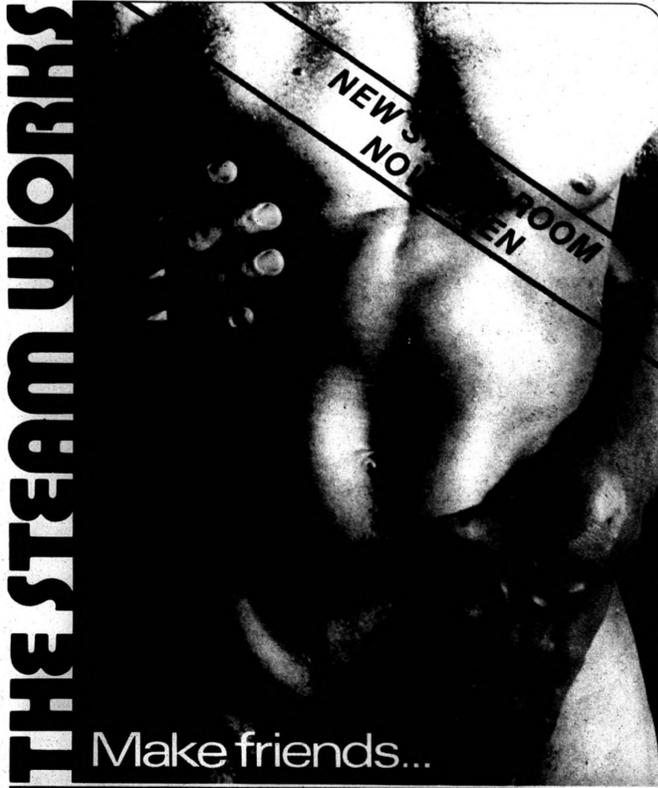
Union officials had admitted from the beginning that they were the "underdogs" in the campaign, and had insisted that they were also conducting an "education campaign" for the entire gay community. That goal was arguably more successful, as local gay political clubs, politicians, and newspapers were drawn into discussion of labor issues within the gay community.

A letter co-signed by Supervisor Harry Britt, Gwenn Craig, President of the Harvey Milk Gay Democratic (Continued on page 7)



COURTESY OF FRANKEL GALLERY

Photographs by Eadweard Muybridge ... page 14
Warner Bros. Festival page 12
The Rocky Horror Show page 10



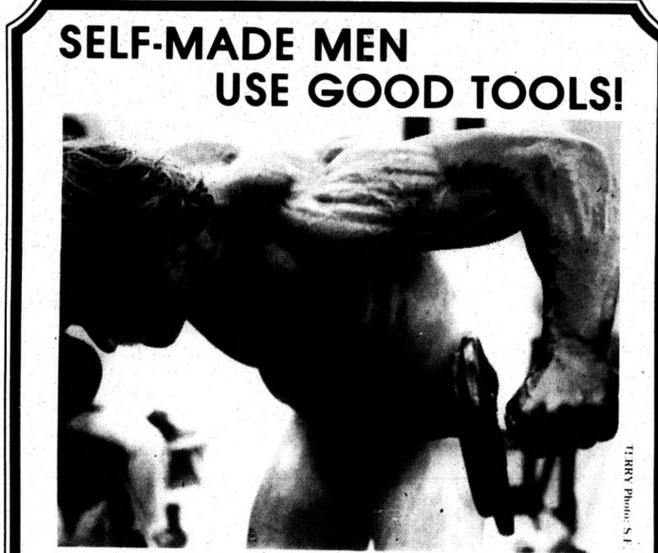
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Funding Expires for Gay Community Liaison

(San Francisco) Jackie Winnow, the only city employee assigned to investigate and resolve sexual orientation discrimination complaints, lost her job Monday because of Title VI CETA cutbacks. Efforts are currently underway to restore Winnow to her post as the Lesbian/Gay Community Liaison in the San Francisco Human Rights Commission, first on a temporary basis till the end of the current fiscal year on June 30, and then as a permanent employee of the Commission.

Grant Mickens, Director of the HRC

and Phyllis Lyon, chair of the Commission's Gay Advisory Committee met with Deputy Mayor Hadley Roff early this week to get temporary funds to continue Winnow in her role. They will also seek to have the Commission, which is set up to help resolve community disputes and discrimination cases, funded at current levels for the next fiscal year. If the Commission can escape the 9% funding cutbacks proposed in the Mayor's 1982 budget, the liaison can become a permanent position.

The post is crucial if the San Francisco gay rights ordinance is to be effective because there is no other person assigned to investigate complaints regarding discrimination based on sexual orientation. Most recently Winnow handled the case of Marc Johnson, the employee in the District Attorney's Family Support Bureau, who charged that he was fired because of his being gay.

Deputy Mayor Roff told the *Sentinel* he had "every expectation" they will be able to find the funds to keep Winnow on till the end of June. He sees the primary problem as one of finding maintenance funding, or current level funding for next year. Even the temporary funds have apparently proven elusive, however. Commission staff told the *Sentinel* on Tuesday that Winnow was no longer an employee there.

Sisters to Sport Bells and Incense

(San Francisco) The Sisters of Perpetual Indulgence have begun laying the groundwork for their participation in San Francisco's 1981 Gay Freedom Day Parade. The tireless sisters are inviting their fans and followers and the 10-15 other orders of gay male nuns from across the country to join them in what they intend to be the largest contingent in the parade.

According to Sister Sleaze du Jour, "In all likelihood, however big the Moral Majority campaign gets, it will probably be peaking around that time, right? The gay community is going to be looking to us for a response. We don't approach things negatively. We don't holler at the Bible thumpers who invade Castro Street to make them go away. We say to them, 'Praise Jesus, brother!' and they can't deal with us. We let them create their own negativity."

"Our participation in the parade is going to be a statement much bigger than us—and to that end, we need more people involved in it."

The Sisters' theme for this year's parade contingent is "Invincibility of Spirit," which will be expressed by the ringing of bells. Sister Sleaze described the parade contingent: "You're going to hear us coming before you see us—from blocks away. There are going to be more bells rung here in San Francisco that day than have ever been rung in all of history combined. About a block or two away you'll start seeing big billowing clouds of incense smoke and large maypoles carried by throngs of people. Then you'll see our float, approaching. A cathedral is going to

Sexual Assault Case Flounders

(San Francisco) Wiley Herring and Ronald Carpenter of 3883 18th Street, two men who were arrested on February 19 for allegedly drugging, sexually assaulting, torturing, and holding a man prisoner, may have the sex-related charges against them dropped for lack of evidence, the *Sentinel* has learned.

Although a preliminary hearing is set for the defendants on drug charges, prosecutor close to the case said that the sex charges may be dropped "because the victim has never gotten back in touch with us."

The prosecutor, who wished not to be named, outlined an account of the alleged crime. "We're not talking about general homosexual activity. What we're talking about is a pickup to engage in consenting acts. The victim was taken to the location, and the consenting acts took place. But then he was injected with methamphetamine, tied up, and burned by cigarettes. His scrotum was cut in seven places, a rubber hose was inserted into the scrotum, and blood was siphoned off."

"We could be looking at a sentence in the neighborhood of 10-20 years," he said.

The prosecution believes that there have been other such victims. "We have to reach these unknown victims out there. We feel that these men deserve to be brought to trial on a number of offenses."

Anyone with information concerning the case is urged to go to the Sexual Trauma Services of the Public Health Department, 50 Ivy Street, or contact the District Attorney's office.

Gays Urged to Apply for Block Grants

(San Francisco) Money is available to improve the city's neighborhoods, but lesbian and gay men are not making use of it, according to Tom Specht, member of the Mayor's Citizens Committee on Community Development.

Last year \$27 million in Community Development Block Grants were dispersed to groups in low and moderate income neighborhoods, and "not a single application from a gay identified group came in," Specht told the *Sentinel* last week. "We hear about how many gays are here and the need for gay services. Here is an opportunity to get some of those services," he said.

Exactly how much money will be available this year is uncertain, Specht said, because possible increases stemming from 1980 census data may be offset by Reagan budget cuts. Whatever the total, decisions about how the funds, which come from the Department of Housing and Urban Development, will be made locally in a process to begin in needs hearings in mid-

April. The funds have been designated for 13 low and moderate income neighborhoods in San Francisco. Several of these "target areas" contain a substantial number of lesbian and gay residents, such as the Inner Mission, Western Addition, Potrero Hill, Hayes Valley, Upper Ashbury, South of Market, and the North of Market-Tenderloin area.

Three types of programs are appropriate for the grants: the development of new or rehabilitation of existing housing; for the Inner Mission only, the development of public service programs such as the Senior Escort Service; and the improvement of neighborhood facilities, such as planting street trees, improving street lighting, or developing parks or community centers. The funds for the Pride Foundation's new Hayes Valley Community Center came from such a block grant.

Specht sees the grants as a chance for gay San Franciscans to improve their own housing and work with gay

Executive Order Protects Gay Workers in Hawaii

(Honolulu) In spite of a controversy surrounding statements made before the Hawaiian Senate by comedienne Robin Tyler and the best efforts of the Christian Right, 85% of Hawaiians received at least partial protection against discrimination based on sexual orientation last week. The civil rights protection came as Honolulu Mayor Eileen Anderson issued an executive order called Directive 7. The directive safeguards people employed by Honolulu city and county and people employed by city/county contractors.

Anderson, who was elected in November by a margin of less than 2,000 votes, had met with gay groups since September. The Gay Rights Project of the Sexual Identity Center in Honolulu endorsed her, and activists feel that gay support was crucial in her victory. The Center's executive director, Bill Wood, who presented a "mahalo" or thank you lei to Anderson following her directive, declared, "We are extremely supportive of the mayor and what she's done."

Wood was less happy with the state Senate, whose Human Services Com-

Identified and Neighborhood Coalition Groups to Make Areas Safer

identified and neighborhood coalition groups to make the areas where they live safer and more pleasant.

Individuals or groups wishing to apply need to appear at the needs hearings, April 14-16 at 7:30 p.m. in the Board of Supervisors Chambers to present three-minute statements describing needs in particular neighborhoods. The hearings will help the Citizens Committee determine the array of needs in the city's target areas, Specht says. After the hearings, formal applications are to be submitted, with May 13 the deadline. Those interested in applying should call the Mayor's Office of Community Development at 558-3238.

mittee on March 13 rejected SB 415, a bill that would have prohibited discrimination against state employees based on sexual orientation. The 5-6 vote killed the measure after a checked history that included controversy over some boycott comments Tyler made in her March 1 appearance before the Committee and a last minute mail blitz by a Hawaiian version of the mainland's Moral Majority.

Tyler had been asked to testify before the Senate by the Sexual Identity Center. Before her appearance, the comedienne spoke with local activists, some of whom urged her to mention the possibility of a boycott of Hawaii by gay tourists if the measure failed, an action similar to the feminist boycott of the Equal Rights Amendment. Tyler testified, her comments, which were heard by a lone Senate Committee member who showed up for the hearing and by the local press, included the idea of a boycott. Though the bill passed out of the Human Services Committee with all members finally signing it, the boycott comments provoked a rash of

angry letters to the Honolulu *Star Bulletin* and the Honolulu *Advertiser*. By the time the bill reached the Judiciary Committee, its final step before reaching the Senate floor, Christian Coalition flyers began to circulate, claiming erroneously that the measure would actually give preferential treatment to lesbian and gay applicants and employees. The flyer, sent primarily to Mormon and military audiences, resulted in a wave of calls to the Senate opposing the bill.

In spite of this show of apparently widespread opposition, the Committee's action in killing the bill runs counter to the opinion of most Hawaiians, according to Wood. In an August, 1980 poll sponsored by the Honolulu *Advertiser*, 65% of people in every district ever and supported non-discrimination in matters of sexual orientation. Wood was not sure how the defeat of SB 415 would affect the chances of SB 416, a measure that prohibits discrimination based on sexual orientation in housing and in private employment.

PEOPLE

Vito Russo

Roundup: **Mary Tyler Moore** has forsaken Beverly Hills for an apartment in Manhattan's Carlyle Hotel. She's looking for a summer place in



Mary moves... Joan Rivers says that Elizabeth Taylor has more chins than a Chinese telephone book... After *Dark* magazine has had a major transformation and the new owners, Lou Miele and Levi Swanson are letting it be known that *After Dark* will no longer be in the dark... *Metropolitan* Life author Fran Lebowitz doesn't like seeing-eye dogs. She says, "Let the lonely lead the blind..." Lyricist-composer Vip Harburg, who wrote "Over the Rainbow," died a few weeks ago in a car crash, leaving this unfinished lyric: Promise me that you'll never know The pain of so much loving. Promise that you'll never know What love can do; Promise not to love me The way that I love you...

Peggy Charen, President of Action For Children's Television, said that she's mounting a nationwide petition campaign against the "censorship tactics" of the Coalition For Better Television being spearheaded by the Moral Majority. She said that the goal of her 12-year-old organization is to "promote the widest possible variety of educational and entertainment for children and never once have we said 'take that off the air because we don't like it.'"

Alan Bowne's first play is causing quite a stir in New York. It's called *Forty-Deuce*, hustler slang for *Forty Second Street*, and it bears no resemblance to the hit musical of the same name. As the play opens, a 12-year-old boy dies in bed of a drug overdose while the other young prostitutes plan to lay the blame for his death on a wealthy client.

Critic Frank Rich said that the language is enough to make the current foul-mouthed hit *Plaf* look like *The Sound of Music*. "It may be the first play" he wrote, "to simulate an act of homosexual - sadomasochistic - pedophilic necrophilia." The lonely john, it seems, doesn't realize the little boy is dead and begins whipping him with a wet t-shirt. The lines at the box-office are two blocks long.

Meanwhile, at the aforementioned *Plaf*, things are running on the rocks. **Marlene Dietrich's** daughter is reportedly furious about the way her mother is portrayed in the musical drama. Last week Dietrich herself arose from bed for the first time in months (she's ill) with the help of two people to sit down and write a nasty letter to critic **John Simon** who took a shot at the play in print. "No one is here to defend Edith except me" wrote Marlene.

Lenny Bloom is an openly gay attorney who worked for the Senate campaign of Bella Abzug and served in the present Koch Administration in New York. Bloom and his lover recently vacationed in Puerto Rico, staying at a gay guest house, the Arcos Blancos. One day they decided to go scuba diving and signed on with a chartered boat. Once aboard, however, they discovered that their shipmates were a group of Mormon students. "You wouldn't have believed around to the fact that we were gay. Once we were out on the ocean they found out my last name and started asking me where I got my nose job and if I wore a long black coat."

While diving, Bloom hit his head on a rock and was brought aboard unconscious by his lover who pleaded with the group to turn back. They laughed and Bloom lay unconscious for almost two hours until the Christians decided it was time to go home. Bloom has recovered but now has an allergy to Mormons.



Elizabeth Taylor held a press conference after her successful Washington, D.C. opening in **Lillian Hellman's** *The Little Foxes*. Taylor plays Regina Giddons, the grasping, imperious woman made famous onstage by **Tallulah Bankhead** and onscreen by **Bette Davis**. Asked if the role was a departure for her, Taylor laughed and replied, "Oh no, I'm good at playing bitches."

Meanwhile, Taylor's co-star, **Maureen Stapleton**, who plays Birdie in *Foxes*, bade farewell to **Mrs. Reagan** by shouting, "So long, Nancy." When chided by playwright Lillian Hellman for being too familiar with the First Lady, Stapleton replied that she felt she was entitled considering Nancy had had an affair with her ex-husband years ago. But she didn't use those words. Once, being interviewed at the Russian Tea Room, the ever-shocking Maureen responded to a reporter's questions about the Method acting technique by saying, "Listen. I didn't get into this business to discuss art with you at the Russian Tea Room. I got into this business so I could fuck **Farley Granger**."

On the **Village People** front, it isn't only leatherman **Glenn Hughes** who is giving up his costume. The entire group will shed their roles as Indian, cop, hardhat, etc. for a new look that has been kept a deep, dark secret. The group just bought out of their record contract with Casablanca for \$500,000 so they can sign with RCA. A spokesman for the Village People says, "They want to get away from disco... singing punk, R&B, ballads..." It has been suggested that the boys would also like to play more places like Las Vegas where the folks don't like disco. Or leather.

The theme of this year's Tony Awards for excellence in the theatre will be "the achievements of women in the theatre." Accordingly, only women will act as presenters during the nationally telecast show on June 7. Leading the pack by acting as official

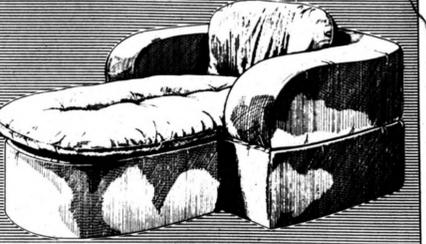


hostess will be the much sought-after actress Meryl Streep, much acclaimed for her performances in *The Deer Hunter* and *The Seduction of Joe Tynan*.

"People forget," said producer **Alexander Cohen**, "that **Antoinette Perry**, for whom the award is named, was a very fine woman director." Asked if he thought he'd have any trouble filling the new two-hour slot, he replied, "Oh, it won't be hard. If I had my way I'd spend the entire two hours blasting the Reagan administration for what they are doing to the arts."

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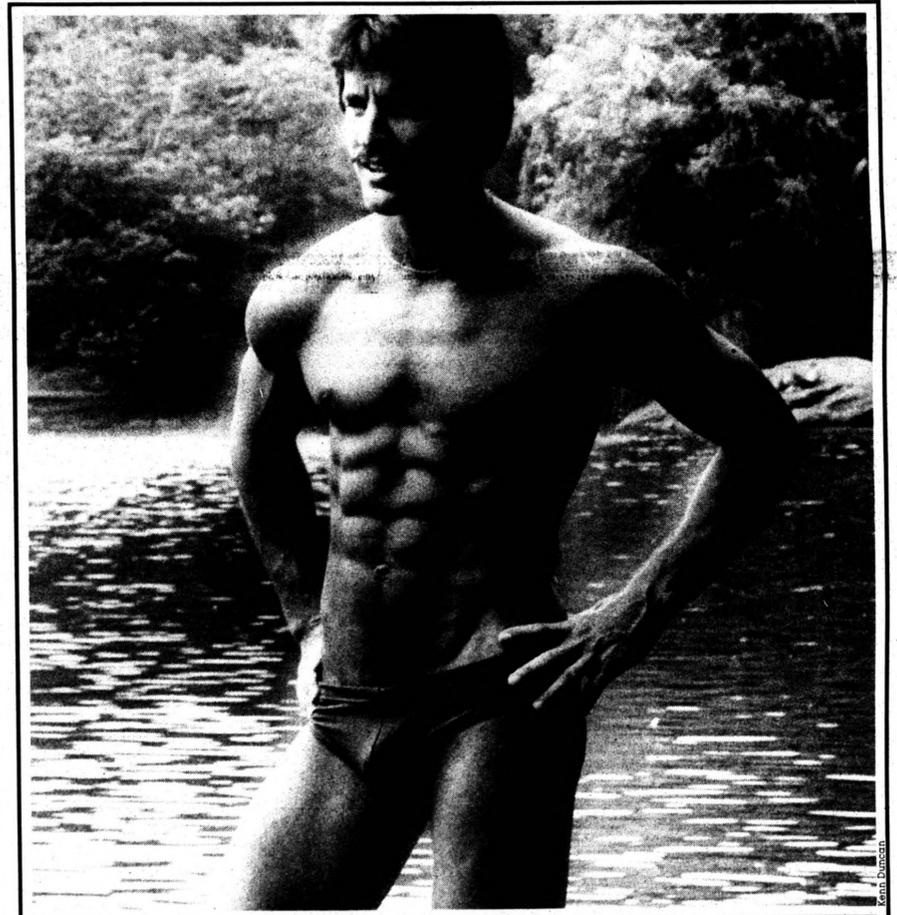
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ALCOHOLISM IN THE

A Tale of Two Couples

Michael, a recovering alcoholic who spent five months in Acceptance House for treatment of his alcoholism, was featured in the first installment in this special four-part series on alcoholism in the gay community. While he was in the Acceptance House residential program, Michael split up with the man who was then his lover, "Tony." After leaving Acceptance House, Michael applied for vocational rehabilitation training through a state agency and was sent to Sacramento for classes in hotel management. One night in Sacramento, Michael met his current lover, Richard. They are an extraordinary couple and Michael's continuing recovery from alcoholism is remarkable. The story of their relationship is part of this installment on alcoholism in the gay community.

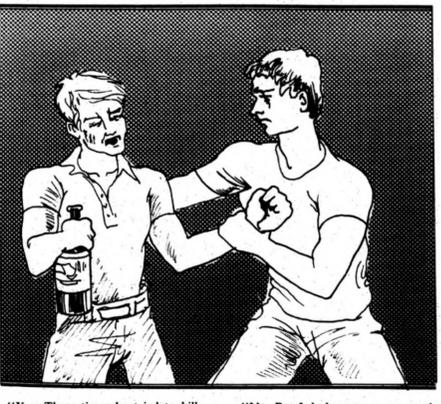
The other part of this issue's story is far less pleasant than the situation in which Michael and Richard find themselves. It is the story of Craig and Steven; a tale of love and hate, hope and despair, attempts at recovering from alcoholism and co-alcoholism and failure for both of them to escape from a vicious, deadly cycle. This is a tale which began sixteen years ago and continues today.

Craig began drinking heavily when he was seventeen. Now a few months short of his fortieth birthday, Craig has been an alcoholic most of his life. Steven and Craig met when they were both in their early twenties, lived together as lovers for five years, went their separate ways for seven years, moved back in with each other and split once again nine months later.

In the course of those last nine months in which they lived together, Craig's alcoholism and Steven's co-alcoholism reached a climactic and traumatic point when Steven sought a court order for a conservatorship on Steven, was granted it by the court, and had Craig committed for psychiatric care.

The *Sentinel* interviewed Craig and Steven separately and together. What emerged is a portrait of two men who,

Would you explain that?
"Craig is not only an alcoholic, but he is quite literally a maniac; he's a manic-depressive. That's why I was able to get a court order for a conservatorship and have him committed to mental hospitals. If he had just been an alcoholic I don't think any court in the country would have given me such control over his life. But when he's either drunk or in a manic state, he is a very dangerous person."
Did he ever harm you?
"For the same reason so very good friends who are helping my recovery process. The really horrible thing is that I thought I had honestly begun my recovery several years ago when I thought I stopped playing 'co' to Craig. But in the last few weeks there have been some things that happened with Craig and I found myself falling back into the 'co' role. My two friends really hit me hard with that."



"Yes. Three times he tried to kill me."
So why did you put up with it?
"While we were lovers it only happened once. And that's when I left. That was when I realized just how far gone he was with his alcoholism."
And yet, seven years later, you moved back in with him. Why?
"It's the same old story every co-alcoholic will tell you. You just keep thinking that some day, somehow, some way, you will get through to the alcoholic and he will stop drinking. But it doesn't happen. Only the alcoholic can get through to the drunk in him and do anything about it."
How would you classify yourself if you had to put a label on you?
"I'm definitely a co-alcoholic and will be all my life. But I can also honestly say I'm a recovering co-alcoholic, although I think I'm just really

beginning my recovery."
Just how do you define a co-alcoholic?
"The 'co' is the person the alcoholic uses to get out of whatever jam, like being arrested or whatever, that the drunk has gotten into. The 'co' is the one who always comes to the rescue of the drunk. In some ways I think co-alcoholics may be sicker than the actual alcoholic."
Are you in any kind of program for co-alcoholics, like Al-Anon?
"No."
Are you thinking about going into one?
"I've checked out a couple of programs and I may join one of them."
Steven says you are just looking for excuses not to get into a program, that you find something wrong with every program or hospital you've been in. Do you think that's true?
"No, I don't. Most of those places and most of those programs just suck. What's the big deal about standing up in front of a bunch of people and saying, 'I'm drunk and I'm an alcoholic'? What the hell good is that going to do?"
Yet you've been in four hospitals and the court thought you were in bad enough shape to give Steven a conservatorship on you for a while.
"No, I don't. Most of those places with drinking. But I'll solve it in my own way. I'll do it by myself."
Steven predicted that you would say that, too.
Craig laughed and fondly admitted, "That son of a bitch knows me better than I know myself sometimes."
How many times have you been arrested because you were either drunk or driving while you were drunk?
"Christ, I don't even remember. Too many times, I'll tell you that."
Steven says that on a gut level you don't really accept the fact that you're an alcoholic. Is that correct?
"He doesn't know what the shit he's talking about. Sure, I'm an alcoholic. I admit it or I wouldn't be here talking to you."
But you don't seem to be doing anything about it, is that right?
"At the moment, no, I'm not."
Do you think you ever will?
"I don't know. But that's really nobody's business except mine, isn't it?"
Out of the fifty questions we asked in the questionnaire to determine if you are an alcoholic, you only an-

swered "no" to four of them. Does that tell you something significant?
"Like I said, I'm a goddamned drunk."
Steven correctly guessed what Craig's response would be when we asked him if he is an alcoholic.
"Oh, hell yes. I'm a goddamned drunk and I know it."
Several years ago Steven had you committed for psychiatric care. How did you feel about that?
"To be honest about it, I don't remember the first hospital he put me in. I vaguely recall the second hospital. But I goddamn well do remember every minute of the third hospital. Yeah, and I was angry about it then and I still am."
Are you in any kind of treatment program now?
"No."
Are you thinking about going into one?
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GAY COMMUNITY

kept psychologically, which is what happened with Tony, that it is to be an equal with Richard."
Do you still play the same kind of games with Richard that you played as an alcoholic with Tony?
"Occasionally I do. It may sound like a cliché but I didn't get sick overnight and I'm sure as hell not going to recover overnight. So those games do get played once in a while. But Richard is real good at putting a stop to it."
Richard, since you've never been in a co-alcoholic relationship, are you aware when Michael starts to play those games?
"I sometimes see Michael doing things which I think are indicative of an addictive personality. Which are things that are compulsive, excessive and overreactive. But I don't feel he's sucking me into games."
Michael, were those the same kind of games you played with Tony?
"Yes. And I didn't have a very diffi-



cult time getting him to play. He was a pretty willing partner. I have difficulty getting Richard to play those games. He just won't. But I do spend a lot of time anticipating Richard's reactions to things."
What's the difference between your relationship now from what it was a year and a half ago when you became lovers, as far as it relates to alcoholism?
"Michael: 'I'm not as fearful that I'm going to run and get drunk. The more day-to-day things I have to deal with in my relationship with Richard, the more confident I become that I won't run out and start drinking. Initially, I think Richard didn't know how I would react to things and I think he was a little fearful that he might do something that might start me drinking. But we've passed that point a long time ago."
Richard, do you ever have that fear that Michael will just start drinking or that something you do will set it off?
"No, because I don't see myself as having that much power over Michael's life. What he does with his life is his choice and his decision, not mine. I can't take that responsibility for him. I can't make him be sober and I can't make him be an active alcoholic."
Richard, how did you find out that Michael was an alcoholic?
"He told me the first or second night that we met. I think it was the first night."
How did you react to that?
"I questioned myself if this was a relationship that I wanted to invest a lot of energy in. Did I really want to get involved. But there was this very strong attraction to each other from the very beginning. But I have to be honest and say that it did have a tremendous impact on me when he told me he was an alcoholic. What I had to focus on was how I felt about him, what I was

going to get out of the relationship. And the answers to all those questions were positive. So, I decided that it would be worth taking a risk to invest the energy in working on this relationship. When I met Michael I had been through what I call a bunch of 'three-week wonders' and one thing I knew right away was that Michael was special enough to me to invest that energy. I decided then that if it needed an extra effort then that's what I would do."
How long had you been sober when you first met Richard, Michael?
"I had been sober about five months. And it was just at the point where I had begun enjoying sex again. But after we had been seeing each other for about a month I just decided to end the relationship. I just thought that I didn't want to get involved. Richard was the first sober relationship I had had in my life and that was very frightening to me."
The contrast between Craig and Steven's relationship and that of Michael and Richard is, to borrow a phrase from Michael, a difference between day and night. Craig struggles on, hoping that he can virtually have his bottle and be sober at the same time. Steven finds himself, not unlike an alcoholic, falling off the wagon and playing alcoholic to Craig, truly an instance where emotions heavily outweigh his own reason.
Michael and Richard are working through their own struggles, but the bottle is not one of them. Perhaps it is overly dramatic, but we can't help but wish Craig and Steven the same sweet success Michael and Richard have found.

Next issue: The programs available in the gay community for alcoholics and co-alcoholics.

D.A. Charged

(continued from front page)

resolved, other persons came forward to question the District Attorney's record of hiring openly gay attorneys. Gordon Armstrong, Assistant Chief Public Defender, said "I sa' down with Smith three months ago and told him that he had a problem" with his hiring of gay attorneys. "It's his job to hire gay employees," he said, "and he has no empathy with gays."
Robert Schmidt, Law Librarian for the Hall of Justice, a former President of the Stonewall Gay Democratic Club and an early supporter of Smith said, "I feel totally betrayed. Out of sixteen attorneys that he has hired since taking office, only one is openly gay."

"Mr. Smith says all the right things," he continued, "but he never comes across. I worked hard on Smith's campaign, and I'm embarrassed now that I did. He's been in office a year and a half and can't plead that he hasn't had enough time to get things done. Schmidt also said that he had written Smith about an attorney that Schmidt believed to be a volunteer with the office, who had used the words "cock-sucker" and "faggot" while in the library. "I trust (and request) that he will never be on your payroll in any capacity," the letter read.
Smith said that the attorney, James Costello was indeed already an employee of the department when the incident occurred, and that he has been reprimanded. "We're not going to put up with any anti-gay attitudes here."
Smith denies that he has had any policy against the hiring of gay attorneys. "I have an affirmative action program," said Smith. "I have sought names of gay attorneys from several attorneys, but we do not have enough." Smith indicated that he has asked attorney Matt Coles to try to find qualified gay attorneys.
"Not much has happened on it so far," commented Coles. "I just agreed to do it a couple of weeks ago, although Smith has been mentioning it to me off and on since he took office." Coles added that it was an "informal arrangement" with the District Attorney.
Indeed, Smith's record in this area compares poorly to other departments, such as the Public Defender's Office. "I have hired five gay attorneys myself," said Public Defender Jeff Brown, "and I am in the process of hiring more." Brown added that "my policy is, as far as up-front gays, to include them in an affirmative action program. I've had problems with City Hall over this because the Human Rights Commission didn't want gays included in any affirmative action policy."
"Minorities take a different tack concerning prosecution," said Smith, and asserted that that makes it more difficult for him. When it was suggested that the police department might have similar problems in image, and yet has had a remarkably successful outreach program, Smith said, "that's what I'm working towards."
Smith says that in addition to his one up-front gay attorney Ken Cady, who began work Tuesday of this week, there are other gay attorneys on his staff who have not come out. "I don't think that it [being out] makes any difference, and it shouldn't" in their work, Smith said.
Others disagreed. Don Dier, an attorney in the Freitas administration who came out while working there said that "it's only human nature" to be quiet about gay causes and issues if you are closeted. An openly gay attorney "has to deal with gay witnesses and victims, and he is someone who can understand them."
Brown added that "unless the city formulates a definite gay affirmative action policy, and it doesn't have to be a percentage, it will be avoided, and avoided."
Gay leaders are starting to take a harder look at the record of the District Attorney, Supervisor Harry Britt has written a letter in support of Johnson, and the Harvey Milk Gay Democratic Club plans to meet with Smith about the case as well. Milk officials indicate that the question of gay attorneys will also be on the agenda.

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AB-1

(continued from front page)

from Redondo Beach who supported the bill last year. In fact, however, Ryan had decided to vote no and told Agnos about her vote on Monday evening. According to Ryan, her vote represented no argument with the measure itself, but rather a lack of faith in the Department of Fair Housing and Employment's ability to implement the bill. "I support the bill, but you have to look at more than the bill's concept," she told the *Sentinel* on Wednesday.

Testimony opposing the bill came primarily from fundamentalist ministers, most claiming to speak not as clergy but as private citizens or fathers. Their arguments centered around the supposed effects the bill would have in sanctioning homosexuality and sodomy, and their fears of preferential hiring and child molestation.

It appeared, however, that the Christian testimony was not the decisive element in the Committee's vote. AB 1 supporter Richard Alatorre from the heavily Hispanic East Los Angeles dis-

trict told the *Sentinel* that he was "impressed" by Agnos' comments and by the people the San Francisco Assemblyman had invited to testify in favor of the bill. Agnos reported that all but one of the legislators voting against the measure congratulated him on the bill or its presentation. The strength of the argument and testimony for the bill and the brief appearances of Assembly Speaker Willie Brown and Senator Milton Marks were apparently not enough, however, to offset the impression of the Christian Right's political clout. Fundamentalists had been lobbying in the capitol since early January. In addition, letters, many or most from Christians, ran heavily against the measure. Committee Chair Chet Wray's office reported a 9 to 1 ratio against it a few weeks ago, and Alatorre reported "thousands of letters against" (most from outside his district) and only about 50 letters for it.

In Agnos' opinion, AB 1's defeat springs from several sources, including the generally more conservative political climate and Governor Brown's bogged-down Commission on Personal Privacy, a body the Assemblyman had hoped to use to get documentary evidence of discrimination based on sexual orientation. The primary reasons lie

Washington Notebook

(continued from front page)

will be chaired by Representative Henry Waxman (D-CA), who is chief co-sponsor of the federal gay rights bill.

Representative Ted Weiss (D-NY) will hold a briefing on civil rights in the 1980s that includes Steve Enderan, head of the Gay Rights National Lobby. Weiss is also a chief co-sponsor of the gay rights bill and the briefing will be held April 5 at Columbia University. Enderan reports that the house gay rights bill now has 47 co-sponsors, nearly matching last year's high of 56. One potential co-sponsor, Representative Ron Wyden (D-ORE), now refuses to sign on the bill, breaking his pledge to gay groups that supported him in his last election. Gays in Wyden's Portland district say they are preparing to enter a candidate against Wyden in the 1982 primaries if he doesn't back down.

U.S. Supreme Court has yet to give a full hearing to a gay rights case or to rule on the question of gays' claim: the right to privacy protects them from legal discrimination. The court will have to decide whether to hear the cases or reject them by the time this session closes in June.

The National Organization for Women decided it will take action to protest Reverend Zones anti-gay campaign in San Francisco. At an executive session last month, NOW decided to recognize the Zone threat as an issue of major concern.

A new poll by Research and Forecasts shows that American leaders and the general public disagree widely over the morality of homosexuality. The American public at large believes that homosexuality is immoral by a 71% margin, while leaders in all fields agree only by a 42% margin. Only 36% of government officials believe that homosexuality is immoral, but 87% of those who are "most religious" believe that it is immoral. Research and Forecasts also reports that the "most religious" are also the most likely to vote and are having a significant impact compared to Americans of modest religious conviction.

Ultra conservative members of congress wasted little time in getting anti-gay bills entered into the new congress. Representative George Hansen (R-ID) introduced the family protection act on the opening day and Representative Larry McDonald introduced his anti-gay employment bill on Reagan's inauguration day January 20. Neither bill picked up any co-sponsors, and Hansen's effort to claim authorship of the family protection act is expected to be rebuffed when Senator Paul Laxalt introduces an amended version in a few weeks.

The U.S. Supreme Court now has had three gay rights cases appealed to its bench. In addition to Gay Rights Advocate's military case, the New York state sodomy case and a Massachusetts lesbian child custody case also have been appealed to the high court. The Democratic National Committee says it is soliciting applications for staff positions from the gay and lesbian community. Two gay activists, Virginia Apuzzo of New York City,

New CDC President Assails Right Wing

(San Francisco) Lia Belli, wasting no time as newly-elected President of the California Democratic Council (CDC), broadly denounced on Tuesday the Ku Klux Klan and other extremist groups like the Moral Majority, and set forth a progressive agenda to counter recent conservative gains.

Belli's press conference followed close on the heels of the assassination attempt on President Reagan, and Belli also stressed gun control as one of CDC's top priorities. "It is time," she said, "for all Americans, Republicans and Democrats alike, to unite behind a common effort to demand stronger gun control legislation in this country."

Noting that the assassination suspect John Hinckley, Jr. had allegedly left a new-Nazi group because he felt that they were not sufficiently militant for him, Belli asked, "Just how

much violence do extremist groups want? How much violence does America need before we act?"

Belli added that the Moral Majority and other extremist groups "have acquired unacceptable and frightening power which they are using to dictate to America what we should think and how we should act." When asked whether she blamed the Moral Majority for any recent violence, Belli responded, "I blame the Moral Majority for not speaking out against the violence."

Calling the KKK "the last of the equal opportunity hate-mongers," Belli vowed that the CDC response to the KKK would be, "If you cross any one of us, you cross all of us." Belli added that she had been personally assaulted in Los Angeles recently following an anti-KKK speech, from

which she received cracked ribs and a chipped tooth. Belli said that the attackers called her "you Jewish bitch," and even though she is not Jewish, she said that the chose not to say that in order to avoid the attack.

"If someone who is as well protected as myself can be reached, anyone can be reached," said Belli.

In addition to gun control and far-right violence, Belli said that CDC priorities would be fighting the formation of a Senate subcommittee on Terrorism and Investigation, stopping the repeal of Section 14 of the Taft-Hartley Act, reversing current policy on El Salvador, and working on such local issues as rent control and off-shore drilling.

Gay Task Force

(continued from front page)

was first reported by the *Sentinel's* Washington correspondent Larry Bush, and that report itself has become an element in the controversy. In their letter to the Lesbians and Gay Democrats, and in an apparent reference to Bush's article, Brydon and Valeska wrote "what began as a preliminary internal tactical disagreement was given to the press, blown out of proportion and taken by certain representatives of the gay press to key local groups for resolution."

Cleve Jones, long-time San Francisco gay activist who authored the original Milk resolution, reacted with surprise and denied the NGTF accusation. "I took that [resolution] to the club," he said, "and no member of the press brought it to me. I have been aware of the continuing conflicts between NGTF and GRNL for some time."

The *Sentinel* has also learned that Brydon and Valeska sent a draft letter to NGTF's attorney which was an advisory to editors of gay publications throughout the country not to print any article by Larry Bush without first checking with NGTF concerning "any statements presented as fact," in Brydon's words.

defuse Larry Bush." Burrows admitted that his continued communication with Bush was a factor in his dismissal, but said "My politics and theirs [Valeska and Brydon] are at two opposite ends of the poles. They wanted to run it [NGTF] as a conservative corporation; I wanted it to be a political action organization."

Ginny Apuzzo, co-chair of Democratic gay caucus, reacted angrily to Brydon's and Valeska's attempt to blame the press for their problems. "If they are going to praise local organizations for their national political interest and ferment, they must agree that the force behind that ferment was an active gay press. How the hell would we have known what was going on without a strong gay press?" She called the consideration of a warning about Larry Bush "a monumental insult."

In another move to deflect and silence public criticism, Brydon sent an angry letter to NGTF board member Frank Kameny, who had been quoted in the Bush article as being disturbed by the original McCloskey letter. Brydon's letter to Kameny read, in part, "We insist that the Board of Directors give us visible and substantive public support" and that "if a board member is unable to live with the differences, then that person has an obligation to sever his or her formal ties and responsibilities before speaking out."

"You have been used by Larry Bush," the letter continued, "a man who has an axe to grind against this organization. He is... carrying on a feud against NGTF in which he is seeking to use his media power to harm NGTF."

"I'm not going to accept resignation requests from people who serve under me," said Kameny. But Kameny agreed that tensions have been unnecessarily exacerbated by the gay press, and said "I'm much more concerned with the long range problems. An unfortunate furor has erupted, from which [Valeska and Brydon] have learned."

Many other gay leaders concurred that the recent squabbles between NGTF and GRNL are detracting from substantive progress towards gay rights. "Our community cannot tolerate that our only two national organizations are continually at each other's throats," said Cleve Jones.

Bill Kraus, administrative assistant to San Francisco Supervisor Harry Britz, said, "It's inexcusable that the two national organizations would give contradictory advice to Congress. These

issues are too important to engage in personality problems." With the withdrawal of the McCloskey letter and introduction of steps to ease tensions with GRNL, Valeska and Brydon appear to have taken some of the heat off themselves for now. Doubts continue, however, as to the effectiveness and direction of national gay leadership as it is currently constituted. "Decisions don't come out of nothing," said Apuzzo. "I remain critically concerned about the mindset that led them to make that decision in the first place. The issue," she added, "is the extent to which the leadership knows what is in the hell to do."

Kameny, who is on the board of directors of both organizations, agrees that there has been some lack of connection between NGTF's remote, scattered directors and the working staff. "The board has been remis," he said, "in not setting out clear policy directives. I suspect that at the next board meeting [in June] members will spell out their guidelines more clearly."

Church Street Workers

(continued from front page)

Club, and Dr. Tim Wolfred of the San Francisco Community College Board, which was sent on Supervisor Britt's stationery, urged workers to join the union and said, "We believe that a vote to join the union is a vote for greater freedom and independence for those who work at Church Street Station."

"I think Mr. Britt's entering into the picture was an unnecessary and, as I view it, somewhat outrageous intrusion of governmental authority into private enterprise," said Levenberg. "I question whether it was appropriate, and I entirely question his motives. That was uncalled for," he added.

Local political clubs also entered the fray. The Stonewall Gay Democratic Club endorsed the right of workers to organize, and the Harvey Milk Democratic Club explicitly endorsed the union's efforts to organize workers at the restaurant.

In a related action, a group calling itself Solidarity formed during the campaign. In a widely-circulated Statement of Purpose, the group said it is "dedicated to involving the more than 100,000 lesbians and gay men in San Francisco in an active campaign for gay liberation." It added that it will be a broad-based labor movement acting "in solidarity with liberation movements worldwide which seek to create a society based on humanistic principles."

Local 2 officials vow to continue to speak out on gay labor issues. "The key thing is job protection," said Kolbenitz. "Only the union can provide that. We're available for any gay workers who want to come to us. We're here," he said. The union press release concluded, "Our current efforts to bring the benefits and protection of the Union to Gay Restaurant workers in San Francisco will also require patience and commitment, but a good beginning has been made."

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Burnett Win Against Enquirer Encourages S.F. Parade Group

(San Francisco) Though Carol Burnett's success last week in proving that the *National Enquirer* libeled her will not have direct effect, the \$1.6 million judgment against the tabloid gave heart to the long list of parties with similar suits, a list that includes San Francisco's Gay Freedom Day Parade Committee and six parade marches.

The Committee's \$4 million suit, which was filed on February 11 in response to two articles in the *Enquirer* on the 1980 Parade, will take a first step on Monday in a legal process that is likely to require 18 to 24 months to complete. On April 6 the popular magazine will have either to "answer," that is deny that it made intentionally false and damaging statements, or "demur" and claim that the suit itself is inappropriate. The Committee's attorney, Alan French, expects the *Enquirer* to demur, a tactic that will prolong the case.

The suit resulted from a full page, August 12, 1980 article that called the Gay Freedom Day event a "vile parade of living pornography" and showed a group carrying a banner reading, "We're gay and we love you." The *Enquirer's* caption for the picture said the banner showed homosexuals flaunting their "perversions."

The Parade Committee decided to bring suit but offered to drop the matter if the magazine would print a full page article reprinting the American Psychiatric Association's 1973 statement that homosexuality would no longer be regarded by the organization as a mental illness. The *Enquirer* refused and on January 6, 1981 republished the photo.

"They really rubbed our noses in it," French told the *Sentinel* on Tuesday. According to the San Francisco attorney, the money involved in the suit is less important than the issue of whether a publication can claim with impunity that to be gay is to be sick. "They are going to have to prove that being gay is sick before a jury in San Francisco," French said. A reversal that strikes him is a kind of reversal of the Scopes trial in the 1920s when the creation theory came before a jury in Bible-belt Tennessee.

A group is currently being organized to raise defense funds for the suit against the *Enquirer*. Inquiries about donations to the group, which is called the Committee for Truth in Printing and is being chaired by Chad Coolidge, can be made by calling 431-8308.



Gay Men's Chorus Spring Concerts

(San Francisco) The San Francisco Gay Men's Chorus, under the musical direction of Dick Kramer, will perform the works of Brahms, Bruckner, Liszt, and Thompson at three performances in April.

Miriam Abramovitch will be guest soloist in Brahms' *Alto Rhapsody* and Bruckner's *Um Mitternacht*. Chorus Lester King, Dale Richard, Jim Mahony, and Bob Klang are featured in the Liszt *Requiem*. Randall Thompson's *Testament of Freedom*, to texts by Thomas Jefferson, completes the program. All the works will be accompanied by members of the Berkeley Symphony Orchestra.

The concerts will be performed on Friday, April 17 at First Congregational Church, Mason and Post Streets; Friday, April 24, at Trinity Episcopal Church, Gough and Bush Streets. Each concert begins at 8:00 p.m. The April 25 concert, scheduled for St. Ignatius Church, University of San Francisco campus, is currently being rescheduled.

Tickets are available at Continental Savings and Loan Association offices and Headlines stores in San Francisco, as well as all BASS ticket outlets throughout the Bay Area. For more information, phone Golden Gate Performing Arts at 864-0326.



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ON LIVE!

with Randy Alfred

BLACK BEAUTIES: If you like the look of black Levi's, but don't like the tight fit, make your own, suggests Bob Cramer. You can start with new blues, and bleach them first, which is what the stores are doing, or you can start with an old, faded pair.

As with any dark color, use an extra package of dye. Advise: Already included in the dye, add a half-cup of non-iodized salt halfway through the process, to intensify the color.

Fabric and Cushing's dyes fix better and fade less than the other brands, says Michael. If you can't find them, try a vinegar fix instead. After dyeing and rinsing, soak the Levi's in eight gallons of water mixed with one cup of white vinegar. Then, rinse again with cold water.

If you use your own washer, rise it thoroughly after dyeing. If you don't own your own washer, use the stove-top method—it's anti-social to dye at the laundromat.

You now own black Levi's. Don't forget to wash them along the first time.

Eat your heart out, Ben Davis.

HALF-FAST: Muni's April Fast Pass is the first since January that it doesn't hurt to look at. Why the erratic design? Maybe because they're designed in Oakland.

Joseph Kennedy and Associates is located across the Bay. Kennedy told me that "most of the work" on the passes was done at his S.F. office, and Muni Head Accountant Larry Elliot also said Kennedy has an S.F. office.

But the S.F. office, complete with listing in the building directory, turns out to be a phone answering service in the Jack Tar office building. Well, well. But the passes do look as if they were designed in the Jack Tar.

ASTRO-POLITICS: Willie B. Kennedy (Scorpio) replaces the late Ella Hill Hutch (Cancer) on the Water-Sign Caucus of the S.F. Board of Supervisors. Other waters: Nancy Walker & Wendy Neider (Cancer), Lee Dolson (Scorpio), Virgo's John Molinari & Louise Renne comprise the Earth Caucus. Fire is represented by Quentin Kopp (Leo) and Richard Hongisto (Sagittarius). Air sign: Harry Britt (Gemini), Carol Ruth Silver (Libra), and Doris Ward (Aquarius).

By the way, look for a delay in the new vote on the Jaguar Bookstore. Proponents figure it would give Kennedy some time to assert her independence from the mayor.

RANK & VILE: So you want to know why some of S.F.'s straight cops oppose recruiting gays. Britain's Yorkshire Television has produced a more-or-less documentary and called it "If A Cop Wiggled Around And Had Pink Hair It Would Discredit The Department." That's a quote from a straight cop.

George Jeffrey, former captain at Mission station, reveals he's afraid of uniforms with "purple tights." Another cop criticizes decisions made "over hot cocoa in an oak-paneled room at three o'clock in the morning."

PBS may pick up the show for U.S. screening later this year, but don't clamor for it. A few good interviews with lesbians and gay cops are more than offset by the show's generally smarmy tone. The camera lingers over the separate arrests of two men (one in a blue, police-like, ambulance driver's uniform) for alleged drug-sex-and-boys offenses. And the show's host is obsessed with the possibility of a pregnant, lesbian cop.

Meanwhile, Les Morgan of Gay Outreach reports that ten of the 95 Kierkeberg who have completed their probationary year are lesbians and gay men. Almost half of known gay officers, including those still on probation, are women.

THE GAY LIFE, on KSNB, 95 FM, presents S.F. State geographer Mark Kirkeberg discussing the city's gay history, on Sunday, April 5, at 11 P.M. On April 12, the subjects are gay life in Marin and in Lima, Peru.

RE-ZONE THE MORAL MAJORITY: Robert Scheer of the *L.A. Times* quotes MM National Chair Jerry Falwell on Sen. Mike Hatfield: "Because he loves me, and it's mutual."

Scheer also notes that Falwell and the MM are headquartered in Lynchburg, VA, the same town as Babcock and the builders of the five-mile Island and other nuclear plants.

KNIT-PICKING: Ann Landers wrote recently of the grandma who had made a "bathing suit" for the sculpture of a nude male she had been given. Was it Michelangelo's famous "David of Laguna Beach"?

And back in S.F., Ray Frisy reports that he has knitted a tiny, yellow sweater for his pocket teddy bear.

OZ & ENDS: Should *La Cage Aux Folles II* have been called *The Empress Strikes Back*? Great sequel... The Versateller at the Castro Bank of America has a line that goes sometimes longer (and cruiser) than the Mid-night Sun... A Muni driver on the 30-Stockton announces: "Last stop: S.F. Depot, mobile homes, Ritch Street..." Speaking of which, did you hear about the man who was going to the baths but was waylaid by a pervert stranger?

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INVESTMENT NOTES

Lesley Harter

ALL'S RIGHT WITH THE STOCK MARKET WORLD!

When Robert Browning penned, "God's in his heaven—All's right with the world!" he captured a sense of the human condition best described as sublime. Most of us have experienced it at one time or another. All of us would like it to happen more often.

Traditional investors, especially those who dwell in the happy hunting grounds of common stocks, currently have a most compelling need of this euphoric condition. Deprived of it for so long, the collective mood of many has grown somber. These days some probably wouldn't recognize it if it hit them in the middle of their wallet.

Clearly, prolonged suffering can warp points of view. And ten years of a directionless stock market is suffering. "Bull market" is a term moving into almost permanent disuse. Traditional investing methods and vehicles are often found on the scrap heap.

But nothing is forever. Not even crummy stock markets. The stock market world is slowly righting itself, in our opinion, climbing back onto an orbital trajectory of traditional performance. Best current evidence is the on-again, off-again flirtation of Dow Jones with Magic Number "1000." Maybe this time the ceiling will become a floor.

Other evidence abounds. Down-trodden investors please note. Stock market students like to study a phenomenon called internal dynamics. It provides clues as to long-term direction. A specific feature in this context is market leadership. Solid, long-lasting bull markets need leadership best provided by corporate blue chips. The more, the merrier. On this count today's stock market leaves little to be desired.

Rising trading volume is another internal dynamics factor. Long-term advances need lots of participation. And the stock market of the 1980s is delivering four-square in this department. Public and institutional participation could hardly be better.

The economic firmament can't be ignored either. If stock prices are destined for the long-term glory trail, business has to have a solid prospect for improvement. This rests upon economic underpinnings. Here, too, the story is one of considerable promise.

Inflation's claws have been trimmed back to the cuticles. Though still sharp and menacing, wounds inflicted by the beast should be faster healing, conceivably no problem at all in the months to come. Government policies suggest still more improvement.

More evidence comes from the now-you-see-it-now-you-don't recession frontier. This isn't an easy judgment but we're betting one is in the offing and that means still another counter-inflation juggle. Also lower interest rates, ultimately steady interest rates. Good, even great, for burgeoning business conditions.

Obviously not everything is right with the common stock world. The economy is still nervous and fitful. Too, stock markets are never one-way streets. Even with green signals as far as the eye can see, stock markets often reverse to a stop, unpredictably go into reverse, and run over a few investors in the process. Ouch!

But long-term investors have to focus on the big picture. Myopia is not an investment virtue. Short-term interruptions notwithstanding, we have the feeling Browning's poetic declaration may soon apply to the world of common stocks. Now if we can just find some long-term investors who believe us.

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

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elves are carriers of tremendous amounts of homophobia. The signs of it are everywhere and it takes many forms. Let's look at a few.

Very few Jews were self-hating enough to be members of the Nazi Party and few if any Blacks would ever consider membership in the KKK. Yet millions of gay men and women belong to Christian churches whose degree of fear and hatred of gay men and women parallels, if not exceeds, the Nazis and the Klan's hatred and fear of Jews and Blacks (and gays).

Christianity's history of well over a thousand years of repeated burnings, strangulations, disembowelings, castrations, etc., etc. of gay people certainly puts it in a class with the Nazis and Klan as among the most hate-filled and destructive social movements ever seen in human history.

We aren't stick-in-the-muds, and we both found the Cage films absolutely delightful. Someday, hopefully, we won't. Someday, like blacks did in the 60s with Amos 'n Andy, we hope that we will begin to feel our anger at being portrayed in this way. In the meantime, for us as for most gay men, homophobia can be fun too!

The deepest, and by far the most destructive aspect of homophobia for gay people, is what your letter so briefly, but so powerfully describes: that as long as you are homophobic you can't really feel good about yourself. And, as you say, homophobia is not just something you can just let go of.

Like all phobias, the best way to deal with homophobia is to get in touch with what you fear (phobia means fear); in this case, gay men and women and their sexual and affectional feelings for one another. The first step is finding out exactly what you are afraid of. The next step is to expose yourself to the objects or causes of these fears. The final step is to learn how to respond to these fear stimulants in ways that diminish and eventually eliminate your fear.

A good way to identify the ingredients of your homophobia is to notice what makes you feel uncomfortable about gayness and gay people. Is it all those weird, interesting, parasitic-looking things that you see supposedly have? Is it what they do in bed? Or that they often don't do it in bed, but in bushes, toilets, baths, virtually anywhere? Is it that they are only interested in sex? That they seem incapable of sustaining a relationship? That they are always rejecting each other? That they can't be trusted? The Castro? S & M? All those weird, interesting, parasitic-looking things that you see supposedly have? That they often don't do it in bed, but in bushes, toilets, baths, virtually anywhere? Is it that they are only interested in sex? That they seem incapable of sustaining a relationship? That they are always rejecting each other? That they can't be trusted? The Castro? S & M? All those weird, interesting, parasitic-looking things that you see supposedly have? 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Movie News & Notes

Salad Days for DeNiro

Edward Guthmann

On the Hollywood thermometer, no one's hotter at the moment than Robert DeNiro, the star of *Raging Bull* and Martin Scorsese's upcoming *King of Comedy*. Oscars help, of course, but even before Tuesday night's victory, Bobby's name and talents were in great demand.

Next January, the sensational DeNiro will play the lead role in *Weeds*, the film bio of Ric Cluey, a former San Quentin prisoner (armed robbery conviction), actor and playwright, drug addict, boxer, protégé of Samuel Beckett, and ex-husband of Barbara Bladen, the flamboyant arts editor of the *San Mateo Times*.

Bladen, who John Stark calls "San Francisco's own Auntie Mame," claims she gave the idea for *Weeds* to John Hancock, the man who directed DeNiro in *Bang the Drum Slowly*. Hancock will direct *Weeds*, from a script he wrote with his wife, sometime-actress Dorothy Tristan (Kluge), Robert Chartoff and Irving Winkler, the team that made *Rocky*, *New York New York*, and *Ragin' Bull*, will produce.

According to Hancock, reached by phone at his Malibu home this week, *Weeds* is "a work of fiction." "Still, he admitted, 'A lot of things in the script happened to Rick and it does bear a substantial relationship to his life. It was inspired by him.'"

Hancock, who also directed *Baby Blue Marine* and *California Dreaming*, had gone into San Quentin years ago to work with the theatre group that Cluey formed during his 13-year term. "Like Rick," he said.

I asked Hancock if the female lead in *Weeds*, which Valerie Perrine has been suggested for, will be patterned after Barbara Bladen. Hancock paused. "Yes," he answered. "To the same degree that Cluey is represented in the film."

While Hancock sounded non-committal and perhaps evasive at this stage—after all, *Weeds* won't sprout for another nine months—Barbara Bladen shared none of his reticence. During a lengthy interview Monday night (the lady loves to gab), Bladen said that "*Weeds* is the story of Rick's marriage to me."

In 1966, Bladen was asked by prison authorities to visit San Quentin to do a story on Cluey's theater group. She and Jeanne Miller of the *Examiner* went, did their pieces, and heard nothing more until months later, when Bladen was again invited—this time to attend Cluey's "coming-out party."

At age 32, he had been pardoned after serving 12½ years of a life sentence. "I thought, 'This has got to be pure theatre,'" Barbara remembered. "It was 1967 and we were all into happenings: anything outside your own realm was certainly worth exploring." Cluey's release was attended by enormous media attention, and when Bladen approached him at the party, "He asked if I'd ride back to the city with him." In a white Rolls Royce, the pair motored across the Golden Gate Bridge, beginning a tempestuous, exhausting relationship.

When he went free, Bladen said, "Rick was a man reclaimed by society. He had tremendous accomplishments within the prison: the leader of the

theatre company; the star of the boxing team; the head of the Seven Step Foundation, which was a rehabilitation organization both in and outside of the prison; secretary to the chaplain. He also worked in the prison dental lab.

But soon after he was out, Bladen said, "He fell into the whole trap of the late '60s. He went on to dope and with it went all the good things he'd built up in 12 years of prison."

Then he got into 13-, 14-, 15-year old girls and there was no stopping him. I lived every day in fear that he was going to go back to prison. He was on parole and I was lying for him, fronting for him. All this time I was holding a job. I went into a terrible depression and felt myself going down the drain."

Cluey would periodically pull himself together and go on tour with *The Cage*, the play he'd written and starred in in prison. "The tours were horrendous," Bladen said, "and I was having to send money. One time I sent a friend to bring him back from the East Coast and he was like a piece of dead meat. It all became too bizarre. Finally I said, 'You have a death wish and I don't. I could only play Florence Nightingale so long.'"

Is DeNiro the right man to play Cluey? Bladen says yes. Definitely. She met the actor last fall, when he visited her in her San Francisco home to discuss Cluey and look at her albums and letters. "He didn't spend too much time," Bladen said. "He's a quick study."

"He's very quiet, very reserved. And he's short. He didn't smile very much but when he did... I have a great propensity for men with childlike attributes. He'd be very good as Rick because Rick had the most charming smile. Rick was very handsome: brown curly hair, blue eyes, covered in tattoos from his shoulders to his ankles. Very attractive and sexual, but underneath—a real capacity for violence."

"I loved him in a very abnormal way," Barbara said. "He played incredible games on people, and I loved it because it was a challenge." Today, Cluey and Bladen both are re-married, but still correspond occasionally. When Cluey spent time in West Berlin working in theatre with Samuel Beckett, their contact was frequent.

How extensive might Bladen's participation in the film be? "They were calling me once a week to sign for releases," she answered. "I gave them my word to co-operate with all P.A. tours and promotions, to appear on TV and do interviews... for a certain consideration."

"At that point," Barbara laughed, "they stopped calling me."

I Saw The Light And I Was On My Way: Marc Huestis is southward-bound next month when *Unltd*, his prize-winning 1978 short about a thwarted male love affair in Nazi Germany, screens at Los Angeles' Filmex festival. Marc's baby will screen April 15 at the Fairfax Theatre in L.A. on a double bill with *Asphalt Nights*, a German rock movie. Can Mark prevail amid

the sea of 120-odd features that Filmex offers? Let's hope so.

Meanwhile, the latest Huestis opus, *Whatever Happened To Susan Jane?*, shot last November, is still in-progress, waiting for donations to finance its editing and mixing. To stoke the coffers, Marc and co-producer Niki Miller are staging a *Susan Jane* benefit for Saturday, April 11, 8:30 p.m. at 544 Natoma. Live entertainment by chairman New York promo purposes. It's an ironic, witty, occasionally mean, Angels of Light luminaries and the film's star, Ann Block. Climaxing the evening will be clips of the unfinished *Susan Jane*.

On the Book Beat: Stephen Silverman's *Public Spectacles* (Dutton), based on his years as entertainment reporter for the *New York Post*, could make him the next Rex Reed, a new 1980s Chronicle of the Stars. Silverman's adventures with the celebrated, told in a casual, mosaic-like format, touch on everyone from Bianca Jagger to Ethel Merman, with a lot more attention to Meryl Streep, Bob Fosse, Bette Midler and Robert Redford (who gets a royal roasting from the reporter). Stephen's book is set in chic Manhattan penthouses, cabs, screening rooms and the ever-present Plaza Hotel, where visiting celebrities are frequently housed for New York promo purposes. It's an ironic, witty, occasionally mean, highly readable book that delights endlessly in the high arts of people-watching and name-dropping.

Where Have All the Moviegoers Gone?: 20th Century Fox got its wrist slapped recently when the Sterling Recreation Organization pulled *Nine to Five* from four of its Seattle theatres to protest Fox's early marketing of videocassettes of the picture. Since the film was still in theatrical release, and doing good business, Sterling felt gyped by Fox's premature decision to milk the product's potential in ancillary markets. Bravo Sterling... Jean Luc Godard, who squares off with Pauline Kael at Marin Civic Center May 7, has a fascinating combo of actors in his next movie: along with Hanna (Marriage of Maria Braun) Schygalla, the ever-somnambulant Isabelle Huppert will co-star... Thomas Mann's *The Magic Mountain* is being filmed by Germany's Hans Geissendorfer in Switzerland, starring Charles Aznavour, Rod Steiger and the very swell Marie-France Pisier.

Breathless? It's almost here. The San Francisco debut of *Heaven's Gate*, that is. It debuts April 24 at the Regency I.

THE ROCKY HORROR SHOW



THE ORIGINAL ROCKY HORROR SHOW

Written by Richard O'Brien.
Directed by Julian Hope.
At the Warfield Theatre.

Steve Beery

"Don't dream it, be it." That's the motto of *The Original Rocky Horror Show*, whose New York-based touring company currently encoined at the Warfield Theatre is but the latest manifestation of this bizarre little musical's remarkably tenacious nine-year hold on the public consciousness. Conceived in 1972 by Richard O'Brien, who wrote the parodistic book, rock score, and lyrics, and produced by Michael White, the show's wildly successful run on the London stage has spawned regional companies in Los Angeles and New York as well as a movie that has redefined the phenomenon of cult. Midnight screenings across the country have given rise to fanatical devotees who return week after week to recite the dialogue and

chant the songs as the film unfolds. Posters, conventions, costumes, jewelry, several books, and a monthly magazine have resulted. The problem now is that the show's been around for so long, even the "original" production no longer seems original.

From all reports, last week's opening night was a howling success. Spectators were won over by the jolly, raucous conviviality of the audience, comprised of *Rocky Horror* cultists who bantered with the actors and, like the moviehouse crowds, commented on the action of the play with orchestrated abandon. (The cultists' script is complex but unwritten, evolving from a mutually agreed upon dialogue with

the screen.) The play's second night was a different story. Unwittingly, the audience assumed a much smaller role, and the cast of the show seemed unprepared to shoulder the burden of the evening's entertainment.

The questions are: where were all the *Rocky Horror* devotees that second night, and is the show the same show without them? My guess is that some of them were present, but not in sufficient numbers to get the volley started. On a couple of occasions the actors seemed to be waiting for a response that did not come, which suggests that in order to induce maximum anarchy

in the audience, the actors must mimic the movie version as precisely as possible. This may be intriguing from a pop culture standpoint but hardly contributes to optimal creativity in the theatre.

The set is decidedly minimalist, which is a mistake considering what might have been done to better suggest a nightmarish castle and laboratory. The backstage band is good; they start loud and get louder. Frank Gregory as Dr. Frank N. Furter displays a leggy showgirl's charm in his trademark gartered nylons and heels. He presents a gloriously campy appear-

ance in pearls and an aquamarine lab smock. Marcia Mitzman as Janet, the ingenue, is in good voice and acts properly delicious. Frank Pigaro as Brad is just as appropriately spacy, looks good in Jockey shorts, and makes the most of his solo number, "Once in a While," one of the prettier songs in the rave-up rock score.

It's ironic that the show's major casting disappointment appears to be Kim Milford as Rocky. This skinny blond dancer with the look of a street hustler from La Cienega Boulevard doesn't begin to fill the physique of Peter Hinwood, who played Rocky in the movie, but the program notes tell us that little Kim originated the

role of Rocky in the first London cast. Milford is good, but his problem in this production is one of relative size: he's supposed to be a muscleman, but is much smaller than both Brad and Frankie.

There's no denying that the show's basic appeal is its outrageousness. It's hard not to like a show that puts the entire cast, and especially the "straight" men, into nylons and heels for a kick-line finale. On the other hand, the spit-and-shoestring budget of a roadshow production like this one can't begin to compete with the glitzy vision of the million-dollar motion picture version.

Now that a movie sequel is in the works, we're bound to have *Rocky Horror* around in one form or another for some time to come. No doubt the best advice comes from a line in the play itself: "Our only hope is to ride it out, adapt, and perhaps survive."

CABARET



Entertainer of the Year Sharon McNight continues her show at the Plush Room through Saturday, April 4.

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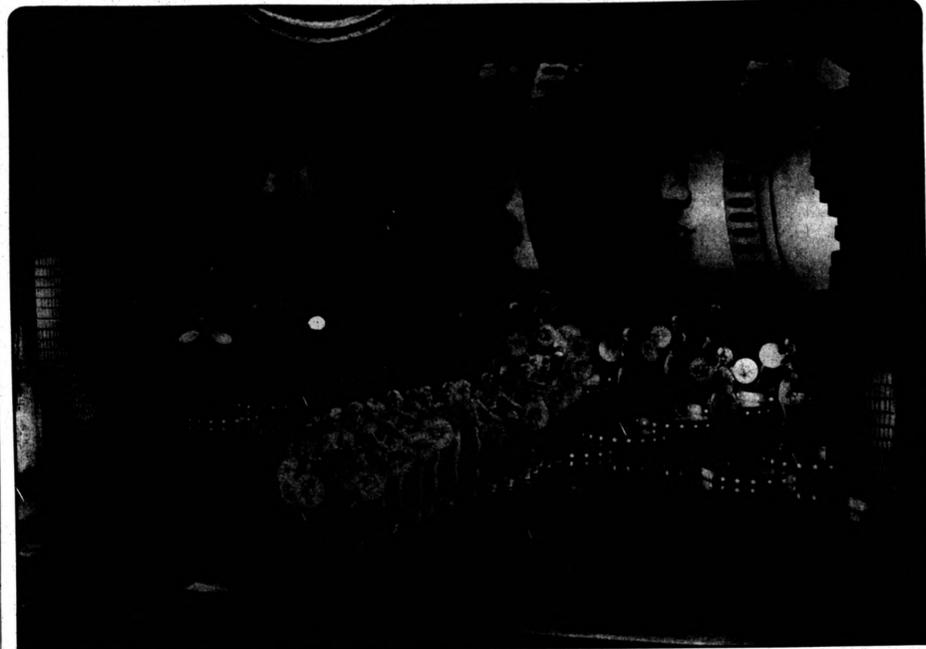
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MOVIES



"We're in the Money" sequence from *Gold Diggers of 1933*.

★ Warner Bros. Classics at the Castro ★

Castro Theatre, April 8-June 6. Ned Brown

In 1927 Warner Bros. introduced the first talking picture (*The Jazz Singer* with Al Jolson) and revolutionized the movie industry. The talkies catapulted Warner Bros. in one shot from a middle rank among the Hollywood studios to a spot very near the summit.

During the 'thirties and 'forties, other studios might have disputed the palm for glamour and production values," but Warner Bros. could claim to be the studio with a social conscience. The vast working-class audience of Depression-era and wartime America flocked to see Warner Bros.' tough-tender romances, rip-roaring adventures, gutsy musicals, and hard-boiled crime dramas straight from the headlines. The Warner Bros. films remembered the forgotten man and the forgotten woman and made stars of Bette Davis, Joan Blondell, Humphrey Bogart, and James Cagney.

The Castro Theatre has scheduled a festival of 59 Warner Bros. classics to run from April 8-June 6. The films—all from the 'thirties and 'forties—will be accompanied by prize-winning Warner Bros. cartoons (Porky, Daffy, Bugs, et al.).

Bette Davis, who was the studio's biggest box-office draw, stars in 18 of the Castro classics. Humphrey Bogart appears in 11 pictures (not always as star). Errol Flynn is in eight, James Cagney in six, Dick Powell in five, Edward G. Robinson, Olivia de Havilland and Ann Sheridan round out the list of most visible Warner Bros. stars with four pictures apiece.

Special mention should be made of *Kings Row* (1942). The picture is probably the best ever made by Ronald Reagan. (It was nominated for Best Picture, but lost to *Mrs. Miniver*.) The movie strips the wholesome veneer from small-town life with a brooding portrait of the corruption and violence beneath the surface. *Kings Row* succeeded so well, in fact, in revealing provincial hypocrisy and its victims that the studio was afraid to release it during wartime and withheld it from release for a year. Robert Cummings, Ann Sheridan, Charles Coburn, Judith Anderson and Claude Rains co-star. William Cameron Menzies designed the striking production, which was expertly photographed by James Wong

Howe with a brilliant score by Erich Korngold. Sam Wood directed (April 19-20).

A superb example of Warner Bros.' social activism is *I am a Fugitive from a Chain Gang* (1932), perhaps the most effective, powerful and popular protest film of the 'thirties. Paul Muni plays James Allen, an innocent man ensnared by the sadistic prison system of Georgia. Mervyn Leroy directs (May 21).

Little Caesar (1931) was a huge critical success in its day, making a star of Edward G. Robinson as the brutal monster Rico, a character based on Al Capone. The picture's ash can and gin joint realism also won acclaim for the creative talents of Darryl Zanuck, Hal Wallis and Mervyn Leroy (June 2).

Public Enemy (1931) examines the life of a criminal from slum childhood to front page notoriety and depicts in sharp detail the underlying social causes of crime. William Wellman directed James Cagney in this star-making classic (April 16). Other Cagney pictures to be screened include *Yankee Doodle Dandy* and *The Roaring Twenties*.

A highlight of the Warner Bros. festival will be a rare showing of the Max Reinhardt version of Shakespeare's *A Midsummer Night's Dream* (1935) with James Cagney as Bottom, Mickey Rooney as Puck, Olivia de Havilland as Hermia, Dick Powell as Lysander, and Victor Jory and Anita Louise as Oberon and Titania. The film will be shown for four days beginning May 6.

The lighter side of the Warner Bros. output during this period is best seen in its big, brassy musicals with their extravagant choreographic designs by Busby Berkeley. While the plots of *42nd Street*, *Footlight Parade*, and *The Gold Diggers of 1933* occasionally reflect some of the tougher aspects of the depression, it is their enormous energy and spectacular inventiveness that have endeared them to audiences. *Dames* (1934) is a comparative rarity that contains some choice Busby Berkeley numbers including "The Girl at the Ironing Board" and "I Only Have Eyes for You." Dick Powell, Ruby Keeler, and Joan Blondell star (May 25-25).

The Adventures of Robin Hood (1938) with super-jock Errol Flynn and suave villainous Basil Rathbone is one of the most enjoyable of all swash-bucklers. Filmed partly in Chico and other locations in Northern California, its Technicolor beauty remains unmatched by the years. Michael Curtiz directs. *Robin Hood* will be shown with *The Prince and the Pauper* (1937)

on May 29-30. Errol Flynn also appears in *The Dawn Patrol*, *Captain Blood*, *The Sea Hawk*, *Gentleman Jim*, *The Edge of Darkness*, and *Elizabeth of Exeter*.

Some of the studio's biggest money-makers were so-called "woman's pictures"—melodramas, romances, and tear-jerkers—that were transferred from time to time by spirited acting and direction. A good example is *Mildred Pierce* (1945), directed by Michael Curtiz with Joan Crawford's Oscar-winning role (turned down by both Bette Davis and Barbara Stanwyck).

Miss Davis got more than her share of straw to burn into gold during her years at Warner Bros. Her wizardry is on view at the Castro in *Marked Woman*, *The Great Lie*, *The Letter*, *Now, Voyager*, *The Sisters*, *The Old Maid*, *The Corner is Green*, *Dark Victory*, *Dangerous*, *Jezebel*, *Juarez*, and *Watch on the Rhine*.

Old Acquaintance (1943) pairs Miss Davis with Miriam Hopkins as childhood friends who grow into literary and romantic rivals. Miss Hopkins, by all accounts, was in real life a spoiled Southern belle not above trying to steal a scene if she could get away with it. Miss Davis, as we know, is a starchy New England yankee who has always been able to take care of herself. Not all that tension crackling through this enjoyable battle of wits was in the

The series will open with two of Warner Bros. finest efforts, both quintessential Bogart classics: John Huston's *The Maltese Falcon* (1941) and Michael Curtiz's *Casablanca* (1943). A complete brochure of the Warner Bros. festival is available at all Surf theatres.



Bette Davis and Ronald Reagan over cocktails in *Dark Victory*.

ROCK RECORDS

D. Lawless
Leon Russell & New Grass Revival: *The Live Album* (Parade Records)

Russell's best record in at least five years is a powerhouse of gut-shaking hysteria. Russell's ostentatious showman flash is sometimes transparently impersonal and off-putting, but generally speaking, this live record is so hot it literally boils from start to finish. Might possibly even scald your turntable!

On an eclectic array of tunes ranging from Leon's own classics, "Stranger in a Strange Land" and "Prince of Peace" to the Beatles' "I Just Saw a Face," Ray Charles' "I Believe to My Soul," Hank Williams' "Jambalaya," The Stones' mournful "Wild Horses" and concluding with a virtually unrecognized, non-rock version of their "Jumpin' Jack Flash." Russell and members of the Revival rip through a startling merger of bluegrass and gospel. Lots of lickety-split banjo-fiddle runs and hair-raising harmonies from the Revival merge with Russell's stomping boogie-woogie piano and the raspy emotive effusions of his swampy lead vocals.

Side One's the hardest-hitting, most gospel-oriented. Pure on-stage bedlam—"Pilgrim Land" and "Georgia Blues." He may be talkin' 'bout gettin' to heaven, but in his rattle-rousing syncope he sure kicks hell out of that piano! On the bluesy, suspicious "I Believe to My Soul," he delivers a magnificently rolling solo full of so much key-smashing vindictive venom that it both stuns and terrifies.

The Revival is also uniformly superb, careening through a vast number of stylistic pigeonholes with ferocious speed and effulgence.

There are a few minor sore spots: When Russell starts wallowing in his regional "mannerisms," e.g., "Wild Horses," the drama becomes awfully slack. Also, his deadpan bluegrass version of "Jumpin' Jack Flash" is a gas, all right. But not the laughing kind. Indeed, it's flat-out, ineffectual failure.

Those picaresque details aside, this very showy performance of high-gloss bluegrass/gospel is breathlessly aggressive and, considering the context—recorded at a large concert hall—an unpretentious display of musical fraternity so amazingly fervent that it's nearly enough to convert an atheist.

Louis Goffin (Asylum Records)
Some people look at Louise: at her good looks, her talent, the fact that her mom is Carole King and her dad is famed songwriter Gerry Goffin, that at the age of 21 she's got a contract with a major recording company. Some people may say: "Why, she's got it made." Even she may think so.

After listening to her second LP here, though, I see a definite honing of skills—mainly in the more fluid projection of emotion and, to a lesser degree, as a songwriter—I'd recommend that she skedaddle back to the practice shed and work on improving the depth of her songs.

Right now, the voice is there. Not to belittle her or anything, but she just so happens to be a diminutive lady with a big, melting belting voice. She's got a full-bodied tone, and melodies stream out of her clearly and with a considerable amount of dramatic skill. But at the point where "life" and "cliche" are intersected by choice, she's chosen the cliche over the life.

Contradiction: Although she keeps stating and re-stating that rock'n'roll is her true meier—and she can be as "suggestive" as, say, Elvis Costello—the songs she herself composes don't seem to encourage her to cut loose yet. To be fair, she has improved. "Baby,

MOVIES

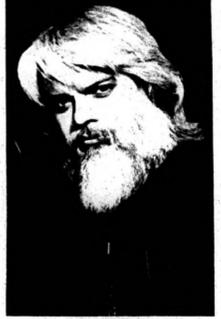
THE POSTMAN ALWAYS RINGS TWICE.
Directed by Bob Rafelson.
Screenplay by David Mamet.
At the Regency II.

Sex is what it used to be. Today it's the number, not the nature of sex scenes that determines whether a book or movie is pornographic. When a man can stand on the same stage with Katherine Hepburn and say "fuck," there are no more rules.

Fifty years ago the novels of James M. Cain were considered lurid, sleazy filth. Today they'd have to be spiced up to provide fodder for an afternoon soap opera.

So what's so hot about the new version of *The Postman Always Rings Twice*? Director Bob Rafelson has decided to cash in on the current kick and aims his film directly at the sado-masochistic crowd and the even larger number who are curious about S&M. This is never declared openly, but whenever Jack Nicholson and Jessica Lange make love they do it violently. Feminists will decry these scenes—es-

Come Round to Me," for instance, is a walky, tumble-downy ballad with the gentle air of an Irish folk tune. It's soft, direct and touching. "If You Ever Did Believe"—a sorrowful, folksy tune written by Steve



Leon Russell

Nicks—she's also tender and totally believable. On "Rockin' on the Strand" Louise extends an invitation to a beau to join her for a romantic rendezvous at her favorite beach hideaway. Her delivery is unstrained and sincere here, although the song is contrived and unmemorable. "Might as Well Pass By" has the album's fastest rhythm, a loping country bass, and Louise does it up well.

On the remaining six songs, however, Louise wastes her talents by pouring her heart out into some rousing melodrama, some very ritualized melodrama. The kind of melodrama that's aggravated by the absence of raw space, the presence of too much studio lacquer, the most vacuous lyrics imaginable and, most of all, by Louise pumping all the pomp she can muster into beanbag tunes. No matter how hard she puffs, the bag'll always be soft and squishy at the center. It was made that way. Since she's the person who made it, she's wasted a good deal of time, and should recognize the clinkers before she gets to the studio and thrown 'em to the alligators.

Now, Louise still has a good deal of potential. The voice is there as well as the impulse to do startling, screechy, unmanly things with it, but the songs she's currently writing are, for the most part, routine Tin Pan Alley drivel that do absolutely nothing more for her than allow her to play into the big cliché of "the little lady with the big voice." If she keeps heading in that direction, she might just as well leave Hollywood, move back to Brooklyn, become a beautician and sing herself to sleep.

The Who: *Face Dances* (Warner Bros. Records)
The Who's first studio LP in over two years, their first with new drummer Kenney Jones (definitely one of the nicest things about the album) and new producer Bill Szymczyk (of The Eagles notoriety).

Straight off, then: while not exactly bad, this is a big disappointment that will no doubt be a smash hit anyhow. After all, it says here, "With *Face Dances* the subject of one of the most comprehensive campaigns in Warner Bros. history." It can't possibly fail can it? Well, in my estimation, it definitely doesn't fulfill my expectations, which've been practically non-existent since 1971's "Who's next" LP, the pinnacle of their recorded career.

As one of the frequently (self) proclaimed quintessential rock bands, their

sound is still big. Their self-contained circularity, flowing melodicism, constant and flawless structural unity, lustrous recorded sound—it's all there. The mixture is smooth, and their mien and bearing might still be described as gubernatorial. Why, their utter craftsmanship is beyond reproach!

It's all there—the expected brocade, and there's nothing in the world they can do about it. Sure, they're keeping up appearances. It's like they've been operating some kind of souvenir shop for the last 10 years, selling mementoes. While there are no unbecarable musical lemons, there are a few mid-buff ones (the uptempo hit "You Better You Bet," another rocker with a whispered title "Cache, Cache," the compassionate "How Can You Do It Alone?" and the philosophical "Another Tricky Day"). Oh, and there's one peak: the operatic, Spector-esque "Daily Records" with a kind of Drifters/Spanish feel, which—for all its worth—suffers from the album's most emphatic problem: The lyrics are a bunch of garbled-headed razzamot. A cheat. A hoax.

The melodies, as well, are uninspired, forgettable. Production gloss, of course, is twice as thick. All sorts of little echoes, overlapping vocal extensions, soft fluffy harmonies filling in the corners of the squarish coffin. One last comment: Kenney Jones is a truly remarkable drummer. Pity he had to be associated with this regrettable project.



The Plimsouls

Teresa Trull: *Let It Be Known* (Olivia Records)
Easygoing, mid-tempo funk anchored in a firm rhythmic hotbed of jazz, Latin and gospel rhythms and spearheaded by the glowing gospel radiance of Trull's sincere woman-to-woman lyrics.

Olivia Records' slickest production to-date, Trull's second album for the label is a melo-coulously-assembled production (by Betty Rowland). Complex, flawlessly

executed arrangements—brimful of fetchingly spicy musical diversity—complement the lulling simplicity of Trull's Carole King-like earnestness.

What ultimately emerges from Trull and company is proof that Olivia can produce records of a commercial, more detailed scope without sacrificing any of the inspirational warmth or ongoing strength of their dedication to an unapologetic exposition of woman love.

The Plimsouls (Planet Records)
Well-tooled, endearing automotive rumblings that interlock the book-ended sigh of Merseybeat melodicism with a slammingly sweaty R&B base. By bypassing the parodic flabbiness of the Blues Bros. and the stylistic constraints of "blue-eyed soul," this L.A. foursome also escapes the sealed-in-cute immobility of the power pop minions by forging a straight-on beeline of knock-hard danceability.

Lead singer Brian Case's vocals resemble the coarse tone of Lennon (ca. "Twist and Shout"), but his high sexual anxiety was derived from early Jagger and the horde of insouciant American "punks" that chose to mimic the ineluctable cunning of Jag's androgynous smirk.

The blunt tridrency of Case's gimmicks—particularly on "I Want You Back," "Women," "In This Town" and "Hush, Hush"—are frequently modified by the rebounding high harmonies of ex-vocalist and bassist Dave Pahoa. Bur Pahoa's slinky basslines—on "Nickels and Dimes" and "I Want What You Got," for instance—

can carve cold shadows in the band's chunky, full-throttle, Stax-like wham.

Despite the dim meatball thickness of Case's grumbings, when his bull-headed vocals clash with the equally headstrong thrusts of the Plimsouls' rhythm section, the resultant collision elasticizes the tension to the breaking point before suddenly snapping back. This, then, is the type of "pop" with enough power to jump at the casual listener, a grip party and (hopefully) inspire a dance hips.

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INTERVIEW



Angela Lansbury and George Hearn

Steve Warren

No one ever said Angela Lansbury wasn't fearless (and few in recent years have said she's not peerless). She became a character actress while still in her teens, did her first Broadway musical when she was pushing 40, and now she's gotten into opera when she's older than Beverly Sills, who has gotten out of it.

She had the nerve to tackle the "Ethel Merman role" in the stage revival of *Gypsy*, turning it into a personal triumph that netted her third of four Tony awards, and just last year she filmed a new "Miss Marple" mystery, "*The Mirror Crack'd*," despite the late Margaret Rutherford's close association with the character she had played four times.

Never has Lansbury let fears of non-commerciality keep her from a part she wanted to play, from the lady mayor in *Anyone Can Whistle* to the cockney baker of *Sweeney Todd*—the *Demon Barber of Fleet Street*.

A special medal for valor is due George Hearn, who not only shares the Golden Gate stage with Lansbury nightly (and has shared Broadway stages in the last couple of years with Liv Ullman, Colleen Dewhurst and Dorothy Loudon), but also appeared here with Lansbury at a joint press conference.

I was expecting the usual affair, where the Person Who Is Not the Star tries to look as if he's enjoying being ignored and a harried press representative, feeling guilty for having brought him there, asks periodically, "Could we please have some questions for Mr. Hearn?"

Actually it turned out to be a rather pleasant three-way conversation involving Lansbury, Hearn and 30 or so pressies and hangers-on who would have started a newspaper just to get into the same room with Angela Lansbury.

Both have been here before—Hearn about ten years ago in 1976, Lansbury

most notably in 1967 in *Mame*. They agree that San Francisco audiences most closely resemble those in Boston: "They take the show to their hearts," Lansbury offers; "They're aggressive listeners," Hearn adds.

The name of *Sweeney Todd* is as well known as teddy bears in England, according to Lansbury, who was born there. Instead of being threatened with "the boogey man," children are warned, "*Sweeney Todd*! It'll get you if you don't watch out!"

Originating in France, the murderous barber was soon adopted by authors of "penny dreadfuls," England's version of the pulp novel. Lansbury's character, Mrs. Lovett, didn't join the legend until some time later.

Conflicting stories abound about the differences between the Broadway production and the one on tour. The official line is something to the effect that "No changes have been made and those that have been are for the better."

The stars hem and haw a bit, with Hearn quoting a Washington critic: "A singularly unconvincing road company." Lansbury admits, "We've made a few cuts, simple book cuts, and they acknowledge that the set is smaller than the one used to fill the cavernous Oris."

"Hal [director Harold Prince] altered the show for the London production," Hearn says, "and we inherited it." The cuts, Hearn says, amount to "about 12 minutes" in the overture, the barbers' duet, and Mrs. Lovett's "Parlor Songs" duet with the Beadle.

Hearn laments the loss of the grave he used to enter from, but says it would take a day's work to add it to a theatre that wasn't designed with the proper "trap."

"And \$35,000," chimes Lansbury, who has obviously done her homework. "Fleshing out Mrs. Lovett's character also took some work on her part; she can't seem to say enough about how little the script provided her with: 'It was a field day for me as an actress, playing a character actor I created out of whole cloth.'"

After about half an hour of this I was afraid we'd never get to discuss anything but *Sweeney Todd*, that anyone who asked unrelated questions would have their throat cut and would drop down a chute to the basement of the Cliff Hotel and be chopped into meat pies.

The ice was finally broken without repercussion and we were allowed to delve into other aspects of the stars' careers.

Of her 42 film roles, Lansbury likes "a handful—for different reasons." She mentions *The Picture of Dorian Gray*, *The Manchurian Candidate* and *Something for Everyone*, but leaves the list open ended.

"I often get hooked in by a character or a role," she says, but admits she thought *Something for Everyone* would be a commercial success while she was making it. "Until it was finished and I looked at it I didn't know how advanced it would be."

Pursuing the questioning about my all-time favorite film, I ask if she was intentionally playing to a camp sensibility (whatever that is). "No," she replies: "A universal one. I always do. I never thought it would appeal to the gay community as it did. They really took it to their hearts—thank God!" (If not for its largely gay cult, "the basic black comedy" would have long since been forgotten.)

Why was her part in *The Mirror Crack'd* handled as it was, with Miss Marple confined to her cottage until the final scene?

"I ask myself the same question," Lansbury laughs. "What I think happened is that they suddenly got cold feet and said we mustn't trust the whole picture to the old lady, we have to glitz it up with a lot of 'real movie stars.'"

She has a contract to do two more Miss Marple films, if this one is successful enough—and if the scripts get better.

Having three days off between the Chicago and San Francisco engagements of *Sweeney Todd*, Lansbury accepted "an offer from out of the blue"

and spent the time in London recording *The Beggar's Opera* with a cast that included Joan Sutherland and Kiri Te-Kana was "an incredible group of deep sea monster singers. . . . I felt like a tin whistle; but they all said, 'You're an actress and we don't know how we're going to read all this dialogue—' they restored a lot of the dialogue for the recording." Look for it in time for Christmas.

When the present tour of *Sweeney Todd* ends in L.A. in August, Lansbury says she hopes "to have four or five months off. . . . I'm talking about another Broadway musical with Hal and Steve [Prince and Sondheim]—*Sunset Boulevard*—but that's about two years off."

"Careerwise" is a word Hearn uses a lot. He tries to plan things strategically and says that Colleen Dewhurst told him enviously, "You pick and choose, while I used to just take every damn part they offered me! . . . Careerwise," he'd like to do some film, even though he doesn't find it as exciting as stage work.

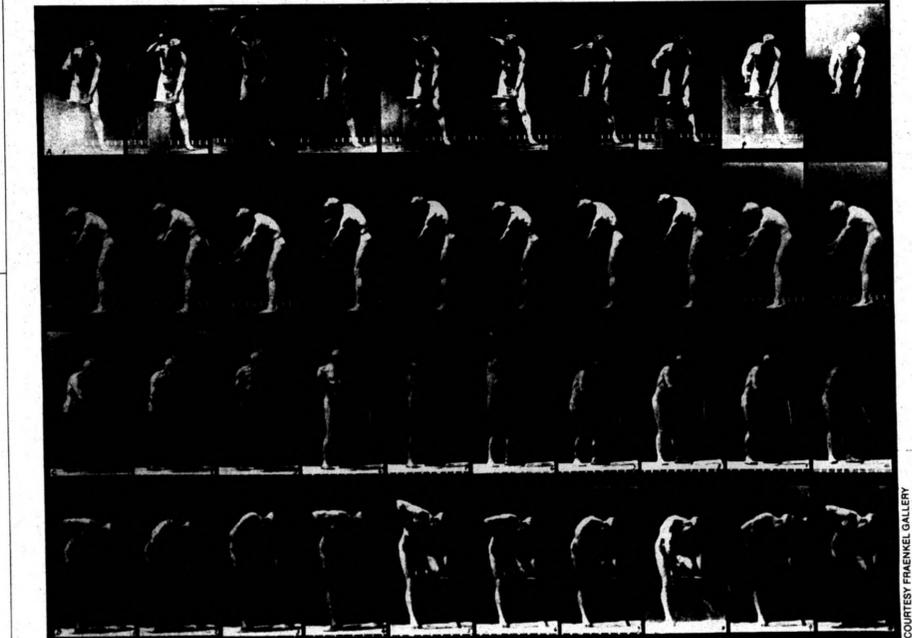
With red hair and soft blue eyes, Hearn looks nothing like the vengeful barber he portrays in *Sweeney Todd*. They're unlike in other ways, too. "I don't go to films hardly at all anymore," the actor says, "because I can't take the violence. . . . I'm a very tender person in this area of life."

He's able to play *Sweeney*, he says, because things look different from inside the character, who believes he's justified in committing murder.

Hearn says the physical demands of the show have led him to give up smoking "and some drinking—I have a Celtic weakness for that. I may be the first man who ever lived longer because of *Sweeney Todd*!"

"George and I agree," Lansbury says, "that it's like pumping iron to do this show."

She gives an honest appraisal of the trouble audiences have with *Sweeney Todd*: "People are confused as to how they're supposed to react, and I can't tell you. . . . Either you like the entertainment or you don't."



A survey of the photographic career of Eadweard Muybridge will be on view at Fraenkel Gallery, 55 Grant Avenue, from April 1 through May 9, 1981. Shown above is *Animal Locomotion Study*, a self portrait of the artist, circa 1867.

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THEATRE



Tom Moore directs the American Conservatory Theatre production of Anton Chekhov's turn of the century masterpiece *The Three Sisters*, which opened March 31 at the Geary. Above, from left, Peter Donat as Vershinin, Raye Birk as Tusenbach and Ray Reinhardt as Chebutykin.

THE THREE SISTERS.
By Anton Chekhov.
Directed by Tom Moore.
American Conservatory Theatre at the Geary.
Through May 30.

Steve Warren

"With love to lead the way I found more clouds of grey Than any Russian play could guarantee. . . ." —"But Not for Me"

I'd rather stay home and listen to Ella sing Gershwin than go out to see a Chekhov play. I'd even rather hear Olivia Newton-John sing Barry Manilow than see a Chekhov play.

But duty is duty, so I parked the wild horses that had brought me there and went into the Geary to see if A.C.T. could change my mind.

Chekhov doesn't keep you in suspense, so I won't either: this is the least painful production of one of his plays I've ever sat through. It begins in standard fashion as a "slice of life" look at boring people in a boring situation; but it picks up some steam along the way, the characters become human for isolated moments (and when it happens to all three sisters at the same time, as in their third act scene together, it's truly wonderful) and the writing skill that has made the Russian playwright so revered by most other critics becomes obvious even to me.

The Three Sisters is about learning to settle for less, something many of us can relate to. The characters spend a lot of time discussing their expectations, which become progressively lower with each act. But every character, even the octogenarian servant, develops in the course of the play.

Most of the action occurs offstage. A hint of flirtation in one act is resolved in the next when we learn the people are married or having an affair. Olga (DeAnn Mears), Masha (Elizabeth Huddle) and Irina (Barbara Dirickson) are excellent as the siblings of the title, yearning to return to Moscow from the provincial town their late father brought them to. (Olga's habit of wearing patterned blouses with striped skirts suggests that provincial is provincial universally.)

Set at the turn of the century when it was written, the play hints at the coming revolution through Raye Birk's character Barin Tusenbach, who has never worked but yearns to and foresees a day when everyone will.

The Russian army officers of the day were aristocrats, and the men stationed nearby bring the sisters their only culture and intelligent conversation. The at-home gatherings provide some amusing confrontations as well as long, dull stretches of dialogue. Director Tom Moore has seized every opportunity the script offers for musical interludes—Russian folk songs, a bit of a dance and a lot of offstage fiddling. This brightens the grim proceedings considerably without diminishing the tension, of which there was none to begin with.

Peter Donat and Ray Reinhardt contribute strong portrayals as officers with opposing points of view: the former has hope for the future, the latter doesn't.

Dakin Matthews and Michael Winters play cuckolds who learn to close their eyes and be content with half a wife. Matthews, who manages to say, "My wife doesn't understand me" without getting the wrong kind of laugh (Winters is equally successful with "I'm gay today!"), is Andrei, brother to the three sisters, whose wife (Sally Smythe) is systematically forcing the family out of their house.

Richard Seger's sets are fine, with ornate furniture against impressionistic backgrounds.

Running just over three hours from a 7:30 curtain, *The Three Sisters* is a play to bring your knitting to.

I'd still rather hear Ella sing Gershwin than see a Chekhov play, but A.C.T.'s production of *The Three Sisters* is better than Olivia Newton-John singing Barry Manilow. I found about 50 percent of the play mildly entertaining—and for me reviewing Chekhov that's four-star praise!

DANCE

THE TEMPEST.
San Francisco Ballet.
Opera House.
To be telecast again 3:30 p.m. Sunday, April 15 on KQED with stereo simulcast over KQED-FM.
Renee Renout

The *Tempest* still is not my favorite Smuin ballet, but it remains an amazing tribute to the company's technical capabilities and to the inspiration of Wilks Kim's capacity for combining period touches to ease of movement for the dancers. And I can thank Smuin for giving roles to Madeleine Bouchard and Aitilia Ficzere which fit them like gloves.

This season provided the opportunity to see Bouchard as Miranda, the role which it was planned for her to create. As fate would have it, a fall in rehearsal nearly ended her career, so to see her return, supple, breathless, and with her amplitude of movement is quite a treat.

Ficzere's performance as Prospero has expanded and deepened, but so also has his mannerism with his left

side. One hesitates to mention it, but it seems one-hemispheric dominated. The introduction of strong alternates has had its effect, also on David McNaughton, who this season has begun to share his role with Kirk Peterson. They both are excellent, swift and nimble, and both strain just a bit for the long stretch before the *tour jete*.

The *Masque* I liked the least so far as dancing goes, if it is staggering in its costume effects. My view of Ceres must be hopelessly square, for I can't see her coveting with satyrs nearly spread-eagle.

I guess my view of goddesshood doesn't include coupling with lesser creatures and my knowledge of mythology interferes with the obvious fun that Paula Tracey and Anita Paciotti managed to convey. I enjoyed Anita Paciotti when she traded places with Vivian Little dancing Barley. She can be sexy but still restrained and manages to convey it all with an evenness and laughter-like ripple which doesn't descend to the sheerly crude. It may be one of the by-products of all that hard work, but it's admirable to see in dancers and people, whatever their persuasion.

By now everyone has seen the live

broadcast that's interested in the new-found fame of company and its director, Michael Smuin. They rose to the occasion with a special sense of performance, unfortunately, one doesn't always get on usual nights. Perhaps it was the occasion, but Erik Bruhn is also back teaching them for several weeks, and that's enough to electrify anyone in the troupe.

IT'S MY PARTY.
The Rhythm Methods.
At the Boarding House.
Sundays through May 3.

The week's beginning cheerleaders are back again with some old, some new and very little borrowed. The only blue quality is that such good and earnest spirits don't infect the rest of the world. What an energetic, positive place we'd all be if all American youth were like that!

Diane Jarmolow has a crack at being Cleopatra in the beginning, and when it comes to Diana Ross and the Supremes, this time the dress is black and white stripes and the tulle is not with the caftans but with the mike and a little head pressure.

There was, on opening, a slight sense of confusion, and a very fast pace to cover it, but it should settle down.

A couple of suggestions. Rhythm Methods, tape yourself for posterity and for the next show try a whole different format. Then you'll be able to come back to it sometime.

The added dialogue is good and that final Surprise Party or Birthday Party is everything one expects of a teenage gathering. Youthful gonads have got to be something else in the obvious, with the ego out there quivering on the line. Or better known as how to manage one's life, socially.

The second suggestion is to the management. I didn't grow up amongst the cool generation, so that slightly withdrawn, q'hand management of ushers and cocktail boys is rather interesting. Their degree of the bias is staggering and a little frightening. After socking \$5 at you, they still demand a two-drink minimum! That's the way to make money for the house, but also a way to leave curious non-alcoholic dance lovers away from the door. It's not the same kind of crowd as the one that comes mid-week.

On with the party!

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The Art of Louis Comfort Tiffany, opening at the M.H. de Young Memorial Museum on April 25, includes more than 300 objects that range in size from paperweights to monumental stained glass windows. The exhibit runs through August 8.

Shown here is "Young Woman at a Fountain," leaded window, circa 1899.

BOOKS

MUSIC FOR CHAMELEONS. Truman Capote. (Random House, \$10.95.)

Eric Hellman

Music for Chameleons is a delightful, often subtly penetrating, collection of recent short stories and other writing by Truman Capote. And just in case there was ever any doubt, Capote emerges as one of the finest, most literate and humanly compassionate writers living in America today. It's refreshing that the author's homosexuality, while not masked, is rarely the focus or subject matter of his art. And similarly, Capote's writing has little to do with celebrities, society matrons, and other inflated types that regularly mix with the writer over cocktails and in the gossip columns. (In fact none of these folks may have much of anything to do with Capote when—and if—his long-promised *roman à clef*, *Answered Prayers*, is published.)

Music for Chameleons, like a great deal of Capote's other work, is an investigation of the uniqueness (and often transcendent peculiarity) of the individual person. Truman's subjects are frequently women—and often women from common, but by no means ordinary, stations in life. And when he writes about the less than ordinary, Marilyn Monroe for example, Capote reveals the human realities behind the star's persona.

The introduction to *Chameleons* offers an interesting context for this particular book and its significance in the author's evolution as a writer.

Capote, quite remarkably, began writing at the age of eight; by seven he was publishing in *The New Yorker*, *Harper's*, and *Atlantic Monthly*. At 24 his first novel, *Other Voices, Other Rooms* was released to critical and commercial success.

Chameleons continues to reflect the immediacy and hard-edged prose of journalistic fiction: Capote's innovative art form, first developed in *In Cold Blood*. However now, in addition to his tightly crafted style, emphasizing the "reporting" of events and conversations, Capote has added a new, more personal involvement of the self. He's no longer the detached, invisible observer, but rather an active participant in his art's recording of life.

All of the selections in *Music for Chameleons* are highly readable. Capote always has a good tale to tell and he seems to have done most of his experimenting before producing a finished piece. The book is divided into three sections: the first being more or less "journalistic" short stories; the second, "Handcarved Coffins," is a superb, riveting account of a perverse series of actual murders; and finally, Capote includes several lengthy and engrossing "conversational portraits," fictionalized transcriptions of dialogues between the author and various real-life characters.

Capote seems to have mastered both his form and a razor-sharp use of language in *Chameleons*. But what really makes this book exciting is the core of human pathos and mystery that imbues each piece.

"Mojave" is the most traditional (and one of the saddest) stories in the book. Capote unravels the spiritual desert of contemporary relations. Whether it's George and Sarah, a wealthy, sophisticated pair of Manhattanites; or Ivory Hunter and Mr.

Schmidt, a former stripper and a blind, aging masseur; or Carlos and Jaime, two upwardly mobile, Puerto Rican lovers, the deception and emptiness abound.

In "Music for Chameleons," the title selection, an elderly Martinique aristocrat, commands legions of multi-hued reptiles with her Mozart sonatas. As the genteel conversation with author Capote develops, we learn of the strange (and often dangerous) convergence of human passions with human destiny.

Two of the "conversational portraits" are particularly outstanding. In "A Day's Work," Capote spends a rainy day traveling with his cleaning lady, Mary Sanchez, inspecting the various lives that make up her professional schedule.

Mary is a modern, pot-smoking saint, and she ministers (often without any physical contact) to her numerous clients. In an age where religion is either non-existent or simply meaningless ritual, Mary Sanchez, we realize, is a rare example of living faith.

And finally, Capote's portrait of Marilyn Monroe, "A Beautiful Child," is the only thing I've ever read that ties the enigma of Monroe's beauty to a real, frightened person and a delicate human soul. Marilyn's account of Errol Flynn's playing the piano with his cock is a riot. Her choice of clothing, lack of makeup, and tears at Constance Collier's funeral reflected a certain, perhaps unexpected, sensitivity. Her repeated desire to know what Capote thinks she's "really" like is both poignant and ultimately troubling.

Music for Chameleons is a superb work by a disciplined and sensitive artist. Capote's language is always a pleasure to read. His real-life narratives are similarly engrossing, and frequently thought-provoking and moving, too.

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