



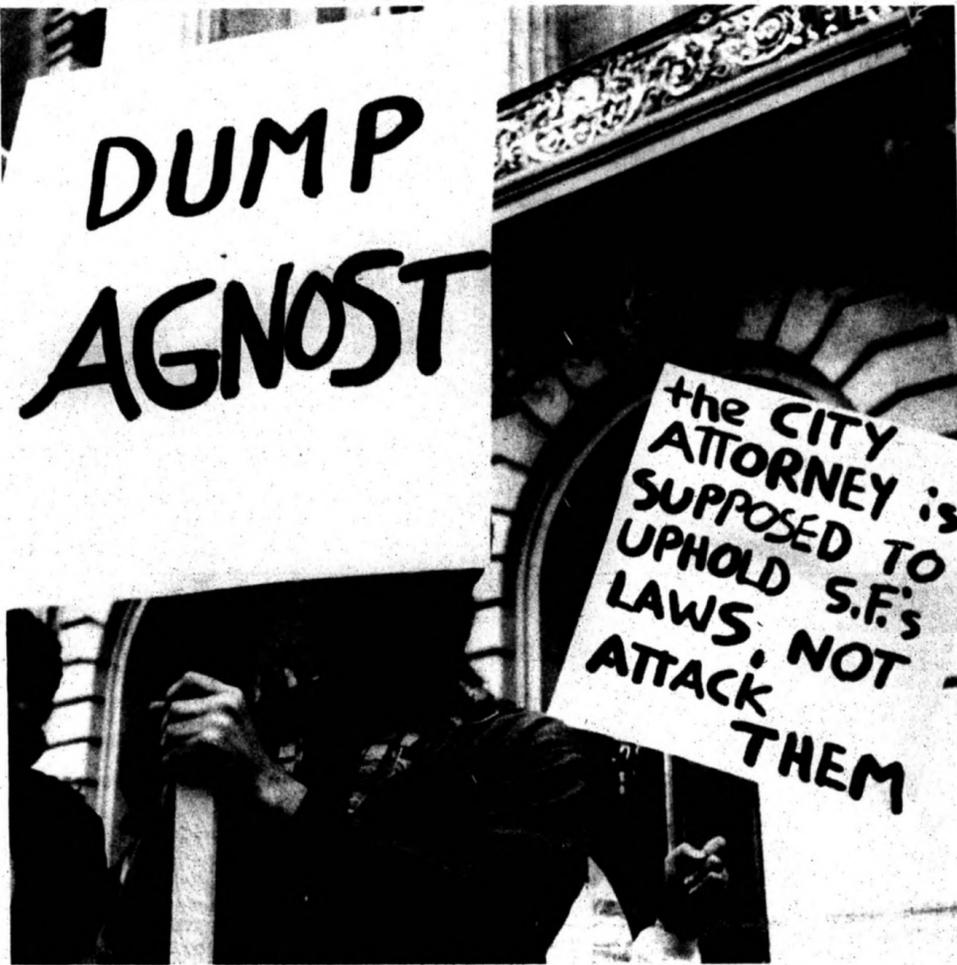
The Sentinel

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AMERICA'S LEADING GAY NEWSPAPER

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City Attorney Withdraws Challenge to S.F. Gay Rights Ordinance

(San Francisco) After coming under considerable fire from the Board of Supervisors, and faced with a general and spreading call for his resignation or defeat in this November's election, City Attorney George Agnost agreed last week to withdraw his office's challenge to San Francisco's gay rights ordinance.

Agnost, however, did not rescind his legal objections to the ordinance, which forbids discrimination, on the basis of sexual orientation, in housing, employment, and in public accommodations.

Agnost's questioning of the constitutionality of San Francisco's ordinance surfaced as an affirmative defense by the city in the case of Michael J. Raines, who is suing the city. Raines was the managing director of the War Memorial Board, and claims that he was fired in January of 1980 because he is gay.

After a year of preliminary legal maneuvers, the substantive arguments finally had to be set forth in the case, and the possibility of the ordinance being unconstitutional was included in the city's defense.

A firestorm of criticism in the gay community erupted over Agnost's position. Agnost was especially criticized because he was City Attorney at the time that the ordinance was passed in 1978, and his is one of the departments that was charged with enforcing it.

Supervisors Harry Britt, Carol Ruth Silver and Nancy Walker held a press conference shortly afterwards calling for Agnost to withdraw the defense, and offer private counsel to any defendants who wished to continue to challenge the law. The Board of Supervisors passed that request by a vote of 7-0.

Although Agnost agreed to follow the Board's direction, he both spelled out in detail his specific objections to the law, and reiterated his declaration that he had never approved the legal substance of the ordinance at the time the Board first passed it.

In a letter dated March 9, 1978, Agnost's office advised the Board of Supervisors that the law "contains provisions purporting to create private rights and remedies. As there is no clear legal authority that a municipality is empowered to create such rights or remedies, we are withholding our approval of this ordinance as to legality."

Agnost added that his objections are primarily that the ordinance allows

citizens to sue for damages, rather than merely have a fine imposed by the city.

Reaction was mixed from members of the Board. Supervisor Britt said that although Agnost's response was "satisfactory," he objected that Agnost "did not go further and indicate his willingness to support the ordinance in court."

Supervisor Silver said that she was "disappointed that Mr. Agnost has failed to recognize the remedy provided by the ordinance and by his failure to enforce public law."

Mary Dunlap, one of the attorneys representing Raines, said of Agnost's withdrawal of his position that "the harm was done when he did it, and has not been undone. We're in neutral now."

The most complete and outraged comment came from Raines's attorney Matt Coles, who, coincidentally, was the original author of San Francisco's as well as both Berkeley's and Los Angeles's gay rights ordinances.

Coles said that while Agnost is quite correct that the general rule in the United States is that municipalities cannot create private rights between citizens, it is equally clear that Cali-

fornia's constitution is an exception, in that it does grant that right to municipalities.

Furthermore, he asserted, once those rights are granted, there is no provision in the law preventing civil suits in Superior Court. Coles said that Agnost's thinking was "at best, muddy."

He also scoffed at Agnost's decision that he "looks forward to the opportunity of working with your honorable board on the issuance of just such an effective ordinance." Coles called that statement "insulting" and added that Agnost "hasn't done anything that he has the power to do to enforce this ordinance."

Agnost's position appears to be one that the city will have to learn to live with for four more years. Initially, gay leaders tried to solicit a candidate on short notice to oppose Agnost in this November's election, but no candidate has been forthcoming. Although the Alice B. Toklas Democratic Club has called for his resignation, as did a group of fifty protestors outside of City Hall Monday evening, most observers expect Agnost to remain.

D.A. Blocks \$200,000 Grant for Public Defender

Shawn P. Kelly

(San Francisco) The *Sentinel* has learned that the San Francisco Public Defender's Office recently lost a \$200,000 grant from the U.S. Department of Justice because District Attorney Arlo Smith refused to cooperate with the one-year, experimental program. San Francisco was one of three cities selected out of more than fifty who were competing for the grant.

Public Defender Jeff Brown told the *Sentinel* that his office had gone to great lengths to be selected for the program, which would have granted the Public Defender's staff early access and representation to prisoners awaiting arraignment, rather than having them wait several days without counsel.

Brown said that in order to get the final go-ahead, after he had already won selection by the Justice Department, all that was needed were letters of cooperation from the different departments of local government that would be affected by the program.

It was District Attorney Smith, alone of all the necessary departments, who

objected, thereby killing the city's chances for the project.

Public Defender Jeff Brown told the *Sentinel* that "all that was required was that Arlo Smith send a letter that he would not interfere" with the program. He called Smith's opposition "just unforgivable."

Assistant Public Defender Peter Keane said, "It's almost criminal that the only funds that have come from Washington since Ronald Reagan was elected were tossed aside by the whim of the District Attorney."

Two other cities, Passaic, New Jersey, and Memphis, Tennessee were recipients of the program which would have tested the results of early access by the Public Defenders offices. According to Brown, the program would test the proposition that early representation would "speed the whole process up," and that it would have "reduced jail populations and court backlogs."

Prisoners often have to wait sometimes several days before talking to a public defender. The grant would have funded positions for three new attorneys.

(Continued on page 6)

U.S. Health Officials Set Up Task Force on 'Gay' Cancer

Two mysterious diseases hit gay men; over 30% have died

Larry Bush

(Atlanta, Georgia) U.S. health officials confirmed this week that an "epidemic" of deaths among gay men from Kaposi's Sarcoma, a rare form of cancer, and Pneumocystis Pneumonia, now is being monitored by a special Task Force and being given a high priority by the federal government.

"What's strange is that seemingly healthy gay men are coming down at the same time with two lethal conditions," said Dr. James Curran, newly assigned head of the Task Force on Kaposi's Sarcoma and Opportunistic Infections. "We know of approximately 100 or so cases affecting gay men, between the ages of 25 and 50, who were previously healthy and 30% have died. By definition, it is an epidemic."

"Still, that number of cases means that it is not sweeping the [gay] community," Curran cautioned. "But the fact that the cause is unknown and it is heavily concentrated among homosexual men who were previously healthy and who are now dying is alarming."

"Of the 90 additional cases" reported since early July, Curran said, "all but one has been in men and we know of the sexual orientation in approximately 90% of the cases, and of those, about 90-95% are gay men."

Curran said that in addition to the publicized cases that have turned up in New York City and California, reports are now coming in of cases in Georgia, Florida, Pennsylvania, "and several other states." Curran suggested that an earlier, heavier concentration in reported cases from New York City and California might be "biased" because physicians were more aware of the diseases and reported them earlier.

"The hypothesis we are working on," Curran said, "since both dis-

eases have a high mortality rate, is that something is wiping out the host defenses, allowing the tumor and pneumonia and other opportunistic infections in the same group. Currently we are trying to learn more about the cases, to search for risk factors and clues as to what may be causing it."

Curran said that his Task Force would establish monitoring centers, which will be located both in areas with large gay communities and in areas where gays are not believed to be a significant community. The centers are expected to begin monitoring in September, Curran said, and among the possible sites is San Francisco.

The Task Force already has requested the National Cancer Institute to standardize diagnosis for Kaposi's Sarcoma, a cancer normally found in only about one of every two or three million Americans. The Task Force hopes to discover whether the high incidence of the Pneumocystis Pneumonia is related to the same causes as the incidence of the cancer. The pneumonia, also a relatively rare illness usually connected with hospital patients whose resistance has been sharply curtailed due to other, underlying diseases, is affecting about as

many gay men as the cancer. No underlying diseases or similarly expected factors have been present in the gay cases reported to date, Curran said.

The Task Force, formed in early July, is drawing heavily on public health doctors who have been involved in the gay community through federal assistance and research programs in Sexually Transmitted Diseases (STD's), including hepatitis. Until taking over the Task Force, Curran was director of the Hepatitis Research Program, working closely with the gay community.

"We have been keeping the Assistant Secretary of Health informed, and he has been extremely interested in this and views it as a serious health problem," Curran said. "It's given a high priority. We don't see this stopping in the near future, and if we have to get more money, we will try to."

Presently, Curran said, physicians are being told that the Center for Disease Control, where the Task Force is headquartered, is "interested" in reports of the two diseases. Later this month, Curran said, that request may be upgraded to officially call for all cases to be reported.

Gay Rights Advocates Legal Director Resigns

(San Francisco) Don Knutson, the legal director of Gay Rights Advocates (GRA) and a guiding force behind moving the public interest law firm into the forefront of national gay rights litigation, has resigned his full-time position with the organization.

Knutson, who was a founder of Gay Rights Advocates in 1977 and served as executive director for its first three years before turning to duties as legal director, said he will continue to work with the public law firm in an "of course" role, but now will devote time to research and writing on gay rights legal issues.

"I will continue to supervise the litigation until a new legal director is hired," Knutson said, "and then I

intend to do some litigation for them, but I'll be free to do the litigation that particularly interests me, and more importantly, research and writing. There are a couple of books that are bulging to get out of me."

During Knutson's tenure as a full-time director of the organization, Gay Rights Advocates established a national reputation for its legal work on gay-related cases, successfully challenging discriminatory practices in court, meeting with White House officials to negotiate resolutions of discriminatory policies, and testifying before special Congressional and Presidential panels. While it is perhaps best known for its pioneering work on U.S. immigration

(Continued on page 6)

British Gays Win Support

(London, England) British gay rights groups won unexpected support this week when Greater London Council president Ken Livingstone pledged before a gay rights organization that he would invite gay leaders to discuss their demands for an end to discrimination in housing and employment at County Hall and would open the coffers of the Council's grant committee to gay service groups.

The offer, according to *London Gay* (Continued on page 7)

LATE BULLETIN

California Assembly Bans "Twinkie" Defense

(Sacramento) As the *Sentinel* went to press, late reports came in that the State Assembly had voted 66-0 to eliminate the diminished capacity defense, the same defense that Dan White successfully used to escape a murder conviction for killing former Supervisor Harvey Milk and Mayor George Moscone.

According to the *San Francisco Examiner*, There was no debate on the measure, which has already been passed in a different form by the State Senate.

The diminished capacity defense was used by White to argue that he was not fully capable of understanding and controlling his actions in the murder spree. He was convicted of manslaughter instead of the requested first-degree murder charge.

The Assembly bill, which is opposed by the American Civil Liberties Union and other progressive groups, is the first of a barrage of law-and-order bills to pass both legislative houses. If the bill is signed into law, a court challenge to its constitutionality is expected.



MICK HICKS

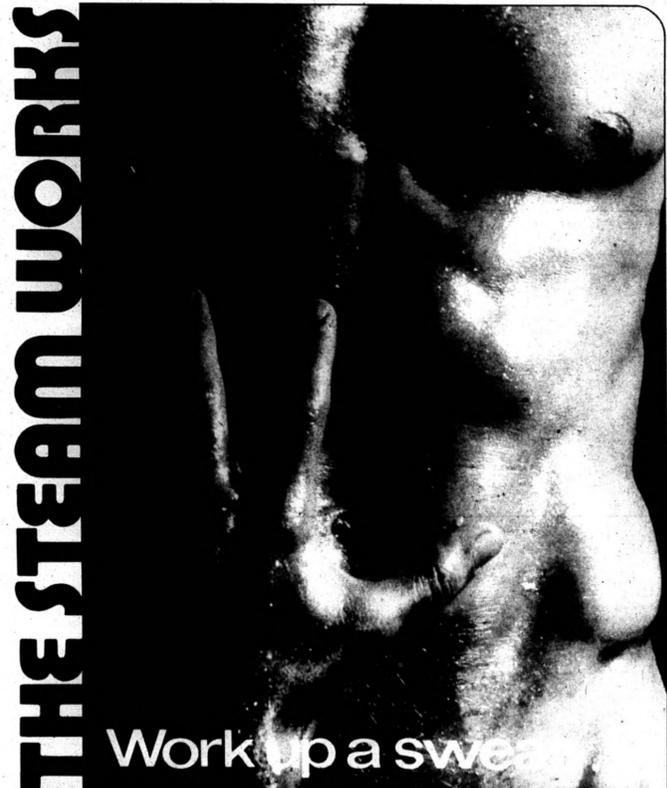
The 1981 Castro Street Fair offered revelers a wide variety of entertainment, including a free concert by Sylvester (above). See page 4 for more pictures.

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Gay Democrats Plan Fall Conference

Larry Bush

(Washington, D.C.) Gay Democratic leaders will seek to parlay their informal network...

Over 70 gay political clubs from nearly every state were invited to send representatives to the conference...

The local strength shown by gay Democrats clubs and a number of gay nonpartisan political groups...

Gay Democratic clubs and a number of gay nonpartisan political groups also made a strong effort last year to elect delegates and alternates to the Democratic National Convention...

Supervisor Harry Britt, who has been the chief proponent of the plan to replace the current all-police-staffed board with a team of civilian investigators...

The ruling was apparently based on a San Francisco Charter requirement that changes in the structure of departments must be requested by them in order for the Board of Supervisors to make changes.

ment, the Mayor, and most recently the Police Commission have opposed Britt's efforts...

But Britt conceded that the likelihood of the Board attempting to fight the City Attorney's opinion is slim. He said that it is probable that the

political groups in the 1980 campaign will be the key element in forming a national association...

The national association, Chorlton said, would not compete with existing national groups such as the National Gay Task Force or the Gay Rights National Lobby...

Along with the Democratic clubs, Chorlton said that all lesbian and gay delegates, alternates and Democratic Party committee members are being invited to the conference...

co-directors of last year's National Convention Project, a nonpartisan effort that helped local groups elect delegates to both the Republican and Democratic National Conventions.

In addition, Chorlton said, the conference will be open to representatives of nonpartisan gay political clubs who are willing to develop "some type of mechanism" that would give them a Democratic partisan edge.

Program details for the conference are still being formulated, but according to Chorlton, strong efforts are being made to have Democratic National Committee representatives and Democratic elected officials speak to the new association.

Bill Kraus, former Harvey Milk Gay Democratic Club president and current aide to Supervisor Harry Britt, chairs the conference's steering committee, and program arrangements are being made by Jeanne Cordova, president of Los Angeles' Stonewall Democratic Club and Peter Vogel, president of the Lambda Independent Democrats of Brooklyn, N.Y.

Agnost Nixes Police Reform Move

(San Francisco) City Attorney George Agnost's office Monday advised the Board of Supervisors that they do not have the power to restructure independently the Police Department's Internal Affairs Bureau.

Supervisor Harry Britt, who has been the chief proponent of the plan to replace the current all-police-staffed board with a team of civilian investigators, called the City Attorney's position a "wrong decision."

The ruling was apparently based on a San Francisco Charter requirement that changes in the structure of departments must be requested by them in order for the Board of Supervisors to make changes.

ment, the Mayor, and most recently the Police Commission have opposed Britt's efforts...

Britt told the Sentinel that "the City Attorney's opinions are consistently questionable." He cited the Board of Supervisors' creation of the Rent Stabilization Board as a contrary precedent...

But Britt conceded that the likelihood of the Board attempting to fight the City Attorney's opinion is slim. He said that it is probable that the

action may take the form of a resolution expressing the Board's opinion.

Several weeks ago the Police Commission, which all agree does have the power to reform or restructure the method by which complaints against police are investigated, passed a package of changes offered by San Francisco Police Chief Con Murphy.

"The Chief's so-called reforms are phony," Britt told the Sentinel. He said that "the Mayor is really stalling for time until the political pressure goes away."

Britt said that he will continue to raise the issue after the end of a six-month trial period that the Police Commission has set for consideration of its changes.

Gay Task Force Publishes Corporate Survey

(New York) The National Gay Task Force (NGTF) has announced the publication of its Corporate Survey as one of a series of educational pamphlets of interest to lesbians and gay men.

The survey reports the results of NGTF's efforts to solicit non-discrimination statements from 850 major corporations. This project, begun in 1976, has yielded 238 statements from American businesses indicating that it is their policy that sexual orientation is a private matter unrelated to an employee's ability to do a job.

Corporate responses were grouped into six categories according to their level of commitment to non-discrimination on the basis of sexual orientation. Policies range from specific prohibition of such discrimination to the practice of hiring and promoting employees on their ability to do the job making no reference to sexual preference. Some companies indicated that they follow all existing laws in employment and personnel matters, but have no special policy toward gay employees. Among Bay Area corporations,

most responding indicated a stated policy of non-discrimination. These included Bank of America, Crown Zellerbach, P.G. & E., Standard Oil of California, Union Oil of California and Wells Fargo Bank. Levi-Strauss, however, stated that while it follows all relevant laws in this area, it has not established any policy providing corporate-wide protection for gay employees.

Corporate Survey is the result of NGTF's Project Open Employment, an 18-month research effort directed by Larry Gurel. The project was funded by a CETA grant and by NGTF's Human Dignity.

Virtually every sector of the economy is represented in the survey. According to Gurel, "What is most evident is that the largest firms are taking the lead in this area. For example, all of the top 10 corporations responded favorably." Of the top 100 American corporations, 51% furnished positive policy statements.

According to Charles Brydon, former co-director of NGTF, the survey results show "a growing acceptance by corporate America that sexual orientation is fundamentally a private matter unrelated to the individual's capacity to perform successfully on the job."

He attributes the results of the survey to the impact of the gay rights movement and the insistence of gay employees on fair treatment in the work place. Brydon, however, cautioned against regarding the battle as won. Despite the encouraging results, he said, "we found a disturbing lack of awareness by mid-level managers as well as by the general work force."

Brydon urged gay and lesbian employees to send copies of the survey to their employers, managers and union leadership.

Along with the survey, NGTF has also published a pamphlet on the problems gay employees face. This brochure is intended to answer employers' questions as to what is being asked of them and how to respond to the needs of their gay and lesbian employees.

Copies of The NGTF Corporate Survey (75¢) and Are There Gay People Working in My Business? (\$2) are available from NGTF, 80 Fifth Ave., Rm. 1601, New York, NY 10011.

MCC Conference Sparks Heated Debates

Steve Warren

(Houston) "I survived the Houston MCC conference," read the t-shirt, summarizing the feelings of many of the more than 1,000 who attended General Conference X, the biennial business session of the Universal Fellowship of Metropolitan Community Churches (UFMCC) Aug. 3-9.

All appeared to have ended well after a week of impassioned debate, much of it centering around the issue of "inclusive language." The task force report on the subject, which was ultimately passed, offered guidelines for the elimination of sexist, racist, classist, agist, nationalist and a long 'ist' list of terms from the spoken and sung portions of worship services, as well as church publications.

Most of the discussion dealt with gender, as the report recommended balancing "male and female images for God" and emphasizing "the full humanity rather than primarily the maleness of Jesus."

UFMCC business meetings are bicameral with the clergy comprising one house and the laity the other. Generally the laypeople were concerned about giving up traditional language while the clergy questioned the theology and potential heresy involved in changing Scriptures. While the report allowed space for individuals to relate to God in their own way, many appeared to fear that unacceptable definitions were being forced down their throats.

church policy but allows congregations to move at their own speed in implementing the guidelines. There is no mention of enforcement or penalties, although there was some humorous discussion about "50 dykes with machine guns" who would show up at any church that referred to God as "Father."

The Rev. Troy D. Perry, founder and moderator of UFMCC, told the conference he had "read and re-read" the report they voted for; and "as an evangelist, as a charismatic, I find nothing in that report that would compromise what I believe."

The conference also approved a by-laws change that affirms the concept of "the priesthood of all believers." Because it says that all church members are ministers, the professional ministers must be referred to as "clergy" to distinguish them from lay ministers.

Charges of racism and insensitivity flew in discussions of MCC churches in Nigeria. They are apparently composed of entirely of heterosexuals and are unconcerned if not unaware of the nature of the other congregations of the worldwide fellowship, whose members are primarily gay. "We are not a gay church, we are a Christian church," Rev. Perry said, adding that as other denominations recall their missionaries, there is more need for UFMCC to spread the Gospel message while trying to alleviate hunger and disease. It was pointed out that such efforts must not be done in a colonial manner but with respect for the traditions and cultures of the people involved.

It was recently decided that UFMCC would apply for membership in the National Council of Churches (NCC) and later the World Council of Churches (WCC). The NCC has let it be known that they don't think the time is right, but Rev. Perry responds, "We've never done anything when other people wanted us to." He indicated that the application would be made by November of this year.

Among the guests of the conference was Dr. James Tinney, an educator, theologian and historian who is both black and gay but not recognizable as either. In an address he said that straight white males have distorted the Gospel to make mainline churches serve their own vested interests.

Dr. Tinney proposed three goals for UFMCC: 1) Get to the roots of racism and sexism in our culture and destroy them; 2) Develop a total "theology of sexuality," not only concentrating on reinterpreting scriptural references to homosexual acts; and 3) Build a community. "Just loving, righteous liberating center"—not a gay white male social club but "a community of the oppressed with community between the oppressed."

Speaking later on a panel, "The New Religious Right: How Can We Respond?" Dr. Tinney said that "new political right" has aligned itself with right wing religious groups to seize power from the "old political right." He called it "a reassertion of a dying order" but warned that "America is in such a state of crisis that this last gasp might be transformed into a living breath."

Commission Settles Johnson Case; Orders Discrimination Probe

Shawn P. Kelly

(San Francisco) The San Francisco Civil Service Commission washed its hands of the long-running Marc Johnson case with a compromise settlement, and immediately ordered an investigation of the broader and more significant issues of possible anti-gay harassment and discrimination in the District Attorney's Family Support Bureau.

Faced with increasingly bizarre, contradictory, and surprising evidence both from the District Attorney's office and Johnson's attorney John Wahl, Commissioners Louis Hop Lee, Carlotta Texidor del Portillo, and Darrell J. Salomon ordered Johnson reinstated as a limited tenure civil service employee.

But the commissioners, two of whom said that they believed that Johnson was guilty of playing the practical joke of which he was accused, counted the five months that he has been out of work as punishment, and refused to grant him back pay. The Commission also ordered Johnson re-assigned to another department in city government.

The deciding factor for the Commission's decision to punish Johnson apparently was the last-minute, surprise testimony by a former roommate of his that Johnson had indeed been responsible for the prank the roommate, Patrick Mockler, had come forward to the District Attorney's office only the Thursday before the Monday hearing.

District Attorney Arlo Smith released a statement to the Sentinel which said that Johnson had "lied to our office, ... the Civil Service Commission, the Gay Community and the people of San Francisco." He added that he will continue a "Gay Outreach Program" for his office, and that he "will not tolerate homophobic remarks or attitudes in the District Attorney's office."

At the same time that Smith attempted to put acrimonious relations with the gay community behind him, a new, unrelated, and potentially more damaging case came to light.

Harry White, a former assistant district attorney who was recently fired from the office, has charged that he was discriminated against because he is both black and gay.

White told the Sentinel that when he joined the District Attorney's office over a year ago, he was promised, because he had impressive credentials from Harvard Law School and three years of law practice, that he would soon be elevated to a trial position in Superior Court.

White said that when it became apparent to him that Smith was dragging his feet in making such a position available, he said that he made it clear that he was not happy with his treatment.

In his letter to the Civil Service Commission, White said that he was fired because he was discriminated against because he is both black and gay.

White said that he cannot prove that Smith knew that he was gay, even though he believes it, and emphasized more his race as a factor in the firing. He cited in his letter "the historic resistance of the District Attorney's office to the employment of blacks on the Superior Court trial teams and the upper salary ranges."

He wrote that "invidious discrimination... pervades the District Attorney's office." Low morale among Smith's attorneys has been the subject of a recent San Francisco Chronicle story, and both Smith and Chief Assistant District Attorney Don Jacobsen have come under fire for mismanagement and for running the more experienced and competent attorneys from the office.

Spokesman Dennis Collins said that Smith "would not go into private personnel matters in the press." Johnson denied the firing was an anti-gay act, and produced for the Marc Johnson case was a fitting resolution to a long and tortuous case.

Johnson was fired in March for allegedly placing a box of Valentine's candy on a co-worker's desk. In place of one of the pieces of candy was a glass eye, an apparent reference to an eye operation she had recently had. The co-worker, Kazuko Villareal, had been responsible for the prank the roommate, Patrick Mockler, had come forward to the District Attorney's office only the Thursday before the Monday hearing.

The case quickly took on a larger importance when District Attorney Arlo Smith personally investigated and approved Johnson's termination. Smith denied that there was any anti-gay motive to the firing, yet at the same time transferred Chief Investigator Robert Holmes, whom Johnson had principally accused; and admitted that Holmes made a homophobic remark.

In mid-July, an independent investigation by the Civil Service Commission staff determined that the only basis for Johnson's firing was the testimony by Johnson's supervisor, Sylvanna Alemany, that he had admitted participation in the prank to her, an admission that Johnson denied.

The report also noted that District Attorney Smith had once claimed that Johnson had admitted his participation to other employees, although no other employees could be produced to support that claim.

The Commission seemed ready to accept Johnson's side of the story, particularly in light of other apparently perjurious testimony by Alemany, until the startling new testimony by Mockler.

Mockler produced for the Commission a bag full of glass eyes, similar to the one found in the candy box. He said that Johnson had told him that

he wanted to play a joke, and asked Mockler to give him one of the eyes. Mockler also said that he himself ate the replaced piece of candy, and placed the eye in the box himself.

Mockler admitted placing an anonymous phone call to the Sentinel in early June saying substantially the same thing. At the time, Mockler refused to identify himself or go on record with the accusations.

When asked why he had waited so long before coming forth, Mockler told the Commission that he "just wanted to get it out," and that he "felt like an accomplice over this whole matter."

Johnson's attorney, John Wahl, accused Mockler of coming forth with the story because he owed Johnson money, and implied that Mockler, who first denied and then admitted that he had recently been into the Family Support Bureau to discuss child support payments, had been offered a deal in order to testify.

Johnson denied Mockler's accusations, and produced for his side of the story several present and former employees of the department who testified that they felt the management to be, to one degree or another, anti-gay.

Additionally, Family Support Bureau Director Walter Fuchigami admitted under close questioning that he had never before fired an employee, and that he had not given Johnson a chance to resign rather than be fired. He admitted that he had allowed several employees to resign when they were accused of drug violations over a year ago.

Fuchigami also admitted that he did not know what formal procedures should be taken in order to fire someone, and that he had relied entirely on the recommendation by Holmes that Johnson be fired.

The Commission's solution was to cut through the Gordian knot of tangled statements and motivations, and ordered the compromise settlement. A motion by Commissioner Salomon to uphold the firing received no second, and Commissioners del Portillo and Lee, both unconvinced that Johnson had been treated fairly regardless of his possible guilt, put forth the compromise. Salomon finally acquiesced.

If there was dissentation about Johnson's guilt among the Commissioners, there was no doubt in the minds about mismanagement in the Family Support Bureau, and were all directed after hearing all the testimony, that an investigation be conducted into possible discrimination in the department.

Civil Service Affirmative Coordinator Sylvie Jacobson, who will direct the investigation, said that she has complaints on file and has received testimony from others claiming discriminatory attitudes in the department. She added that she will conduct a complete and thorough investigation of the charges before drawing any conclusions.

Vaccination Program Could Wipe Out Hepatitis B

Ray O'Loughlin

(San Francisco) One of the more common and most serious diseases in the gay community—hepatitis B—could be wiped out if a vaccination program about to begin succeeds.

The Resource Foundation of San Francisco will soon initiate a comprehensive program of screening, counseling and eventual vaccine distribution that could end the epidemic of hepatitis B.

Resource Foundation is a non-profit corporation organized by concerned gay activists and health professionals to generate a community effort at solving one of the community's most significant problems. According to Jim Mercer, one of the organizers, "While some people accuse the gay community of irresponsibility, this program demonstrates that we can and do care for one another."

Hepatitis B has long been known as one of the most contagious and most serious diseases prevalent in the gay community. Many infected individuals contract a mild case and develop lifelong immunity without even realizing they have had hepatitis.

It is estimated that perhaps 73% of the gay male population may already have immunity. However, approximately 10% of those contracting the infection remain active carriers of the disease, possibly infecting their sexual contacts. These people face a serious risk of developing virulent cirrhosis of the liver, which could result in an early death. And recently, hepatoma, a usually fatal liver cancer, was also linked to the hepatitis B virus.

Dr. Paul Wiesner of the Center for Disease Control in Atlanta told the Sentinel that vaccines for this type of hepatitis is currently being tested in New York. Results should be in soon. Then it will be up to the federal Food and Drug Administration to decide whether or not to grant a license, or vaccine production to Merck, Sharp and Dohme, the only manufacturer

expected to be approved for American distribution. By mid-1982, the vaccine should be available for use.

"Any effort," said Dr. Wiesner, "to immunize a population with a high risk of hepatitis B should be encouraged."

Dr. William Owen echoed these sentiments in saying that "an effective vaccination program certainly could wipe out hepatitis B." Owen, an internist and member of Bay Area Physicians for Human Rights (BAPHR), went further in his estimate of this program, calling it in effect the first liver cancer vaccine program.

"Given the high correlation between people who have had hepatitis B," said Owen, "and those who later contract liver cancer, this could be seen as an anti-cancer vaccination as well."

Two problems arose immediately in this effort. First, getting the vaccine produced in sufficient quantity. Second, getting it into the community.

Unlike other vaccines which can be produced in test tubes, this vaccine can be made only from antibodies found in the blood of those who have been infected. A continual supply of plasma from human donors is needed for the vaccine to be produced.

Once produced, the vaccine must be distributed to those needing it. According to Dr. Patrick J. McGraw of the Resource Foundation, the population most needing the vaccine will be "the young and least knowledgeable—teenagers, the sexually naive, the married man from the suburbs who spends an occasional night at the baths." These least likely to know of it and seek out care will be in greatest need.

To combat both these problems, Resource Foundation plans a comprehensive program of outreach, screening, follow-up and vaccine distribution. The program will include an audio-visual and lecture program will be conducted to alert the entire community as to what hepatitis is and what can be done about it.

the screening, individuals will be told if they are immune and safe, if they are active carriers and should seek medical care, or if they are not immune and in need of vaccination.

Individuals who qualify as donors of plasma for vaccine production will be referred to a plasma collection center to be run in conjunction with Resource Foundation. Donors will be paid a minimum of \$100 and will be able to donate once a week since whole blood is not taken in the process.

Serex International of Los Angeles will be administering the plasma collection service. Foundation representatives point out that Serex is presently running a number of such centers in Los Angeles with a predominantly gay clientele.

When it becomes available in 1982, vaccine will also be distributed directly by the Resource Foundation. The procedure involves three injections and will be expensive. Estimated cost will be approximately \$150. The foundation will have to purchase the vaccine at the market rate, but intend to make it available on a sliding fee scale. Provision is being made to have it available as well for those completely unable to pay.

Funding for these services comes from the plasma collection company and from the vaccine manufacturer, Merck, Sharp and Dohme. The companies are underwriting screening and laboratory costs. The foundation will also receive a contribution for each eligible donor in the program. These funds make possible the free services of the program available to the community.

The screening center expects to be open in early September. Space has been obtained at 126 Church Street in San Francisco. For information, call 863-0650 after September 1.

San Francisco seems to be leading the way in dealing with a significant problem in the gay community. "No other city," said Dr. McGraw, "has organized such a program."



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GRA Legal Director Resigns

(continued from front page)

tion law and guidelines that discriminate against gay foreign visitors, GRA also has played major roles in military discrimination cases, employment cases, and, in current plans, a test challenge on a housing discrimination case.

Headquartered in San Francisco, GRA's cases have stretched as far as courts in Oklahoma and Washington, D.C., and the impact of its arguments has been found in newspaper editorials supporting an end to discrimination from Miami to Seattle.

"I'm really proud of the fact that GRA has become the preeminent public interest law firm in the country on gay rights and that we have a record which I will be able to be proud of for the rest of my life," Knutson said.

Reflecting on his nearly seven years as a full-time advocate of gay legal rights, beginning with San Francisco's Pride Foundation, Knutson said, "I am no longer politically naive, as I was when I came in."

"My biggest disappointment revolved around two things: One, the lack of support on the part of the gay community, not only for GRA, but for the organized gay liberation movement in general. Although I never see people beginning to come forward more and more, it is still just terribly difficult to accept that there are probably millions of gay men and lesbians in this country, and the total membership of gay organizations in this country is probably 15,000. It is discouraging and enormously disappointing to me."

"The other thing which has been the fact that of the people who are active, there are so many who are so uncompromising and so judgmental, so demanding that everybody be the same. Diversity is unwelcome. I'm sick to death of political correctness. I'm looking anxiously forward to being free of that, to be myself," Knutson said.

"It's a reverse snobism, a reverse elitism," said Knutson. "I think that has a great deal to do with the political inefficiency that demonstrates itself over and over in the gay movement. So much of our resources go into fighting one another and it often appears that we are dredging up excuses not to get at the job at hand."

"My own experience at a very trying time during a growth period at GRA was that I was not politically correct because I did not believe and would not subscribe to the notion that GRA could be operated by the committee system," Knutson said. "It had to be directed, and I had the responsibilities and therefore the ultimate authority to direct its operations."

"On the other side of the coin," Knutson said, "there is absolutely no doubt that this has been the most exciting, rewarding time of my life. The past seven years I've had the luxury of using my professional skills in a way that gave me something other than a paycheck, an experience that many people never have, and that I certainly never had before."

"I think that it's terribly exciting to see, to experience actually being a part of effecting change, and with immediacy perhaps, I feel that GRA and I have played a role in effecting real change. Sometimes in very small ways, sometimes in very important ways," Knutson said.

"I remember when I first started



Don Knutson

in this business," Knutson said, "reading an opinion from a state supreme court that said in the opinion of the court the subject at issue in the case—a lesbian mother's child custody rights—is so revolting that they will not spoil the pages of our report. That's just an example of the fact that it's not very long ago that the subject of homosexuality was certainly not considered an appropriate topic in the courts of the country. Now courts and judges are taking it seriously. It's not that we are winning every case, by any means, but we no longer are in the situation where they can dismiss us with the back of their hand. That's an incredible change."

"I look forward to no longer being in a position where every act is subject to public scrutiny and criticism, to a more private life," said Knutson. "I'm not retiring from the scene. I expect to devote my full time and attention to gay rights, but I simply reordered my priorities."

Gay Rights Advocates has announced that it is seeking applications for the position of legal director. Applicants should forward resumes to the Search Committee, GRA, 540 Castro Street, San Francisco, CA 94114 by September 23.

"That does not mean that I have lost my faith in the judicial process." (Continued on page 7)

D.A. Blocks \$200,000 Grant

(continued from front page)

neys for his office, as well as several paralegals and investigators.

Smith explained his objections to the *Sentinel*, saying that the proposal would put "serious burden" on his staff, which he called the "most understaffed, overworked" District Attorney's staff in the state. He said that the grant could cost the city hundreds of thousands of dollars.

Smith also said that he believed that the grant had not actually been made, and that he had never been sent an actual grant proposal, only a test-design document. He added that he had never been formally contacted by anyone in the Public Defender's Office.

When contacted in Washington, Robert Soady of the National Institute of Justice, a division of the Justice Department, said that San Francisco had been selected because the program that Brown presented was "more innovative" than those presented by other competing cities. He said that Smith knew that his resistance would "block" the grant.

Soady said that "Mr. Smith declined to meet with us," but that a staff member of Smith's originally had a "benign reaction" to a proposal. He said that all other affected groups, including Sheriff Mike Hennessey, and judges from both Municipal and Superior Court, had expressed their support for the program.

Soady said that Smith's letter of opposition indicated that the police department felt that the program would interfere with their work.

San Francisco Deputy Police Chief Charles Emil told the *Sentinel* that "the D.A. wrote us a letter and asked that we support him in opposing the grant. We did our own study and agreed with the District Attorney's

position."

Smith said that it was not his recollection that he had objections to the police department or that he had requested that they oppose the grant. He said that he had merely asked for their comments on the test-design proposal.

But Emil went further in explaining the opposition of the police department than just an effect on the police department's workload. He said that "a high percentage of cases end in admissions of guilt," and that "when a person gets a lawyer, the lawyer says 'don't say nothing.'" He said that was the reason for the police department's opposition.

Brown said that the "Police Officers Association, and the Police Department don't want the Public Defender to have the strength to follow up on its duties." He said that they want to "pay lip service to constitutional rights."

It is no secret in city government that there is a less than sanguine relationship between Smith and Brown, and their acrimonious disputes have several times made their way into newspapers. Brown would not comment on Smith's possibly unstated motives, but he was clearly bitter that Smith blocked a proposal that he had lobbied long and hard for.

Soady, now easing about for another model city in which to test the program, said that he believes that Smith's stated reasons for opposing the program were "somewhat trivial, and that the real reasons might be personal, political."

Whether or not Smith's reasons were genuine or not, in a time of government cutbacks from Washington, it is unlikely that San Francisco will get many more such grants in the next few years.

GRA

(continued from page 6)

I have always been aware of that. There are courageous judges and courts. But we would be extremely naive not to recognize the fact that a wave of so-called conservatism is sweeping the country," said Knutson.

"I would like to remind people that the word conservatism should give us all the protections that we need—that governments should not interfere in people's lives unless it's absolutely necessary."

In giving up his post, Knutson says that he will miss the contact with the individual gay people who came for help with legal problems.

"I think the greatest pleasure has been dealing with individual gay men and lesbians who have been discriminated against and help them work through that problem. There is a great deal more satisfaction, strangely enough, in those cases than in the big ones," said Knutson.

"But," Knutson adds, "I have for a long time wanted to be rid of the responsibility of the day-to-day work of such a busy and vibrant and pressure ridden organization as GRA. I am basically an academic. I have two books that I have already outlined."

"I look forward to no longer being in a position where every act is subject to public scrutiny and criticism, to a more private life," said Knutson. "I'm not retiring from the scene. I expect to devote my full time and attention to gay rights, but I simply reordered my priorities."

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S.F. Tennis Players Ace L.A.

(Los Angeles) In what is becoming something of a tradition, the Gay Tennis Federation of San Francisco soundly defeated Los Angeles in their second annual team tennis challenge match. San Francisco won 17 matches to Los Angeles' 10, despite L.A.'s home court advantage.

San Francisco's eighteen players were somewhat worried about playing in the 100 degree plus heat at the Studio City Racquet Center in the sweltering San Fernando Valley. But the fog-bound favorites in the match had no problem winning the endurance battle, winning every three-set match contested.

L.A. got off to a quick edge, claiming the first three singles matches. But San Francisco quickly rebounded, winning 12 out of the 18 singles matches and 5 out of 9 doubles matches.

The high point for the losing L.A. squad was the repeat victory of #1 player David Locke over San Francisco's Dean Bauer.

Locke beat Bauer in last year's challenge, as well as in San Francisco's recent First Annual U.S. Openly Gay Tennis Tournament, which Locke also won. Locke has continued to maintain his claim to the country's best gay tennis player, although Bauer came close to pulling off an upset.

But San Francisco's depth paid off, as its # through #8 players pulled off relatively easy victories over their opponents.

Los Angeles presented the victors with an impressive silver cup trophy, already engraved with the record of San Francisco's victory of last year.

Back home after the scorching, hot and sizzling weekend, GTF president Les Balmain announced that the GTF will host its annual club tournament the weekend of October 24th and 25th at the Golden Gate Park tennis courts. Interested persons can find out more about the gay bay netters by calling GTF Secretary Tom Kelly at 552-9595.

BAPHR Honors Philadelphia Doctor

(San Francisco) Philadelphia gay activist Dr. Walter J. Lear has been honored with the Distinguished Achievement Award of Bay Area Physicians for Human Rights at their annual awards banquet on July 25.

Dr. Lear was one of the earliest public health physicians to disclose his sexual orientation. Inspired by the late Dr. Howard Brown, author of *Familiar Faces, Hidden Lives*, Lear came out at the 1975 convention of the American Public Health Association. At the 1976 APHA convention, he moderated the first scientific session at a major medical conference devoted to the health care needs of gay people.

Having been active in progressive health affairs for thirty-five years, Lear is president of the Institute of Social Medicine and Community Health. He is also the founder of the National Gay Health Coalition and of the gay caucus of the APHA.

Preceding the award to Lear, BAPHR president Dr. Dale McGhee was presented with two awards honoring BAPHR's own public service. One was a formal commendation from the San Francisco Board of Supervisors and the other a resolution from the California State Assembly presented by Assemblyman Art Agnos.

BAPHR is the oldest and largest professional society of gay and lesbian physicians in the world. Each year it recognizes people in the sciences whose life and work have made outstanding contributions to the health and dignity of gay people.

Cabaret

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Steve Warren

With all the fusion and confusion, disco artists who sold out and soul artists who discoed out, I had forgotten what jazz sounded like until I heard Jon Hendricks and Company.

Without trying to be as eclectic/commercial as Manhattan Transfer (who are great in their own way), Hendricks sings in the same straight ahead style of jazz that first brought him together with the late Dave Lambert a quarter of a century ago.

Aware that he's out of today's musical mainstream, Hendricks includes enough information between songs that you should be able to earn college credits by seeing his act.

With a vocal trio that includes his wife Judith, their daughter Michelle

and Bruce Scott, Hendricks explains which instrument each replaces in his vocal arrangements of big band standards, even to introducing the singers as the original band members.

The high point of the act—if one can say that of an act that is one continuous peak—is the appearance of Bob Garland, who makes trumpet noises without an instrument. It goes beyond gimmicky because he plays the hottest trumpet around, whatever the source of his sound.

It should go without saying that the three musicians who back the singers are superb, but I'll say it anyway. Hendricks generously gives them time to get in their own licks.

Singing of generosity, this is the first act I've seen in a cabaret setting since Pearl Bailey's that runs well over an hour. That's an indication that the artists are more interested in the music than the money.

Jon Hendricks and Co.—the Mill Valley Transfer—welcome home!

THE DISTRACTIONS.

At the Savoy Tivoli.
Sept. 4, 5 at the Hotel Utah.

George Birniss

They started two years ago at the Hotel Utah and have been playing around town ever since. The four women and three men of The Distractions walk solemnly onstage as if they are going to some kind of a *Mao Comics* funeral for Bela Lugosi. The women are dressed in black and white and the men wear old fashioned tuxedos. When they take center stage for an hour and a half of slam bang entertainment, they deliver a combination of satire and nostalgia that is mind boggling.

The Distractions are really a jazzed up, turned on glee club that has gone

crazy. They're very good musicians with perfect pitch. They're New Wave and old fashioned all at the same time. They're so vibrantly alive that they make *Saturday Night Live* look dead. Like their Morton Salt song, they have added many ingredients, such as the political "Let's Drop the Big One!" In this number they don plastic toupes and latex wigs and become Ronnie and Nancy at a cocktail party.

Although their performance might be improvisational it is actually carefully orchestrated by their director Ken Wilkinson, who won a 1978 Bay Area Critics Award for his direction of the Theatre Workers production of *Edward II*.

Another dramatic talent in the group is Scrumby Koldeyn, who worked with the Cockettes. He does a marvelous imitation of Mel Torme—the Velvet Fog.

took office as president of the Greater London Council on May 8, after the Labor Party won a majority of seats in elections that covered 32 London area boroughs. His gesture to gays, part of a similar outreach to blacks and women, is considered "leftist" by British standards, Lumsden said, although it would be a moderate offer by American political standards, he added.

Only Tony Bens, a Labor Party official and former Labor Cabinet member, has been as open to gay concerns, Lumsden said from London.

As a first step in discussing a remedy for discrimination, Lumsden said British gay representatives had provided Livingstone with a copy of Washington, D.C.'s Human Rights Law, which they consider one of the best models for protecting gays from discrimination. Further meetings are scheduled to take place during the last week of August.

British Gays

(continued from front page)

News editor Andrew Lumsden, was immediately accepted as a major new opening for British gays, who recently have faced stepped-up police harassment in some cities and a longtime cold shoulder from Margaret Thatcher's conservative government.

"This is the first time a local government has discussed awarding money as far as we know," Lumsden said. "It is certainly the first time the leader of the biggest municipality in Britain has offered money. It is quite likely that money will be given to some organization, perhaps Gay Switchboard or Lesbian Line." The grant committee controls over \$2 million for awards to voluntary organizations.

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ON LIVE

FAIR WEATHER: That was the only element lacking at the Castro Street Fair. It got a bit too foggy a bit too soon, but that's not the fault of the organizing committee.

BLUE WAVE: It seems to be getting traditional to put the new-wave bands on stage at the bitter end of our afternoons outdoors.

OH, WOW! I THOUGHT IT WAS VIDEO WEST: That was the reaction of VHS Productions' Jim Draper when he caught the Sisters of Perpetual Indulgence on late-night TV.

THE COUNTY THAT KNOWS HOW: "Casting a critical eye on the artistic merit of beaded jewelry sold by some street artists," read Evelyn Hsu's article in the August 4 Chronicle.

DON'T LET IT SPREAD: Let's send the Canadian air-traffic controllers to the San Joaquin Valley and have them refuse entry to the Medflies from the quarantined, dangerous air space.

LET IT SPREAD: Consciousness, that is, the Family Service Agency of Stanislaus County, over there in the big valley, is now sponsoring a personal growth group for gays and lesbians.

HI, THERE, SPORTS FANS: Major league baseball's new playoff schedule now slates the seventh game of the World Series for October 28.

If there are weather delays, the Series might conclude on Halloween. That would be an appropriate finish to the season's madness.

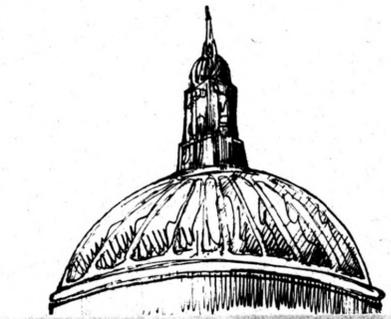
While we're talking baseball, the American League has won only two of the past 25 All-Star Games. Let's try an East-West setup next year.

LESBIAN THEATRIANS and gay theater is the topic of John Roszak's next Art Note on KQED, Channel 9.

VITO RUSSO discusses his new book, The Celluloid Closet: Homosexuality in the Movies, on The Gay Life.

GHEZZO ET AL, MARY: Late in the season, Felice Picano's new novel, is ideal late summer reading.

On the other hand, the strength of the ghetto is that you can be completely secure there, or more or less completely secure.



CITY HALL REPORTS

FINGERPRINT COMPUTER FOR SFPD

Supervisor Wendy Neider

The most important topic under discussion at City Hall right now to anyone worried about the phenomenally high rate of crimes against San Franciscans should be the purchase of a Police Department Crime Laboratory.

A Fingerprint Computer can contain up to 500,000 sets of prints. San Francisco's Crime Laboratory presently has 350,000 sets of prints on file.

With a Computer, prints take at the scene of a crime can be identified in 7 to 10 minutes.

Consider a case nearly two years ago on a rape-murder victim was identified within 3 months of the crime—virtually a lot of luck and with great credit to the police officers assigned to

HEAD SPACE

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

"Head Space" is designed to help gay people with personal issues by providing support, advice, understanding and useful information in response to readers' letters.

Dear Head Space,

I am a white male, early thirties, whose main taste is for blacks. I am a "dinge person."

Dear Curious,

Interracial sexual attraction, like same-sex sexual attraction ("homosexuality"), has been the object of enormous fear and prejudice in our culture.

There is a question in some people's minds whether we should purchase one computer for San Francisco's prints or try to include other counties' prints.

Finally, it is important to note that the Budget Analyst for the Board has estimated a \$300,000 savings each year when the persons currently employed as fingerprint technicians can be freed for other jobs.

and feeling permeate our consciousness, sometimes interracial sexual contacts are connected with all sorts of complex racial ideas and feelings.

The taste is very complex and the people having it have diverse personalities and backgrounds. Is there a reasonable theory to explain this phenomenon?

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S.F. Responds to Evangelists Campaign

Ray O'Loughlin

(San Francisco) What was intended to be a public distress signal turned into a colorful celebration last Saturday in Union Square.

A group calling itself "SOS San Francisco" began a week-long evangelical campaign to take the city back to Jesus and their particular version of Christianity.

But San Francisco turned out in force and in style to greet these visitors—some here from Texas—showing that the city is very capable of dealing with distress in its own way.

The singing began promptly at 11:30 with worshippers gathered in front of the stage, arms upraised and beatific smiles arranged on youthful white faces.

Surrounding the small band of self-proclaimed Christians was much larger group peppered with banners and signs denouncing the Moral Majority.

But according to CUAU, not only are they developing much attention to the gay community—more than the one-sixth of their efforts they claim—they also seem to have much more assertively on Castro and Polk than in other areas, freely accusing people on the street with their cause.

"They've altered their tactics," said Randy Schell of CUAU. "We asked them to take some of the anti-gay references off their brochures. They did so. And in place of that, put a photograph of what is clearly Castro and 18th. They're getting devious."

SOS also claims to be totally apolitical. "We've been misrepresented," Broder commented. "As being affiliated with the religious right."

But gay community leaders don't see the matter as being so simple that the group is not political and then went on to say how gays are a threat to the family in the U.S. It's the same political program.

The basis for opposition to SOS and such groups, says Michael Emrys, is both political and religious. "We've had people tell us that when they lived in Germany during the rise of fascism, perhaps a response like this could have stopped the Nazis."

There is also a religious basis to objecting to these people coming into San Francisco to preach. "They try to put a wall between God and gay," said Emrys, "as if you can't know God if you're gay."

Rabbi Allen Bennet, speaking for San Francisco's Council on Religion and the Homosexual (CRH), told the Sentinel that there are plenty of religious organizations here to meet the needs of San Franciscans, including a number of gay religious groups.

In the eyes of CRH, the evangelists are interfering in the efforts of others. "We have been working," said Bennet, "to improve the respectability of religion in a community rejecting religion and rejected by religion for some time."

"We do not agree with their methods or their theology," he added, saying that while SOS operates from the assumption that souls are lost and need saving, "we affirm the humanity of the members of our community."

CRH plans to attend tomorrow's SOS rally on Union Square, having representatives of the many gay/lesbian religious caucuses demonstrate a "quiet but visible presence."

SOS plans that they will be the concluding act of the evangelical campaign. CUAU intends to be there once again from noon to 1:30 PM.

Also planning to respond will be Women Against Right Attacks who will hold their own rally at 10:30 AM in UN Plaza to protest the Family Protection Act now before Congress.

The Sentinel Interviews Sheriff Mike Hennessey

Although it is largely invisible to the public at large, the San Francisco Sheriff's Department is an important link in the city's criminal justice system.

Since Mike Hennessey is both a city and a county, the Sheriff's Department is not very visible. Just exactly what does the Sheriff's Department do?

Hennessey: In this city and county, the police department does all of the patrol work and investigates most of the crimes.

The Sheriff's Department has separate responsibilities. Primarily we run the jail system. There are two main jails; there are over 1300 people in jail every day.

How many people do you employ? We have about 350 sworn officers, so our recruitment effort isn't anything on the scale of the Police Department's.

The Police Department has 1800, 1900 officers and also has been held back from hiring for a number of years, so they were looking at hiring three, four, five hundred people over the course of a two- or three-year period.

Out of the deputy sheriffs you anticipate hiring over the next two years, are you shooting for any target number of lesbians and gays?

Well, we don't have a specific formula, although we feel that this department should represent the cultural makeup of the city. The estimates run anywhere from ten percent to one sixth, or maybe as high as one fifth of San Francisco being from the gay community.

There has been a number of factors, one of which of course is that Richard Hongisto had been Sheriff in San Francisco for six years. Dick was very much involved and supportive of the gay community, and in many ways a champion of gay rights.

What are the procedures for people if they have complaints of brutality by officers in county jail?

We have an internal affairs office. A person can file a complaint that way. I believe that we have a pretty good unit. It's just that there are a great number of people in the community or the populace who do not support certain ones, which police officers and other law enforcement officers are bound by their oath of office to investigate towards gays specifically.

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What do you think of the theory of having all civilian investigators for these kinds of charges?

I'm not sure if that's the right way or the magic way to get the job done. I think that definitely there needs to be a reform of some sort that the public has confidence in.

Why do you think that the Mayor, the Chief of Police, and the Police Officers Association would choose to describe the proposed change as a "leftist plot"?

Well, it's politics. What does the POA stand to gain out of it?

Law enforcement agencies, I am learning, are very conservative organizations. They are rightfully concerned about their own safety, because they do a dangerous job and they do a stressful job.

Do you have any guidelines for people to register complaints to your deputies about their treatment from the police officers who arrested them?

We do not investigate the Police Department. We do a number of things short of it. For example, we will not accept into custody a person who is in need of great medical care.

If a person has injuries, that type of report will be made and we'll take the person's statement.

Do you keep those reports in your files, or do you pass them along to IAB?

If a person is injured, that report will be taken by a medical officer, and the medical officer puts down what the person says is the cause of the injury. And they keep the records.

What do you think is the solution to antagonisms that exist between law enforcement officers and different segments of the community in San Francisco. When will all this be resolved?

Not any time soon, I'm afraid. People who are law enforcement officers are charged to carry out the law, and a lot of laws are silly. So there has to be some change in the laws. For example, not every one—I shouldn't say they're silly. Let's just say that there are a great number of people in the community or the populace who do not support certain ones, which police officers and other law enforcement officers are bound by their oath of office to investigate towards gays specifically.

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Historically, one of the biggest antagonisms has usually been between the gay community and law enforcement agencies.

You're always going to have law enforcement agencies in our society, at least for the foreseeable future.

The San Francisco Sheriff's Department has had a pretty good relationship with the gay community and has a great number of gay people who are officers in our department.

How many people do you employ? We have about 350 sworn officers, so our recruitment effort isn't anything on the scale of the Police Department's.

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for excessive force, of a deputy slapping a prisoner, on occasion, deputies calling people names. But this is pretty rare, because over the course of several years, I think the message has gone out in our department that we won't tolerate that kind of behavior.

What do you think of the theory of having all civilian investigators for these kinds of charges?

I'm not sure if that's the right way or the magic way to get the job done. I think that definitely there needs to be a reform of some sort that the public has confidence in.

Why do you think that the Mayor, the Chief of Police, and the Police Officers Association would choose to describe the proposed change as a "leftist plot"?

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GRACE COMMUNITY CHAPEL (An Independent Congregation)

QUESTION What is your favorite romantic spot in San Francisco? (Asked at Castro and 18th Streets)

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Movie News & Notes

Clip & Save: James Broughton, the dandy San Francisco-born poet/filmmaker who makes sweet celebration whenever he appears with his films, will receive the San Francisco Art Commission's Award of Honor next month for his fine work and "impact upon the cultural fabric" of the Bay Area.

Jamie B., who doesn't mind being called the "Cute Big Daddy" of independent cinema, will appear at City Hall Wednesday, September 23, at 12 Noon to receive his citation from Mayor Di. The following Sunday, September 27, James and a new moon will co-star at the S.F. Art Institute (where the former taught for 13 years) in a special film event celebrating his award. Broughton will show *Shaman Psalm*, his freshly-minted film plea for "erotic revolution" and "a loving world of comrades." Made in collaboration with his lover Joel Singer with music by Lou Harrison, it screens at 8:00 p.m. *Psalm*, James told me recently, is "truly a song for all of us." Sharing the bill is *Portrait of the Poet as James Broughton*, a 40-minute film portrait by John Luther which posits Broughton as "the archetypal Poet of magic and myth." Luther, an independent filmmaker who teaches at the Art Institute of Chicago, was cameraman on Broughton's *Dreamwood* in 1972, and has been under the spell of the imp/wizard ever since.

If you've never seen James Broughton read poems and screen his films, you've missed something. In a birthday film show last November, Jamie told jokes, wept, flirted and kissed men, changed costumes frequently and bestowed his stubbornly sunny benedictions on the crowd.

"I want nothing less," he told me in his singsongy voice that resembles *Charlie Ruggles*, "than to establish Holy Orders of Sexual Love throughout the world."

Es War Der Schoenste: P. Gregory Springer's lively new *Advocate* piece on this year's Cannes Film Festival includes a strong recommendation for Frank Rippoloh's *Taxi Zum Klo* (*Taxi to the Toilet*), the West German gay film that combines hardcore sex with a non-porn narrative. In a previous column, I mentioned *Taxi*'s big Berlin success, reported by Stuart Byron in a glowing *Village Voice* review. Byron said the 92-minute comedy, which has drawn a large straight following, is surely "the first masterpiece about the mainstream of gay male life as it has developed since *Stonewall*."

Taxi's the story of Bernd Broderup and writer/director Rippoloh (playing themselves), two lovers whose respective passions for casual sex and head-side romance prove incompatible. Rippoloh sidesteps nothing: a graphic

golden shower sequence is included, along with several cruising scenes detailing the director's fancy for glory-hoie encounters.

According to Springer, "Women in the [Cannes] audience laughed with amazement and interest . . . People who fear to face the facts and scope of homosexual affection, and even gays who would prefer to layer their feelings under trappings of traditional romance and glamour, might prefer the niceties of *La Cage Aux Folles*, but there has never been a more honest, more refreshing or more true gay movie than *Taxi to the Toilet*."

Liv and Let Die: In the same issue of the *Advocate*, James Saslow reports the poor plight of *Richard's Things*, the Liv Ullmann film about a British housewife who survives her husband's abrupt death and winds up in bed with his mistress. *Things*, directed by Frederic Raphael (screenwriter for *Darling*), was trashed by most critics when it played briefly in New York in June and L.A. in July.

Marilyn Stewart, publicist for the film, claims she predicted the bad reviews, based on her knowledge of the "emotional, political and social baggage" of the nation's top critics. "They're lovely people—I get along with them," she said. "But no one who sees a film comes empty-handed." Stewart says she knew that "something inside of them was going to deeply resent this film," and that homophobia and the "conservative psychological curve" in the country would prevent the scribes from giving *Things* a fair shake.

What says a writer who lacks those predilections? Saslow writes that "the film, to its everlasting credit, treats lesbianism as a nuisance. Neither woman feels the need to discuss it; companionship in time of need is its own explanation."

Richard's Things is scheduled for a BBC airing this month. In the U.S., there is no word on a national release: a case study, perhaps, in critical shell-shock.

Short Takes: Vito Russo, author of *The Celluloid Closet: Homosexuality in the Movies*, is Randy Alfred's guest on *The Gay Life* on KSAN (95 FM) this Sunday, August 23 at 11 p.m. Count on Vito and Randy both to be sharp, entertaining and illuminating. They're two of our best . . . Arthur Bell reports that Sidney Lumet's proposed film treatment of Patricia Bosworth's *Montgomery Clift* bio (actually two films costing \$20 million apiece), has been scotched due to Hollywood's current financial climate.



James Broughton

The esteemed director has two films in the wings: *Death Trap* with Michael Caine and Christopher Reeve as a mystery writer and his young lover, and *Prince of the City*, the promising drama with Treat Williams as a whistle-blowing narc agent . . . Robert Altman's *Health*, after 2½ years in the can, is finally getting a special San Francisco release, thanks to the York Theatre. Praised by John Hart of the *Seattle Times* as "Altman's most entertaining movie since *Nashville* and his jolliest since *M*A*S*H*," *Health* plays through next Tuesday, August 25, with a different Altman co-feature

each night . . . *Rolling Stone* reports new film activity for David Bowie: the title role in Bertolt Brecht's *Baal* for BBC, and is tentatively scheduled to star with Geraldine Chaplin in Robert Altman's *The Easter Egg Hunt* . . . Thursday, August 27, will be a good night for KQED. A special on *The Making of The Wizard of Oz* will show at 9 p.m., followed by an Alfred Hitchcock profile at 9:45 and *Hollywood: The Seltznick Years* at 11 p.m.

Freedom From Lunch Meat: Looking for culture is chancy in mid-August, but I have good news to report in San Francisco's best little haven from packaged banality like *Raiders of the Lost Ark* and *One Mo' Time*. It's the 544 Natoma performance gallery, Peter Hartman's marvelous alternative nightspot. I saw a swell evening of cabaret there last weekend: Silvanova and Chet Wryly in *Chiang Ching: A Valid Revolutionary Drama*, Lulu in *Kinki Kukulubuki*, a "beyond-Dada neo-Asian spectacle," and the perfectly vile *Four Beauties* (Tommy Pace, Teena Rosen, Mara Notan and Lulu again) in a reckless spoof of mid-'60s a-go-go icons.

Hartman's gallery—which serves equally as salon, nightclub and kibbitzing center—is the most innovative programming in the City right now. One night Hartman may offer jazz, another night Middle-eastern music, and on another the opening of a hardcore S&M erotica display. For *Chiang Ching*, which he directed, Hartman played piano and Chinese cymbals, drifting in and out of the action like a genial host.

As for talented Nova, *Chiang* marks a big step forward in his theatrical fluency. Draggerson, writer, political humorist, fashion plate—Nova does it all with flair. *Chiang* derives from *Comrade Chiang Ching*, Roxanne Whitke's ponderous bio of Mao Tse-Tung's presumably-incarcerated widow, and from Nova's twisted interpretation of the life that late she led. ("Did you see her on trial! She was better than Judy Holliday in front of the House un-American Activities Committee!") From peasant scrub-woman to haughty aristocrat and Garbo idolatress, Nova wickedly deflates Chiang Ching's rigorously self-made myths and fantasies.

Chiang Ching will play again next Friday, August 28 at the Ed Mock Dance Studio at 32 Page St. It's part of the No-Dance series at that space, and Nova will again be joined by the Four Beauties and by selected film clips from Marc Huestis' still-in-progress *Whatever Happened to Susan Jane?* Admission is \$4.

Tuesday deadline P.S.: *Taxi to Toilet* will have its American premier at the New York film festival in October.

THE CELLULOID CLOSET CLOSEST HOMOSEXUALITY IN THE MOVIES VITO RUSSO

Steve Beery

"Hollywood has always been the principal cheerleader for heterosexual role playing as the inevitable norm. Everything else is queer. Homosexuals cannot be real men, and real men cannot be homosexuals. We all have been taught this, and the movies have reinforced it as the truth."

—Vito Russo, *The Celluloid Closet*

Ironically, it was television that delivered to us our movie heritage. Before the early 1950s, movies were simple programmers designed to survive in the theatrical marketplace for a month or so before returning to cold storage and perhaps an occasional re-release. TV's insatiable appetite for material provided a way for the financially strapped studios to sell off their back product. Suddenly, with the advent of the late show, we became a nation of film historians. But we soon learned that there had been no place in the filmic history of the 20th century for a sympathetic portrayal of homosexuality.

In his definitive, masterful new book, *The Celluloid Closet: Homosexuality in the Movies* (Harper & Row, 276 pp., \$7.95 paperbound), gay film scholar Vito Russo surveys the cumulative desolation of Hollywood's eighty-year hatred of the homosexual. With this exhaustive study, Russo has come close to providing another landmark gay-revisionist work, along the lines of Jonathan Katz's *Gay American History* and John Boswell's *Christianity, Social Tolerance and Homosexuality*. Certainly *The Celluloid Closet* belongs on the same "healthy homosexual" bookshelf.

Although some of the same territory was covered by the late Parker Tyler in his 1971 volume, *Screening the Sexes* (now out of print), Tyler's is a complex, convoluted book which investigates the gay sensibility at work in

(Continued on page 16)



Gail Chugg as Julius Caesar and Robert Sicular as Mark Antony in the Berkeley Shakespeare Festival's production of *Julius Caesar*, staged in the John Hinkel Park Amphitheatre in Berkeley. Performances continue Wednesdays through Sundays in August.

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David Bowie is... Just a Gigolo

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"JUST A GIGOLO"
KIM NOVAK DAVID HEMMINGS
MARIA SCHELL CURT JURGENS

MARLENE DIETRICH

SCREENPLAY BY DAVID HEMMINGS
DIRECTED BY ENNIO DE CONCINI & JOSHUA SINCLAIR
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Front Mezz. \$16, Rear Mezz. \$14, Balc. \$12, Fri. & Sat. Eves. 8:30: Orch & Loge \$20, Front
Mezz. \$18, Rear Mezz. \$16, Balc. \$14, Wed. Mats. 2:30: Orch & Loge \$5, Front Mezz. \$3, Rear
Mezz. \$1, Balc. \$0.50, Sun. Mats. 3:00: Orch & Loge \$16.50, Front Mezz.
\$4.50, Rear Mezz. \$2.50, Balc. \$0.50

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42nd STREET.
At the Majestic, New York City.

CLOUD 9.
At the Theatre de Lys, New York City.

AMADEUS.
At the Broadhurst, New York City.

FIFTH OF JULY.
At the New Apollo, New York City.

Steve Warren

I would have been more politically correct to check out productions by The Glines and various obscure gay

42nd Street is everything you expect it to be, including—if you have any respect at all for the golden age of Hollywood musical—wonderful. It's every movie Busby Berkeley ever choreographed translated intact to the stage with its innovations, which have since become clichés.

Rarely does five minutes go by without a dazzling dance number or a song so cleverly staged that there seems to be dancing, even if only the lights are moving. The late director/choreographer Gower Champion has left himself a fitting memorial.

Michael Stewart and Mark Bramble's book is from the movie of the same

source, and Jerry Orbach delivers them with more conviction than Warner Basser ever dreamed of.

Wanda Richert taps at least as well as Ruby Keeler did, but sings and acts better. Tammy Grimes could put a shade more oomph into her portrayal of the aging star without relegating the show to the camp file. Carolee Cook is splendid as Maggie, the house mother to the chorus.

42nd Street is shrewdly calculated to please tourists who come from the Alleghenys of the world, the ones who would be shocked by the language in A Chorus Line; but it's irresistible to New Yorkers (and San Franciscans) as well. It boasts a deviously refreshing innocence that lets it get away with

I may have witnessed a real life "star is born" moment the night I saw Cloud 9. Barbara Berge substituted for E. Katherine Kerr in a triple role and almost walked away with the show (although I've been told that Kerr runs away with it.)

"You can't separate fucking and economics," says one of the characters in this serio-comedy by England's Caryl Churchill. That's the closest thing to a message in the play, which explores the parallel between the revolutions by colonials against the British Empire in the last century and by women against the men of the Empire today.

Its reputation stems mostly from its



Peter Firth and Amy Irving in a scene from Amadeus, Peter Shaffer's Tony-winning play.

theatre groups, but I only had three days in New York and opted instead to see the most praised, prized and recommended shows Broadway and Off-Broadway have to offer. Besides, "gay theatre" is almost a redundancy, our presence being so strong in most stage work.

"You might take a warning from the fact that Woman of the Year was the only show that refused passes to the Sentinel, whether through homophobia or because they've had enough bad press already.

name (the original novel is the credited source) about Broadway producer Julian Marsh's attempt at a comeback, which makes an instant star of Peggy Sawyer, a naive lass from Allentown, PA, when the over-age prima donna in the lead breaks an ankle just before opening night.

Some of the chorines' bitchy banter sounds new (and more risqué than Hollywood would have risked); but Marsh's lines ("You're going out there a youngster but you've got to come back a star") are faithful to their

presenting nine pairs of underwear-clad chorus girl cuddling in train compartments during the "Shuffle off to Buffalo" number.

The opening audition scene suggests that producer David Merrick is trying to top A Chorus Line by featuring half again as many dancers. Nice try, but he'll have to settle for having Broadway's second best musical. Still it's one that should run forever and which justifies Julian Marsh's claim that "musical comedy (represents) the most glorious words in the English language."

comic aspects and largely superfluous gimmicks, but it's not all fun and games and the serious comments it makes about relationships are what make Cloud 9 worth seeing.

The first act takes place in Africa a century ago. Everyone is trying to do what Clive, representing British manhood, wants them to be. They pay lip service to Victorian morality ("You don't want what you think you want. The climate is very confusing") while everyone has or at least desires sex with everyone else.

Most of the characters are as comfort-

table with homosexuality as hetero-, except on lighters who call it "a disease more dangerous than diphtheria."

The Empire strikes back in the second act, but ineffectually. It's 100 years later, the characters are 25 years older (?) all the actors have changed roles, some have changed sex and one has grown from a rag doll into a live woman. Various interpretations have been laid on this gimmickry; but while it is fun, it isn't essential to the play.

Zeljko Ivanek, who plays a woman in the first act, is a promiscuous young guy in the second. His description of a quickie on a train is one of the evening's best speeches. His sometime lover Edward (Jeffrey Jones) is played by an obvious woman (Concetta Tomei) in the first act, which suggests that she is a girl being forced to live as a boy.

So it goes, with women discovering the freedom to leave their husbands and love each other. Everything that was done in secret in the 19th century happens openly in the 20th.

Directed by Tommy Tune, Cloud 9 may be the most flawed play reviewed herein but it well deserves its Off-Broadway popularity.

While each of the above has a great deal to recommend it, my favorite of the four shows I saw was Lanford Wilson's Fifth of July, which I had missed when A.C.T. produced it.

Part of a trilogy about a Missouri family, the Talleys, Fifth of July is mostly funny in the first act, mostly serious in the second.

Richard Thomas has succeeded Christopher Reeve in the "star" role, a marked improvement according to all who have seen both. Even though John Dossett, who plays his lover, is a hunk and a half, it's hard to imagine him picking Reeve up and holding him in his arms as they talk at the first act curtain.

Thomas performs admirably but generously allows two actresses in shower roles to steal most of the show. Justly Tonied Swoosie Kurtz is the flamboyant, foul mouthed-copper heiress who wants to be a country singer. Amy Wright, whom I've admired in several films, is still convincing as a 13-year-old—probably half

her real age.

The odd assortment of family and friends is reminiscent of such bygone classics as You Can't Take It With You, but with contemporary concerns and language. Most are veterans of the 60's; all are victims of burnout—or in the young girl's case, pre-burnout.

Joyce Reehling, as Thomas' sister, delivers the play's best line: "Men and women aren't strong enough to have children. Trees should have children." Only Mary Carver as their Aunt Sally gives a performance that's less than perfect. Marshall W. Mason's direction is right on target.

Of particular significance is the naturalness with which the play's gay relationship is treated. No special importance is attached to it; it's never judged or questioned, it just is. Gays may also have a special appreciation for the ending, which comes straight from The Wizard of Oz.

Lanford Wilson is the Great (insert non-discriminatory adjective of your choice) Hope of the American theatre today, and he seems to be getting better with each play.

Peter (Equus) Shaffer explores another mental landscape in Amadeus, a brilliant and challenging, if unemotional piece of work.

It tells how Wolfgang Amadeus Mozart created an inferiority complex in a popular composer of his day, Antonio Salieri, and teases us with the possibility that Salieri might have been responsible for Mozart's early death. "Did he do it after all?" ask the "Venticelli," a two-man "Greek chorus" unworthy of Shaffer. But it's a silly question. Salieri, we learn, is not even capable of causing his own death when he wants to.

The story is told by Salieri in his dottage, any historical inaccuracies being attributable to a combination of bias and senility. Mozart is portrayed as a vulgar visionary, an obnoxious genius, immature and impetuous, an ass-kisser of the first order.

But only Salieri, Mozart himself and we—the "ghosts of the future"—seem to recognize Mozart's giftedness; in their own time the mediocrity of the lesser composer finds more favor.

"From the ordinary he created legends," Salieri says comparing their operas. "While I took legends and made them ordinary."

Salieri's jealousy and the hint of mystery concerning what it may have led to make for an intellectually stimulating evening, especially for music lovers (although the theatre's sound system is inexcusably bad).

Director Peter Hall has orchestrated the proceedings commendably, with John Bury's scenic, costume and lighting design aiding immeasurably.

Ian McKellan, who will be replaced on Oct. 13, probably by John Wood, gives a smashing performance as Salieri, capturing the broad and subtle aspects of the character with equal facility. He deserves to repeat the role when Miles Forman films Amadeus next year, but don't be surprised if it goes to Peter O'Toole instead.

Peter Firth, who follows Tim Curry in the title role, is a more subdued Mozart; but it's a less subdued Firth than we've seen before, and a fine job. Also surprisingly good is Amy Irving in Cockney vocal drag as Mozart's wife, a loutish woman who reveals unexpected sensitivity.

Amadeus is not an easy play. Someone criticizes Mozart's music for being too full—"There are in fact only so many notes the ear can hear in the course of an evening"—and the same might be said for Shaffer's words. It's not the show to see if you're going to the theatre for an evening's relaxation.



Maggi Sutherland (left) and Kate Flatland in The Blonde in 20-B, now at Theatre Rhinoceros.

over her schoolboy curiosity about how the other 10 percent lives. Like most of us they don't really get to know each other until after sex.

The Blonde in 20-B is about three women. After a year in the big city who's a career orientated lover, Laurel (Kate Flatland) is reminded of life in the rural South by an ex who's trying to win her back. Maggi Sutherland is the present, Denise Springer the past; I'll leave it for you to guess which will be Laurel's future.

My least favorite of the trio, Dinosaurs, is about a poor but proud queen living in the Tenderloin, who tries to resist the stud who drifts back into his life. The contrast between Christian (Timo Butters), who is beyond illusion, and Johnny Pole (Christian Haren), who is afraid to face reality, is rather belabored; but the actors make us care about the characters, even when they're not very interesting.

In addition to its fine direction, J. Kevin Hanlon designed the sets for all three plays, giving visual and spatial variety to two apartments and a hotel room.

While I might single out certain performances, the important thing is that there's not a bad one in the bunch. Given roles they can sink their teeth into, these actors really rise to the occasion.

Let's hope Theatre Rhinoceros can maintain this level of professionalism when they open their five-play season at the Redstone Building, 2940 16th St., in November.

DINOSAURS.
Three one-act plays by C.D. Arnold.
Directed by J. Kevin Hanlon.
At Theatre Rhinoceros.
Through September 5.

Steve Warren

Theatre Rhinoceros is going in style from their home of 2 1/2 years, the Goodman Building. I didn't catch every show between West Street Gang and Newsboy; but of those I have seen, Dinosaurs is easily the best.

The technical quality of the production proves that we needn't settle for second class work just to get the "gay" label stamped on a show.

I hope I'm not just being a San Francisco chauvinist in preferring the work of local playwright C.D. Arnold to the Manhattan melodramas that have dominated the Rhino repertoire. His work isn't uniformly excellent; but most significantly he writes human dramas about people who happen to be gay. Being gay is not what the plays are about. Hallelujah for milestones!

Perhaps I was highest on the opening play, A Night in the Blue Moon, because it relates to a specific fantasy of mine. A San Franciscan goes to his 20-year high school reunion in Piscataway, N.J., and winds up getting it on with the guy he had a crush on in his youth.

Charles Solomon plays Pablo, who realizes his long harbored dream; Joe Jason is Arthur, now married but not

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Movies

LILLI MARLEEN.
Directed by Rainer Werner Fassbinder.
At the Clay.

Dick Hasbany

Rainer Werner Fassbinder's *Lilli Marlene* is the Cinderella story told with about 157 twists, almost every one of them outrageously improbable. True to the basic outline of the sentimental fable, a pretty, second-rate cabaret singer named Willie (Hanna Schygulla) becomes a kind of Aryan princess, pampered and idolized by Nazi bigwigs and servicemen when her version of a haunting sailors' chanty is accidentally played over the armed forces radio. Trouble is, Willie loves Robert (Giancarlo Giannini), a Swiss aristocrat who helps smuggle Jews out of Germany. At the height of her popularity, the anti-Nazi underground persuades Willie to gather evidence of atrocities. She survives this rather delicate assignment and returns to Switzerland after the war only to find that her once recklessly loyal Robert has wedded both a Jew and his career as a

symphony conductor. Telling the plot of *Lilli Marlene* makes it sound like one of those overripe B's that came out of Warners in the '40s, but, of course, it's not. Fassbinder doesn't let you rest for a moment in this film the way you could in those epics, uncomplicated as they were by the German director's cynical playfulness. There's hardly a sequence in *Lilli Marlene* when you can sit back and ride with it, secure that the film isn't going to slide you off its glossy surfaces and leave you sprawling in perplexity as it races on its eccentric way. There are few directors as slippery as Fassbinder, few that play so little to our emotional expectations, few that so consistently juxtapose elements that work against each other and confound us and leave us not knowing exactly how to feel or react or interpret. In all his usually bitter playfulness, Fassbinder challenges us to be constantly with him, to be watching him. He almost never lets a scene unfold "naturally." His hand is always there and always visible—in some brilliant, self-consciously fluid camera work and breakneck cutting, in some ironically

inappropriate music (in one scene, for instance, the score turns light and dancelike as Willie begins to weep). There's something Brechtian about Fassbinder's refusal to let a scene alone. His incongruities and continual presence distances us from the story and the characters, a distancing that is reinforced by the Fassbinder school of acting. Though Giannini, Schygulla, and Mel Ferrer as Robert's father, all give quietly nuanced performances, they're never quite fully human. It's as if we see them through a filter, and, of course, we do—the filter of Fassbinder's sensibility. In *Lilli Marlene* that sensibility has something very camp about it. In every frame the director seems to be whispering, "look at me; see how intimately I know every quirk and weakness of my subject; see how totally I am in control." At no point does he take anything entirely seriously. He gives us a romantic melodrama and then de-romanticizes it and undercuts it at every turn. The danger of such a sensibility is that it will produce a film filled with brilliant flashes of wit but almost totally lacking in coherence or insight. Brilliant moments do about in *Lilli*

Marleen. But there is a coherence too, a coherence that comes from the film's unsentimental exploration of national and personal allegiances, their complexities, their slipperiness. Absolutely no allegiance or commitment is secure in *Lilli Marleen*. After Willie sings the chanty to some soldiers, they refuse to salute Hitler on the occasion of his birthday and instead cry out for Lilli (Willie). Robert goes to prison for his love Willie, then abandons her in favor of a cool Jewish woman and his conductor's baton. Willie, though dazzled by fame and power, does remain true, yet somehow she doesn't seem superior and we don't weep for her, the abandoned woman, in that closing scene. Fassbinder has never let us get close enough to share any of the emotional investment she made in Robert, so we are not moved to pity or suffering. He's worked with every technique at his disposal to guard against such emotional self-indulgence—his or ours. Rather, we are left to muse at his continually shifting vision, his own complicated and charmed bemusement, and perhaps at what may be the symptoms of his own emotional fearfulness.

THE HAUNTING OF M.
Written and Directed by Anna Thomas.
At the Gateway Cinema.

Jeffrey Allen

There are several exquisitely-photographed sequences in *The Haunting of M.*: two sisters playing piano in an elegant mahogany drawing room bathed by the red warmth of sunset; an Edwardian garden party whose guests are amused by the juggling antics of a court jester; and a woman standing along a pier awaiting a dark-cloaked figure rowing toward her in a mist. The images linger but unfortunately, the script doesn't and the result is a less-than-satisfying motion picture. One must keep in mind that writer-director Anna Thomas had a meager \$100,000 budget to work with. In spite of this limitation she's created a visually provocative film with moments as lovely as a Sargent portrait or as dark as a Chekovian tale. The tale is a ghost story and its heroine, Marianna (Sheelagh Gilbey)

—hardly a beauty in the classical sense—becomes unnerved by a mysterious figure whose image appears in a group family portrait. Like one of Dracula's daughters, Marianna wanders off in the night looking for the phantom who's suddenly entered and perplexed her life. Marianna's sister Halina (Nini Pitt) is a London actress who returns to her handsome country home just before the ghost makes his first appearance and she becomes caught up in solving the mystery. Why the ghost haunts Marianna and not her Aunt Teresa isn't clear. Nor is there any reasonable explanation why Stephen, Marianna's suitor, is so blasé about the ghost which he had captured in the family portrait. The acting performances are adequate, although Marianna's mother pouts a bit much. Aunt Teresa is the best role of all—she spends most of her fleeting days under the covers of a heavily-quilted bed. *The Haunting of M.* isn't a scary film, not even in the intellectual sense. There can't be any terror from—just some sympathy for—a ghost who's come back to reclaim lost love.

Pop Previews

Adam Block

BLOOLIPS: A last chance to catch the audacious anarchy and dizzy wit of this troupe of British drag queens. Their satire is hilarious, delicate, and liberating: *Monty Python* direct *La Cage Aux Folles*, the Cockettes do the costumes, and the cast all understudied *Upstairs, Downstairs*. The show is subversive, side-splitting, and ever so not to be missed. (Boarding House, Aug. 21-Aug. 30; Wed., Thu. & Sun.: 7:30; Sat. & Sun.: 8:50.)

JON HENDRICKS & CO.: The founder of the primo slick-scatt jazz trio, Lambert, Hendricks & Ross, and author of the somewhat ponderous to pompous celebration *—Evolution of the Blues*, returns to an intimate cabaret with what promises to be a gratifying and not terribly risky revue. Manhattan Transfer fans should be well chuffed with the show. (Plush Room, Aug. 21-30, Tues.-Sun.: 8 & 10 p.m.; Sat. & Sun.: 9:30 & 11 p.m., \$9.)

SAM & DAVE, SWEET SUCCESS: In the glory days of Memphis Soul, Otis Redding and this duo defined the sound. They faded from sight in the '70s, but the 'soul revival' has returned the original masters of classics like 'Soul Man' and 'Hold On I'm Comin'', to the clubs, and word has it that they ignite fires whose embers still glow bright. (Stone, Aug. 21, 8 & 11 p.m., \$6.50 adv., \$7.50 day.)

SCREAMING MEMES: Widely hailed as SF's finest improv team since the late lamented Committee, the Memes have held-over their artful revue, *Egg Foo Yicks* at this intimate venue. Their 3-piece suited rendition of "Profits," to the tune of "My Girl," is a consistent show-stopper. (OPEN Theatre, 441 Clement, Fri. & Sat.: 8:30 thru Aug. 29; tel. 386-3086.)

CHROME, MX-80, Y.E.R.: Ralph Record's exquisite no-wave duo have added the Stench Bros. (of Pearl Harbor fame) as a rhythm section, and will finally face an audience after four years, six LPs, and critical raves in the UK & Europe. A solid bill of avant/rock, and a bit of history to boot—and I don't mean cowboy or steel-toed. Noise rules. (On Broadway, Aug. 21, 11 p.m., \$5.)

RAMONES, TBA: These original three-chord comics looked to be transcending a pretty good joke back in the days of *Rocket to Russia*, and 'I Wanna Be Sedated,' but their Spector LP was a mismatch, and the latest is worse. They are in danger of becoming a thematic novelty act, but if you missed your chance to dance the mess around at Dreamland, this is the ticket. (Warfield, Aug. 21, 8 p.m., \$8.50 & \$9.50 res.)

KINKS, JOE ELY: The fey greats from the UK headline, and their last tour left fans I know ecstatic. Ray Davies has always been a shameless and masterful showman. 'Lola' and 'Til the End of the Day' are still featured, along with 'Stop Your Sobbing,' which the Pretenders revived. The opening act are the Clash's favorite twin-fisted cowboy from Lubbock, Texas, the town that gave us Buddy Holly. Looks a good value under open skies. (UC Greek Theatre, Aug. 21 & 22, 7:30 p.m., \$10.50 adv., \$12 day.)

DOC & MERLE WATSON, DOUG KERSHAW, LEO KOTKE, JOE EL, GAIL DAVIS, BLUEGRASS COMMODORES: Except for the last two, who haven't penetrated these ears, this is a dependably stellar line-up. Watson has bluegrass mountains in his blood, Kershaw still wheels with dervish enthusiasm through 'Diggy, Lige, Li,' while Kotke is a lyrical master of the acoustic 12-string who long ago moved out from the dark shadows of mentor John Fahey, and Ely has all the advance praise he boasts for the Kinks' show. This is a suburban picnic scene—a place to recover from the Chrome show. (Concord Pavilion, Aug. 23, noon, \$8.50; lawn, \$10.50 & \$12.50 res.)

DEAD KENNEDYS, SOCIAL UNREST, CHURCH POLICE: Any show by the DKs is a pretty good excuse to stash the kids in the oven and celebrate the scary edge of maniacal humor, as Jello & the boys reclaim the daring outrages that defined the best of punk. The Ramones were never better, & live is the way to take it. The openers have a healthy buzz around town. (Mabuhay, Aug. 24, 11 p.m., \$4.)

ROMEO VOID, CLOCKS OF PARADISE: SF's number one new wave wonders are back from a national tour for a few dates, and with the incomparable Alan Robinson manning the turntables, and a new band (anchored around former Sleepers and borrowing the headliner's horn man), this sounds like a top-flight night on the town. Welcome back Deborah! (I-Beam, Aug. 24, 9:30 p.m., \$5.)

PETER TOSH, TAZMANIAN DEVILS: Tosh may have been an original Wailer, but Bob Marley he ain't, and there won't be any rumored guest spots by Mick Jagger this time to stoke the fans. Tosh's sexism is positively neanderthal, and he was mighty supper-club ganged on his last visit, but "Walking Razor" was the best tune in *Rockers*, and the Devils are winners of last year's Bammie for best club band. (Circle Star, Aug. 25, 8 p.m., \$10/Berk. Comm. Theatre, Aug. 26, 8 p.m., \$10 & \$11 res.)

WALL OF VOODOO, IMPATIENT YOUTH: The grimly magnificent LA synthesizer band headlines with an indomitably rhythmic attack which approaches both danceability and boredom, reproaching neither. The openers kick it open, as they did for the Ramones here a week ago. (Dreamland, Aug. 27, 10 p.m., \$6.)

EDDIE HARRIS & JIMMY SMITH: Harris is a fine jazz sax player who was adapting electronic efforts to his horn back in '68. His collaborations with Les McCann make this teaming with organist Smith very promising. Smith brings a funk'n/blues conviction to his glowing interpretations. Harris had his biggest hit with the theme from *Exodus*, and Smith could medly-on with *Goldfinger*. (Key-stone Korner, Aug. 25-30, Sun.-Thurs. 8:30 & 10:30, Fri. & Sat. 9:30 & 11:30, \$7.)

SISTER SLEDGE, DON WARE: The price seems a bit steep considering that the Sledge Sister's main claim to fame remains the disco anthem, 'We Are Family,' and 'Greatest Dancer.' This year's Quincy Jones-produced effort recovered critical credibility but failed to scale the charts. The show is Vegas slick with a medley mimicking soul sisters from the pop stratosphere, but I've seen drag queens do it with more panache. I believe Mr. Ware is a comic. (Old Waldorf, Aug. 26, 8 & 11 p.m., \$10 adv., \$12 day.)

SHARON McKNIGHT: The Cable Car and Cabaret Gold winner brings her well-worn vamp to the charming boîte nestled behind the rowdy restaurant. Ah, North Beach. (Savoy Tivoli, Aug. 26-29, 8 & 10 p.m., \$6.)

DONNA SUMMER, GEORGE WALLACE: While the critics raved over the daring rock moves of *The Wanderer*, Donna's fans weren't buying, and now after a year's debut LP, a new LP is being delayed indefinitely. Reports are that the show is stunning, and may give Donna a needed dose of confidence, and the fans a needed dose of Donna. These are her only California appearances, so feel privileged, and spring for the reserved seats if you want a good view. (Concord Pavilion, Aug. 27-29, 8 p.m., \$16.50 res., \$10 lawn.)

SONNY ROLLINS: This gruff good-humored sax great has made consistent contributions through a rocky 30 year career, that includes three 'retirements' and a rediscovery by a critic who found him practicing on the Williamsburg Bridge in '61. A master of thematic improvisation, Rollins is noted for a range that includes his own compositions, the calypso 'St. Thomas,' the searing 'Pent-Up House,' glorious readings of pop like 'Isn't She Lovely,' and the straight jazz of 'Easy Living.' Hope that the back-up merits his mastery. (Great American Music Hall, Aug. 27, 8:30 & 11 p.m., Thurs. \$6.50; Fri.: \$7.50.)

DAVID LINDLEY: Jackson Browne's lead guitarist unveiled himself as El Rayo-X on his debut LP this year, bringing impish humor and stellar playing to unlikely reggae interpretations of 'Bye Bye Love' and 'Twist and Shout,' while unearthing Huey 'Piano' Smith's 'Tuberculosis and Sinus Blues.' On their third trip through our burg—last time it was opening for Joe Walsh at the Coliseum—the band will take on the venue Jerry Garcia favors when he steps out on the Dead. Nifty. (Stone, Aug. 28, 9 p.m., \$6.50 adv., \$7.50 day.)

TARGET VIDEO SHOW: Our most persistent guerilla video troop will mount an hour of their greatest hits collection, as the club continues their Video-Wednesdays policy, bracketed by rock DJ Brian Raffi, who is resourceful and getting better. (I-Beam, Sept. 2, 10 p.m., \$1.50.)

ROCHES: This sisterly trio of eccentric folkies were the toast of New York when their smugly eccentric debut arrived, only to have the follow-up, *Nards*, unfairly scorned. They are best live, where the quirky interplay of personalities and log-jammed harmonies can get both cozy and magical. 'If You Go Back To Hammond' echoes like great music, and their take on the 'Hallelujah Chorus' is a revelation. The ladies are unique and worth seeking out, but I wish they'd do some Everly Brothers. (Great American Music Hall, Sept. 2 & 3, 8 & 11 p.m., \$7.50.)

KILLING JOKE: The guitar-based dance band harks from the UK and broke my rock DJ's Top Ten last year with their unavoidable 'Wardance/Psych' release. This year's 'Tension,' b/w 'Follow the Leader,' is another powerful and unremitting entry—sustained by their *What's This For* LP. They are more arresting than amusing, but then what would you expect from a killing joke? (Stone, Sept. 3, 9 p.m., \$7 adv., \$8 day.)

D.O.A.: This documentary of the Sex Pistols' first and last tour of the U.S.—all seven dates—is better than I'd expected, but rarely matches the unremitting triumphs that saved *Decline of Western Civilization*. The work is slick, complete with subtitles, and the Pistols' performances are regularly riveting. (Cento Cedar Cinema, Now—\$4.)

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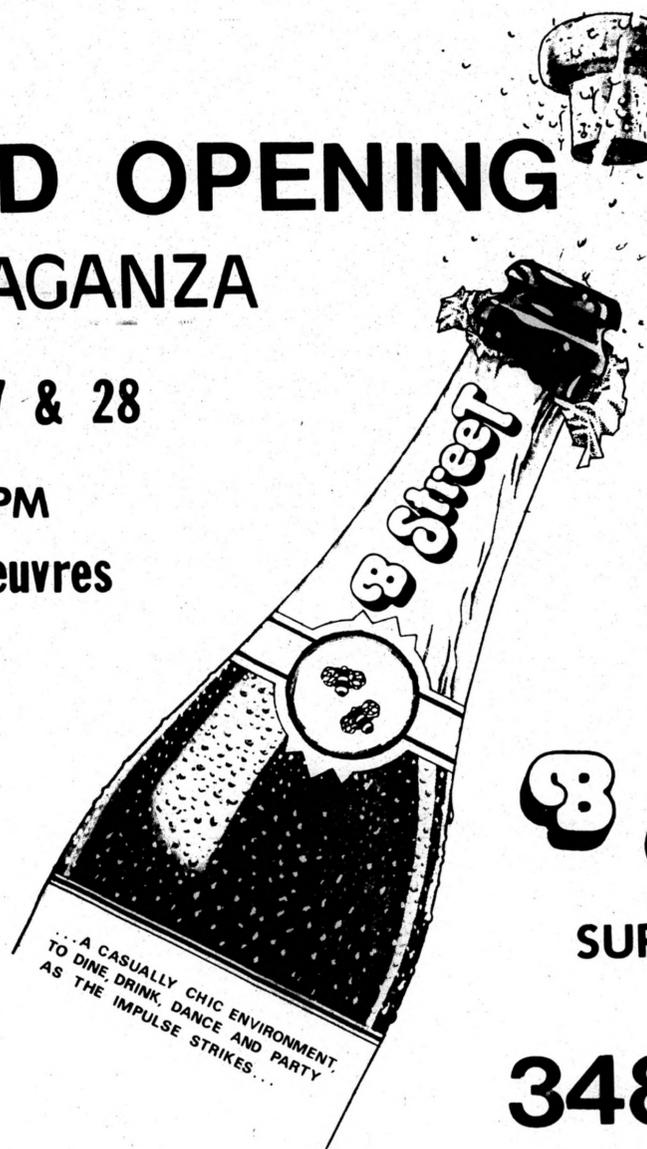
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CELLULOID CLOSET

(continued from page 10)

films as diverse as war dramas and Mae West comedies. Where Tyler is obtuse, Russo is lucid; where Tyler is esoteric, Russo is accessible. Tyler's strength is in his depth analyses of hidden meanings in movies. Russo tends to take more at face value, but this is primarily a function of his focus; dispensing with the elusive search for a "sensitivity," Russo instead chooses to analyze overtly gay characters, and through plot summaries that grow repetitious with their lurid treatment of the subject matter, he accurately reads the fever chart of Hollywood's oppression of homosexuality.

The opening chapter, "Who's a Sissy?," examines the American standards of masculinity which the movies of the 1920s and '30s took every opportunity to reinforce. Early instances of drag, involving such performers as Stan Laurel and Wallace Berry, were largely stock sex-role-reversal vaudeville schtick, but they served to represent a spectre of homosexuality as an unseen, lurking danger. (Russo draws a parallel between this early, relatively harmless drag and the comic gayness of *La Cage aux Folles*). Harold Lloyd's well-remembered, bespectacled "everyman" character continually fought bullies in the affections of the girl, and as the stereotypical effeminate man, was often trounced as a scapegoat simply for being different. Instances of Lloyd sitting on a park bench and inadvertently taking a man's hand instead of that of the woman he thought was there were always followed by a wallop from the offended male. Russo contends that the idea of homosexuality was thus conveyed and torpedoed even without necessitating the portrayal of an actual homosexual.

Things got lighter in the '30s with the advent of the professional sissies, men like Edward Everett Horton and Eric Blore in the RKO Fred Astaire musicals and Grady Sutton and Franklin Pangborn in the Warner Bros.

comedies. These men were character actors who repeated the sissy role time and time again, providing an outlet for an alternative to the masculine hero without ever committing to anything but tentative gayness. The sweetly semi-gay routines of Laurel and Hardy are evoked by Russo as an example of overt male-bonding. In the world of Laurel and Hardy, heterosexual alliances were either superfluous, or else perceived as actually threatening to the primary relationship. Russo quotes one hilarious routine wherein Stan tells Ollie, "Well, if you had a baby, it would keep your wife's mind occupied. You could go out nights with me, and she'd never think anything about it." This idea, naturally, appeals to Hardy. It didn't appeal to the movies' sense of self-righteousness. Russo quotes squeamish critics of the day who insisted on reading the Laurel-Hardy relationship as infantile and unconscious and, therefore, innocent. The Hays Office Code that was self-imposed in order to avoid outside regulation committed the movies to the promotion of "decency." Routines like Stan and Ollie's were not to continue.

Russo argues that as the visibility of homosexuals onscreen decreased throughout the '40s, innuendo and charade were replaced by out-and-out virulence. He explores in detail the "problem" films of the 1950s, like *Tea and Sympathy*, *Advise and Consent*, *The Children's Hour* and *Suddenly Last Summer*, in which homosexuality was the fatal kink that inevitably led the afflicted character to destruction and an early death. Most movie gays died by their own hand: Hollywood insisted it was preferable to commit suicide than to seek romance and affection with a member of one's own sex. Russo wittily includes as appendix to his book a Necrology, listing 33 separate incidences of gay characters paying for their "sins" with their lives, from the 1919 German film *Anders als die Andern* (Different from the Others) to 1980's *Cruising*. The tragedy of the movies' dalliance with homosexuality is harshly defined and undiluted.

Russo posits that television has been much more open and sympathetic in its portrayal of gays than have the

movies. He points to favorable depictions in *All in the Family*, *The Certain Summer* (1972), and the BBC's delightful *The Naked Civil Servant* as examples of what the movies have been unwilling to risk. Among the modern-day movies that come under Russo's attack are *Staircase* (which Burton and Rex Harrison as a couple of aging poets), *The Goodbye Girl*, *The Turning Point* (with star Shirley MacLaine requesting that any references to homosexuality in the world of ballet be eliminated), *A Different Story*, and the aggressively homophobic *American Gigolo*. Films selected for praise include the little-seen *Nighthawks*, John Schlesinger's *Sunday*, *Bloody Sunday*, and the 1978 Canadian comedy, *Outrageous*.

The book is a jaunty read, despite the tale of degradation and horror it has to tell. It is amusingly illustrated with rare photographs (my favorite shot was John Crawford and director Dorothy Arzner, both in tailored mandrag suits, looking very no-nonsense). But given the author's exhaustive research, there are a few surprising omissions. Tchaikovsky's lurid homosexuality in Ken Russell's *The Music Lovers* and Joe Dallesandro's breezy bisexuality in *Flesh, Trash*, and *Lonesome Cowboys* inexplicably receive no discussion. If there is a further complaint, it is that perhaps Russo's adherence to political correctness has vitiated some of the camp humor that could have been brought into play in discussing this, the liveliest of the arts.

But suggestions such as these pale in comparison to the very real achievement of *The Celluloid Closet*. Russo concludes with a scathing indictment of the gay men and women who work in the movie industry and who have done little or nothing to promote positive gay visibility. The prospects for the 1980s range from bleak to slightly better, with projects like *Partners* and *Making Love* waiting in the wings. Russo states, "The movies await permission from the world-famous general public before they will portray gays as a part of life. And the self-hatred of gays in the film industry is as much at fault as the ignorance of that general public." This book goes a long way toward dispelling some of that ignorance.

Records



ZZ Top

D. Lawless

PRETENDERS II (Sire Records)

Failing to either match or surpass the convulsive delirium of their '80 debut set and recent 5-track EP, this second full-fledged LP is a disappointment in several respects.

For a start, there's far too little roll beneath this rock. On the uptempo tunes, leader-bassist-vocalist Chrissie Hynde deploys a bit of the old macho role reversal in denouncing male-dominated proprieties that would denigrate her as "a bit of decoration." While her basic stance is exemplary, her whimsical thrusts are like shouting in a bucket—dampened by the leaden tempo and inertia of her band's rudimentary riffing. Hynde's melodies are, for the most part, paper-thin and the band's incapable of inflating them with a fully propulsive force.

"Waste Not Want Not," an admonitory reggae song, is one of the best of the uptempo tunes. But "Bad Boys Get Spanked"—a standard-issue Led Zep cop with lotsa reverb—is the only song here that attains the gate-storming audacity of their classic debut. Stooping to a milewide parodic stance on their way to the bank, The Pretenders're now pandering to low I.Q. yoyos. That's the crux of their dilemma. In reaching out for the megabux, they've sacrificed their artistic integrity. All of a sudden, Hynde's lyrics seem to've lost a great deal of their subtlety. The anger she now projects is well-aimed but insincere and overstated. Her essential humor and mystery's always revolved around the theme of affection—they're The Pretenders, after all—but she's now abandoned those puzzling between-the-line mutterings for outside billboard proclamations. Judging from the results here, she'd be alot better off retaining some of her mystery while developing more highly-defined melody lines. Her melodies are most memorable on the ballads: "Birds of Paradise," "Day After Day" and a Ray Davies tune "I Go To Sleep" (replete with French horns and a string section).

Her smoky voice is still The Pretenders' primary asset, and her tough-tender vibrato smolders up out of the rubble of the most nondescript riffs. Hynde's voice remains one of the most distinctive instruments in rock, and

ZZ TOP: "EL LOCO" (Warner Bros. Records)

Slight shift of gears here for this fuzzybutt Texan trio. Though they've tossed some plaintive ballads into the tank, their specialty remains the blues-cured boogie cruise. Low-mileage dudes, they're actually a part sort of band—macho rattlers with a sting that's more humorous than venomous. Drawing lupine vocals, dross skull-and-crossbones imagery, meat-muscle rhythm and chunky guitar workouts—that's what ZZ Top delivers. In a Mack truck. "Pearl Necklace," "It's So Hard," "Heaven, Hell or Houston" and "Ten Foot Pole" are guaranteed tail-switchers here. Everything else moves with an element of downhome slink but not enough friction to really sizzle.

RAMONES: "PLEASANT DREAMS" (Sire Records)

Produced by Graham Gouldman (former 10cc member), the basic Ramones buzzsaw bandwidth is now honeycombed with keyboards and sweeter harmonies. Their mouldering style's been drycleaned and compressed into a comfortable timewarp capsule—with lotsa British Invasion trimmings. Steady-stage passable but not truly stimulating. Just junkfood guys out cruising' for fun in this sick world, they still make zippy dance music. But all these goofballs really wanna do is stay loaded all day while plugged into the boob tube. What a boob, eh?

"It's Not My Place (In The 9 to 5 World)" and "You Didn't Mean Anything To Me" are the prime cuts, and the rest of the tunes are all variable degrees of danceable or hummable. But somehow their mindless vacuity has become just another cute novelty, pretty tame—like The Chipmunks or something.

HEAVY METAL—Music from the motion picture (Full Moon/Asylum Records)

A rare packaging job that invades your motor centers with thunder-cracking exhilaration, this doublepep soundtrack for the animated sci-fi fantasy spectacle—featuring 13 rock groups and solo performers—maintains its strength as an entity through diversity. Aimed at today's starch-fed audiences, the music is more melodic and pop-oriented than your normal blood-thirsty metal lifted straight from the manual. Slick as squealing tires on a slippery road, this punchy divertimento sweeps right by with hardly a pause yet never neglects proper hygiene in the process. If what you hear is what you see, the film sounds like one of the Summer's big money-spinners.

Highlights of this worthwhile collection include the thoughtful humanism of the Blue Oyster Cult's "Veterans of the Psychic Wars" (cowritten by vocalist/guitarist Eric Bloom and British science-fiction author Michael Moorcock) and Sammy Hagar's churning emblem "Heavy Metal." Also noteworthy for their smooth integration of experimental electronics with rockin' hardpop are Cheap Trick's two contributions "React" and "I Must Be Dreaming." The wide-eyed mysticism of Stevie Nicks' "Blue Lamp" is underscored by a chiming folkloric arrangement, and Black Sabbath's "The Mob Rules" is a stirring, muscle-busting blast of defiance pitting lumpy spacemen against an alien menace.

LENE LOVICH: "NEW TOY" (Sire/Epic Records)

Dressed like a Transylvanian princess in her oddball costumery, this New Wave diva fits right into the New Romantic-Blitz craze. But her flexible vocal cords stretch, wobble, yodel and ultimately choke on the jellybean melodramas she creates. Lene's visual flair and vocal style are eccentric and original, if nothing else. And as far as this six-track EP goes, there is nothing else. Despite some attractive pinwheeling synth riffs, her theatrical crooning is obliterated by the gigantic thump of disco-like tom-toms. Her continental tomfoolery fails to extravagate or dissolve in the bloodstream and boils down to one more eurodisco frou-frou.

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