



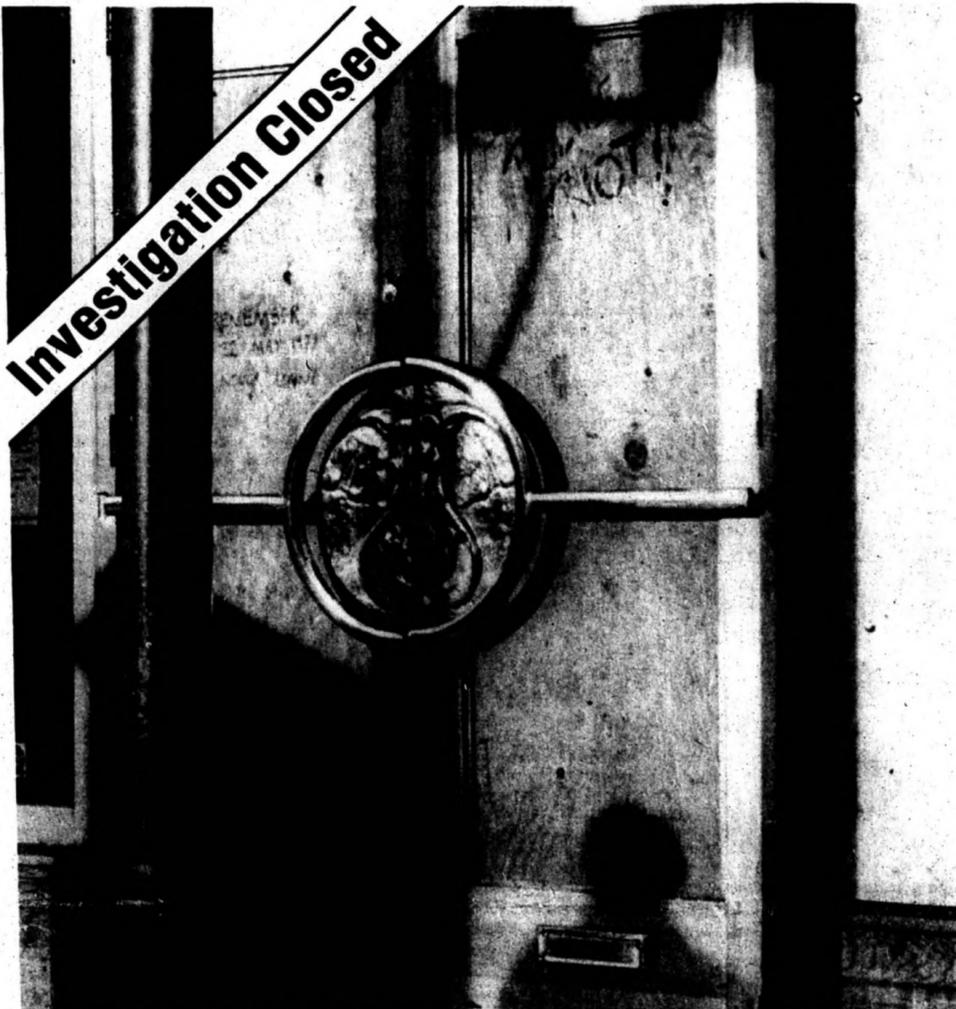
# The Sentinel

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AMERICA'S LEADING GAY NEWSPAPER

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## Probe of 'Police Riot' at Elephant Walk Closed Over a Year Ago

### Feds allege D.A. Smith never inquired about the case

Shawn P. Kelly

(San Francisco) The *Sentinel* has learned that the investigation of the "police riot" at the Elephant Walk bar two years ago, in which several patrons were severely beaten, has been closed for over a year. Federal prosecutors claim that, despite television film of the incident, no witness could make positive identification of individual police officers.

In addition, the *Sentinel* was told by the federal prosecutor who was handling the case that at no time did District Attorney Arlo Smith inquire about the status of the case, despite repeated requests by gay leaders to him for information regarding the investigation.

According to Deborah Seymour, the federal prosecutor who handled the case, it has been "for all intents and purposes" closed because she "couldn't find any witness who could identify any police officer."

Seymour added that she "never spoke with Mr. Smith at any time about the case, and that she could think of 'no basis in the law that two investigations could not go on at the same time.'" In other words, she said, Smith has had the power all along to conduct the investigation and prosecution.

Seymour said that prosecutors "contacted everybody that we could" but that neither individual customers nor the film of the incident helped identify individual officers. The film of the

incident, as well as the testimony of witnesses, shows that many if not all of the officers were wearing helmets and had their badges removed. One witness said that he was being beaten too severely to record a possible badge number.

In the aftermath of the so-called "White Night" riot at San Francisco's City Hall on May 21, 1979, and the police raid at the Elephant Walk early the next morning, then-District Attorney Joe Freitas turned the Elephant Walk case over to the U.S. Attorney's office for investigation.

When District Attorney Arlo Smith was elected, he continually told gay groups and leaders, both publicly and privately, that the matter was out of his hands. At the same time, Smith has continued prosecution of two of the defendants in the city hall riot. He has come under increasing fire for doing so from gay groups, especially since no charges were ever brought against police for their damage to the bar and its patrons later that evening.

(Continued on page 6)

## Drug Bust at Trocadero Undercover agents arrest 12 on felony charges

(San Francisco) Claiming to be acting on complaints, narcotics agents of the San Francisco Police Department made twelve arrests on Friday, August 21 at Trocadero Transfer, the city's premier gay disco.

Police records show that of the drug related charges all were felonies for possession, sales or intent to sell. Misdemeanor charges of interfering with a police officer were also filed against two individuals.

Dressed in baseball jackets and as cowboys, three agents paid the general admission price, entered the club and mingled with the crowd, at times dancing with other patrons. The plan was to make buys inside but get the seller outside for arrest. While most arrests did occur on the street, according to police sources, some were made inside Trocadero as well.

Sergeant Gregory Corrales of the SFPD told the *Sentinel* that "innumerable complaints came in from gay people about being harassed by those

selling drugs in Trocadero. Undercover agents investigated, made buys, and arrested people with a minimal amount of force or disruption."

According to witnesses and some of those arrested, however, that is not exactly how it happened.

"I thought they were S&M people trying to haul us off for torture or something," said one man who requested on the advice of his attorney that his name not be published because of his pending trial. "I was grabbed off the dance floor, dragged outside and then arrested," he said. "At no time did they say they were police until I was handcuffed and I didn't believe them until we got to the Hall of Justice." He said he was never approached about selling drugs but that the agent said he'd seen him using some earlier.

Other witnesses reported a similar random pattern in the arrests they saw. One man, who also requested his

(Continued on page 6)

## Reagan Cuts Off Funding For Gay Research Projects

Larry Bush

(Washington, D.C.) Federally-sponsored research programs on homosexuality have been almost totally eliminated in budget cuts that congressional leaders and researchers say are politically motivated. The cuts may spell the end of research which has underpinned gay arguments for civil and social equality over the past 20 years.

Numbered among the past recipients of federal grants who now find themselves facing an end to funding of major research programs is the prestigious Kinsey Institute, which began publishing information on homosexuality almost 30 years ago, survived political attacks from Congress and the Indiana State Legislature, which funded its work during the McCarthy era, and which has served as the major government-contracted researcher on homosexuality since 1964.

Such programs were mounted under the auspices of the National Institute of Mental Health (NIMH) and, to a lesser extent, the National Science Foundation. Officials at both centers say that the new budget cuts have "devastated" their social research programs, and NIMH officials confirmed that the entire research program staff had already disbanded.

"I think the cutbacks of the research programs will be tragic. Without funding for programs to give us insight into a part of our population that may amount to 10%, we will continue to legislate and think in stereotypes and myths," said Rep. Henry Waxman (D-Calif.), chairman of the key House subcommittee that appropriated funds for the programs until Reagan budget cuts were passed.

"I think that cutbacks in research areas are supported by the right wing, not just for the fiscal impact, but as part of their political agenda," Waxman told the *Sentinel*. "They distrust people who do research, and research that comes up with conclusions they have not foreordained. I don't think this is just an economy move, I think it did have a political component to it."

"If we allow research that has been funded by the federal government to lapse," Waxman predicted, "no one is going to pick up the banner. Univer-

sities can't afford it, and the private sector is not interested unless it makes a profit."

Waxman told the *Sentinel* that his committee will investigate the impact of research program cutbacks in the coming months, although few expect that such hearings would restore federal funds.

"We're interested in knowing what we are doing to our society with these cuts," Waxman said. "The cutbacks are short-sighted and will end up costing us more as a society later on. They are urging a meat-axe approach," Waxman said of conservatives, "and they have succeeded."

At the Kinsey Institute, Director Paul Gebhart confirmed that research on homosexuality undertaken by Institute staff had come to an end after 30 years, and predicted the political climate reflected in budget cuts would result in the end of most research on homosexuality in the United States.

"I think in the immediate future it's

going to be very difficult to get funding for research on sex of any type, and homosexuality in particular. It's all part of the general backlash," Gebhart said.

"To me it seems like going back to the '40s and '50s," Gebhart said. "Some people in other countries, where this anti-sexual attitude doesn't prevail, will continue. But in this country they'll just have to be more careful."

The Kinsey Institute received millions in federal grants since 1964, when NIMH assembled a Task Force on Sexuality in response to early gay movement charges that research was biased and inaccurate. As a result of that Task Force, said Gebhart, who served as one of its members, NIMH Director Dr. Stanley Yolles had urged the Kinsey Institute to undertake major research on homosexuality.

Since that time, Gebhart said, about 40% of the Institute's work had been

(Continued on page 5)

## Latest Kinsey Report

### May be Institute's Swan Song

(Bloomington, Ind.) The new Kinsey Institute study on the development of sexual preference, already being hailed as one of the most politically and socially significant studies on homosexuality in recent years, may also end up pointing to a new prospect that could eliminate homosexuality in future generations, one of its authors stated this week.

The study, which will be officially released later this month, provided new research evidence that homosexuality cannot be explained by traditional beliefs such as ineffective parents, contact with homosexuals at early developmental ages, or even by sexual behavior alone. Instead, the study, conducted by Alan Bell, Martin Weinberg, and Sue Kiefer Hammersmith, suggested that homosexuality was a deeply felt predisposition, perhaps even biological in origin, and author Alan Bell suggested further that many individuals would live richer lives if they refused to succumb to heterosexual pressures and fulfilled their homosexual feelings.

The effect of the study's conclusions is to sharply challenge notions that gays should not be permitted jobs as school teachers or other positions where they have contact with children, relieves the guilt of both parents and their gay children that family relationships led to their homosexuality, and even religious dogma that homosexuality was inappropriate to personal

(Continued on page 6)

## Falwell Takes Anti-Gay Campaign to Washington Congress may overturn D.C. sodomy repeal

(Washington, D.C.) National Moral Majority leader Jerry Falwell will officially kick off his anti-gay campaign in the U.S. Congress September 9 with a press conference calling for the nation's legislators to overturn the recent repeal of a sodomy statute by the capital city's local government. Falwell, according to his D.C. chapter head, also will announce support for his efforts from upwards of 20 members of Congress.

"If you agree that we should not legalize and encourage adultery, sodomy, fornication, homosexuality, seduction and promiscuity, Congress needs to hear from you," the local Moral Majority wrote in a mailing to

2,000 church groups in the Washington area. A similar message was included in the current issue of Moral Majority Report sent to one million subscribers nationwide.

Falwell's campaign, set to begin on the first day that Congress reconvenes after its summer recess, marks the first time that a major effort has been undertaken to overturn a decision by Washington, D.C.'s local government since home rule was granted nearly six years ago. Under the city's charter, Congress retains the right to veto local legislation if it acts within 30 legislative days after a bill is approved. The time for action on the D.C. sodomy law,

(Continued on page 6)

## Police Sweep Polk Street

### Over 250 arrests in the last two weeks

(San Francisco) Reacting to both gay and straight merchant's complaints about drugs, prostitution, and street crime, police have made over 250 arrests on Polk Street over the past two weeks.

Many people, both those who were arrested as well as people in several different branches of the criminal justice system called the arrests "harassment" and complained that the officers were indiscriminately "sweeping" the streets with a particular enthusiasm because of the fact that the people were largely gay.

Captain Diarmuid Philpott, the head of the San Francisco vice-squad, denied that the arrests constituted a "sweep" and said that the continuing

mass arrests were "the only way" to solve the street crime.

Philpott also denied that there was any anti-gay element in the arrests, or that any of them was brought without good cause. "If I saw that," he said, "I'd call a halt to it."

From all angles, the crime and arrests on Polk Street constitute a complex problem, with many conflicting elements and complications. There is no doubt that gay merchants have been requesting an increased police presence on the street. Many merchants believe that Polk Street is acquiring a reputation of crime, violence, and disreputability that is hurting business.

One doorman at a bar on the street said that he was glad to see the police

making the arrests, as he had witnessed rampant crime on the street for the three years he had worked there.

But the manner, the magnitude, and the disposition of the arrests have raised the suspicion that police may be overreacting to legitimate merchant complaints. Certainly, by the police department's own figures, few of the arrests are for serious crimes, and will hardly do much to solve long-running problems.

Captain Philpott told the *Sentinel* that of the 258 arrests on Polk Street over a two-week period, 26% were for obstructing a sidewalk or doorway, 7% were for having open containers, and 5% were for panhandling. In

(Continued on page 5)

## Murder On Corona Hts.

Ray O'Loughlin

(San Francisco) On the morning of August 24, the battered body of a San Francisco man was found in Corona Heights, a rocky, remote area opposite Buena Vista Park.

William Michael Singletery, 33, was believed killed in the park after putting up a great deal of resistance to his killer. Although the exact cause of death is not yet known, Singletery had apparently been beaten "with something like a tire iron."

Singletery grew up in Salinas and had lived in San Francisco for five years. He was employed at Pacific Telephone and was widely known in the gay community as the disc jockey for the oldies rock show at the old CHOP's bar on Market Street.

His death has left his lover, his family and friends deeply puzzled since



his lifestyle was clearly not one to make him a likely murder victim in a park.

Known as Michael, rather than William, he was last seen in Bear Hollow on Castro at 11:30 Sunday night (August 23) where he was having a drink with a friend. Earlier that evening, he and other friends had been at Patsy's, one of his favorite bars.

According to friends, Singletery abruptly disappeared from Bear Hollow leaving a fresh drink, his cigarettes and his jacket in the bar. That, say those who knew him, was very unlike him.

"If he was expecting to leave the bar, he'd have said something," said one friend. "He was a very reliable

(Continued on page 5)

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U.S. Census May Release Data on Same Sex Households

Larry Bush (Washington, D.C.) U.S. Census officials, responding to Sentinel reports that 1980 figures on same sex households would not be tabulated and released at taxpayer expense, said this week that the data will be compiled and made available in about 18 months as originally scheduled by the federal agency.

In its earlier account, the Sentinel described the census survey as breaking down household arrangements into "partner" or "roommate" designations, a description that was incorrect. The 1980 census did not differentiate between "roommate" or "partner" but listed them in the same category as "roommate/partner."

This category, however, according to Norton, was new to the 1980 census and was designed by him to reflect more accurately the social arrangements in American households. Previously, unrelated and unmarried individuals sharing households were not given this option and instead were primarily listed as "landlord" or "boarder."

decisions which fund his research on American households had not been made by his agency. Sentinel sources who asked not to be named continue to maintain, however, that a decision not to use the budget for information on same sex households already had been reached by top officials but had not yet been communicated to all levels of the agency.

Health Officials Step Up Program to Monitor Cancer Outbreak

Shawn P. Kelly (San Francisco) Experts from across the nation are preparing for a September 15 conference on two rare and often fatal diseases inexplicably striking gay men. At the same time, local health officials and gay leaders began to coordinate efforts to educate Bay Area physicians and the gay community about the symptoms and extent of the two recently spreading illnesses.

The Center for Disease Control in Atlanta recently reported that since January of this year there have been 111 reported cases, predominantly from gay men, of Kaposi's sarcoma, a rare form of skin cancer, and pneumocystis, a parasitic type of pneumonia. Nearly half of the combined cases have been fatal.

"responsible information" about the diseases, Norman said that a trifolder of information regarding the diseases will soon be distributed to local doctors. The information will be compiled by university of California medical researchers and members of Bay Area Physicians for Human Rights (BAPHR), a local gay physicians' organization.

drop down" since most of the present cases have probably already been reported in the wake of recent publicity. Bolan will be one of the participants of the upcoming conference on the diseases, which he described as a "free-ranging discussion among experts on each of the different facets" of the illnesses. After that conference, the Center for Disease Control will conduct a study to try to determine which factors may be producing or contributing to the spread of the diseases among gays.

Gay Task Force Reopens D.C. Office

Larry Bush (New York) The National Gay Task Force (NGTF) will reopen its Washington, D.C. office after a lapse of nearly a year in a "new initiative against the radical right," announced NGTF executive director Lucia Valeska this week. The national gay organization said it has hired D.C. gay activist Mel Boozer as its new Director of Civil Rights Advocacy to head the office.

new office had been determined to include the impact of Reagan's budget cuts "which are a vital concern to us," public attitudes reflected in such legislation as the Family Protection Bill which seeks added discrimination against gays, executive branch issues, and building better media coverage of gay concerns.

organizations to highlight the need of their gay members and highlight the presence of gay caucuses throughout the country, we will get away from one gay organization serving as the gatekeeper to the administration. We will get a more accurate picture of what the gay community consists of, instead of a couple of people based in New York, San Francisco or Washington."

programs designed or in operation. It is then a team's responsibility to recommend or not recommend an agency for funding and make the decision as to the amount of support. While their recommendations are subject to approval by the board of directors, "most times they've done their homework and their recommendations are accepted," said Rotondale. "They make the decisions."

Pacific Center Faces Funding Crisis

(Berkeley) The fate of Berkeley's Pacific Center for Human Growth, which for seven years has served thousands of gays and lesbians through its counseling services, rap-groups, and Gay Switchboard, may be decided at a meeting of the Alameda County Board of Supervisors at 10:30 a.m. on Tuesday, September 15.

The Alameda County Board of Supervisors seem to be equally divided on the question of deeper cuts in the maintenance of the present level of spending. Supervisors Joseph Bort and Don Excell oppose continued funding, while Supervisors John George and Charles Santana support it. Supervisor Fred Cooper has the critical swing vote.

need County funds. However, Pacific Center's surveys show that the majority of its clients have annual incomes below \$6,000. The Pacific Center urges gays, lesbians and all those who would like to see vital social services continue to send letters of support to the Board and to Supervisor Fred Cooper at the following address: Board of Supervisors, County of Alameda, 1221 Oak Street, Oakland, CA 94612

Once a year the teams review the funding requests of their agencies. This involves analyzing the budgets proposed and objectively evaluating the

Brown Appoints Open Lesbian to S.F. Municipal Court

Ray O'Loughlin (San Francisco) "I never dreamed I'd be a judge." So said Mary C. Morgan the day after her appointment by Governor Brown to the San Francisco Municipal Court last week. The naming of the first acknowledged lesbian to a judgeship was immediately hailed as an event for the gay/lesbian community and as a tribute to the governor's "commitment to the participation of all segments of the population in our society," said Morgan, "particularly at a time when there seems to be a growing fear of the diversity that has traditionally made our society strong."

Seeing a headline with 'lesbian' in it," said Glenn Craig, president of the Harvey Milk Gay Democratic Club. "I felt a particular pride I've not had the chance to feel before." Although being an open lesbian was a factor in her appointment, Morgan had substantial support from outside the gay community. A number of bar associations, judges and civic leaders across the state supported her nomination. "Many people worked very hard for over a year," said Craig. "The whole process has been good for the community in terms of the contacts made."

Without the gay community, however, this appointment would possibly have not occurred. "The mere existence of gay and lesbian organizations," said the future judge Morgan, "from the political clubs to the community services like Operation Concern, all help to make our presence as people in the world felt." She especially credited Gay Rights Advocates, the Lesbian Rights Project, and Bay Area Lawyers for Individual Freedom. Lesbian and gay support in fact was not only significant but, according to some, may have made a crucial difference. According to Connie O'Connor,

Judge Dominique Olcomendy, presiding currently over Municipal Court, told the Sentinel that he did not expect Morgan's sexual preference to be an issue in the courtroom. Many judges have praised her work and endorsed her nomination, he said. "She will be looked at to see how she is doing the job, how she is acting as a judge. And that is all that will matter." Morgan has stated that she is also committed to "doing all possible to improve the status of lesbians and gays by being a visible repudiation of the myths and stereotypes and by being a role model."

Comprehensive Gay Study Presented to Psychologists

Shawn P. Kelly (Los Angeles) At the same time last week that the Kinsey Institute released new findings regarding the origins of homosexuality, the editors of a new and perhaps the most comprehensive study to date on the social issues surrounding homosexuality presented their findings to the annual meeting of the American Psychological Association (APA).

Co-editors William Paul, Ph.D., of San Francisco State University, and James Weinrich, Ph.D., of Johns Hopkins University, gave the principal findings of the thirty-one researchers who contributed to the four-year project entitled *Homosexuality as a Social Issue*. The report had been reviewed and endorsed by the Society for the Psychological Study of Social Issues (SPSSI), a division of the APA.

Another finding by the biologists is that "homosexuality and heterosexuality are equally natural when viewed by evolutionary theory." That is, according to Weinrich, they both have occurred spontaneously in man as well as throughout the natural world. Both are possibly part, he added, of an evolutionary balance among animal and human populations, and he said that the study suggests that further research should be done in this area.

While any clear determination of the biological issues will have to await years of continued study, more immediate and practical use will certainly be made of the findings of the Political and Cultural Issues section. The report establishes that gays are a legitimate minority (although different in many significant aspects from others), and presents ample documentation of both legal and social discrimination against them. Gay leaders may find such documented evidence useful in arguing for needed gay rights legislation, as opponents often deny that such discrimination exists.

Paul said that the study breaks new ground in documenting the intense levels of "hatred and violence" that are directed against gays, information that "has been really missing from the research" up to this point. Included are a host of quotes from noted or suspected homosexuals who present their anti-gay feelings for the record. The most challenging note of the report states that of gay reaction to continued oppression in the face of our cultural development. Using the "White Night" riots in San Francisco as a sociological example, the report concludes that "If the majority does not wish to confront Gay people as an angry, persecuted and rebellious minority, then it should simply cease treating them like one." Or, as the final conclusion of the report states between freedom for, and repression of, its homosexual minority. It would be far better to take the former course."

Bay Area United Way Wants Gay Input

Ray O'Loughlin (San Francisco) United Way of the Bay Area expects to spend over \$20 million this year in five counties and wants gays and lesbians to help them do it.

Each of the 210 community agencies funded by United Way has to submit annual proposals and budgets. Each of these requests has to be evaluated and a decision made allocating funds to the agency. This is where a troop of volunteers enter the process. Known as "agency relations teams," 250 volunteers maintain continual communication with each of the 210 agencies so that funding requests can be fairly evaluated. To do this job there are 25-35 teams composed of five to ten people and reviewing five to ten agencies each. Each team is made up to reflect the diverse population of United Way's five county service area.

There are benefits too, of course, for the volunteer. Volunteer service such as that offered by United Way can be listed on resumes as responsible experience. In the course of service, the volunteer will also make many valuable contacts. And there is the satisfaction of having served the community. Most important to lesbians and gay men seeking to gain entry into the mainstream of American society, this is a chance to have an impact on services in their own community as well as a voice in the wider community. At present, United Way partially supports two gay community agencies—Opera-

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Several members of the Acceptance House Alumni Association (above) will sponsor a Labor Day picnic on the sundeck of 18th Street Services, 4131 18th Street on Monday, September 7 from noon to 5:30 p.m. The picnic, open to the public, will feature indoor and outdoor activities. Acceptance House and 18th Street Services provide help for gay men and lesbians with alcohol or other drug related problems. For more information, telephone Patrick Hirrichsen (441-2364).

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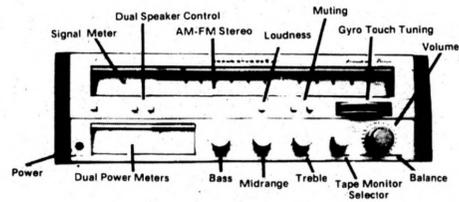
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## Reagan Cuts Gay Research

(continued from front page)

devoted exclusively to homosexuality, and much of it had resulted in new public understanding of lesbians and gays and changes in discriminatory public policies. The Kinsey work continues to play a leading role in presentations on homosexuality.

It was the Kinsey Institute, for example, which first provided data indicating that perhaps 10% of all Americans were exclusively homosexual, and that upwards of one-third of all American men had had significant homosexual experiences. It is also the Kinsey Institute's new study on homosexuality, which puts forward the view, long held by gays, that homosexuality is an innate sense of feeling and not a mere description of sexual functioning. The current study, which suggests that homosexuality is such a deeply felt part of human experience that it cannot be reversed or imparted through seductions, already is being predicted as likely to have as significant an impact on political and social attitudes as the very first Kinsey studies.

The study, however, will be the last undertaken by the Kinsey Institute staff itself, with future work now largely dependent on scholars who are independently funded being given access to the Institute's library.

"Up until this administration change, I had been told that they were always happy to get grant proposals from the Institute," Gebhart said. "I had reason to believe we would continue to get federal money. Right now we're still in good shape. It is only the future that looks austere. We'll be scrounging around to see what we can raise. Obviously we can't rely much on the feds."

"All of our social research has been heavily affected," said an NIMH official, who confirmed that the federal agency no longer maintains a full-time social research office. Most researchers on gay topics, NIMH said, had run through their grants, and budget cuts would not mean curtailing existing programs. New programs, however, will be nearly impossible to fund, NIMH said.

Among the federally funded research programs, in addition to those at the Kinsey Institute, are a number undertaken by gay professionals or which have assisted in gay rights cases. Dr. Ellen Lewin, a Bay Area researcher, completed a major study of single mothers, including lesbians, which was funded by the federal government and was frequently cited in court custody cases. Other researchers have been funded for studies on coping strategies of lesbian women, the coming out process, comparative homosexual and heterosexual relationships, aging among gays and lesbians, and the effects of discrimination.

At San Francisco State, where John DeCecco runs the Center for Research,

Education and Sexuality, formerly CHEER, cutoff of federal funds now means relying almost exclusively on volunteer workers to analyze data on discrimination.

"The prospect of doing any social science research connected to sexuality is almost absent right now and probably will be for several years," said DeCecco. "The prospect of funding for projects that are controversial is even less," said DeCecco.

"We had to let most of our staff go and the people remaining are staying out of the generosity of their hearts," said DeCecco.

The impact of the federal budget cuts on gay research was called "monumental" by Virginia Apuzzo, former Assistant Commissioner of Health in New York City and co-chair of last year's Lesbian and Gay Caucus at the Democratic National Convention.

"The anti-sexual agenda of the right has been demonstrated beyond a doubt by the tragedy of these cuts," said Apuzzo. "The impact will be felt not just on gays but on all people who see sexuality as playing the positive role that it does in human living."

"This is not simply a political blow to research that could benefit gays and lesbians. This is an attempt to sabotage the pursuit of truth. The right can only tolerate having its own disinformation program reach the public. The Family Protection Act is now a matter of a formality," said Apuzzo.

"This is the most decisive blow our community has had in the past ten years," said Apuzzo.

## Murder On Corona Hts.

(continued from front page)

person. He'd have told us if he was going out or going home."

Although he was last seen around 11:30, the coroner estimated the time of death at around 2 a.m. That leaves nearly three hours totally unaccounted for.

Singletary is survived by his lover, Michael Ziolkowski, his parents in Salinas and a married sister in Sacramento. Family and friends are making every effort to find any possible witnesses who might have seen him between 11 p.m. and 2 a.m. on the night of his death.

Police have told the Sentinel that they have gotten a lot of response so far but still have no leads in the case. Anyone who saw Singletary that night, saw him go off with somebody, get into a vehicle or witnessed any confrontation should call SFPD homicide inspectors Guinther or Byrne at 553-1145 between 8 a.m. and 4 p.m. After 4 p.m., calls should go to 553-1071.



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## Police Sweep Polk Street

(continued from front page)

numbers of actual arrests, there were 20 for possession of narcotics for sale, 17 for possession of less than one ounce of marijuana, 16 for possession of over one ounce, 6 for soliciting, 8 for concealed weapons, and others for such violations as disturbing the peace and being a public nuisance.

Many people questioned whether the police department had probable cause to make many of the arrests, and there was the widely held suspicion that the reasons for the arrests were found after the actual arrest had been made. For instance, one man was allegedly arrested for having a deadly weapon, which turned out to be the chains on his boots.

Another man, Paris Bryant, told a similar story of harassment that matched the details of others. Bryant told the Sentinel that he had just arrived from Chicago that afternoon, and had gone to a bar near the corner of California and Polk.

Bryant said that when he stepped outside on a break, he was arrested by plainclothes police officers, and loaded into a "jampacked" paddy wagon. He said that a majority of the people were gay.

Bryant said that he was eventually charged with possession of narcotics for sale, although no drugs were actually found on him. "No one read me any rights," he said, and he added that it was not until the next day that he was allowed to make a phone call.

Several witnesses to the police conduct had little doubt that the zeal of the arrests is due, at least in part, to the still simmering antagonisms between police and gays. Bryant said that one deputy in jail joked that the people would "learn to stay off Polk Street."

One gay attorney, who asked not to be identified, said that it is "appalling that the gay community is not as con-

cerned as it should be" about police harassment on Polk Street.

Dick Stinger, director of Community United Against Violence (CUAV) said that his office has received "lots of complaints" from people, and that although "it's only a suspicion" that there are anti-gay attitudes on the part of police, that callers claimed that "there were the usual remarks about faggots" from police officers.

Lesbian Police Commissioner Jo Daly told the Sentinel that she has received five calls from people complaining about their arrests and that she encourages anyone who believes that he has been mistreated to call her. She said that it is important to get the officer's name or badge number from the arrest report.

The response to these mass arrests by the already overworked criminal justice system is yet to be completed. District Attorney Arlo Smith said that he requested that the county clerk's office and "will not prosecute" cases if they are not "prosecutable." He added that he has consulted gay deputies and investigators, and will screen all cases to make proper prosecutions.

Many of the arrests were on misdemeanor charges, and have already been disposed of. Others will have to be screened more carefully to determine whether legitimate cases can be made.

Others, presumably, will continue through the system. But left behind in the wake of the mass arrests are the same problems that existed before it. While most people agree that the sweeps are working to clear the streets, for the time being, they also agree that the problems will return unless social services are provided for teenage runaways, hustlers, and other people that need more help than a night in jail.

## Mounties Kept Files on Gays

(Ottawa, Canada) A recent commission investigation of illegal activities by Canada's Royal Canadian Mounted Police (RCMP) revealed that the agency kept files on homosexuals in Ottawa, whether or not they had connections with the government, and even after homosexual behavior was legalized in Canada in 1969, and elsewhere in Canada. The stated reason for the files was that the RCMP believed that the Soviet Union was trying to recruit homosexuals who might have access to

government information. Most of the information in the commission study, which was a broad indictment of the RCMP's illegal spying operations in Canada, had already been revealed by John Sawatsky in his 1980 book, *Men in the Shadows*. The Toronto gay publication *Body Politic* had excerpted extensively from the work in its May, 1980 issue.

According to Rick Bebout of *Body Politic* the surprising information in the report was that homosexuals had still been spied upon after the 1969 legalization of homosexual acts between consenting adults. He also indicated that gay organizations may be among "subversive" groups that had been follied by the RCMP.

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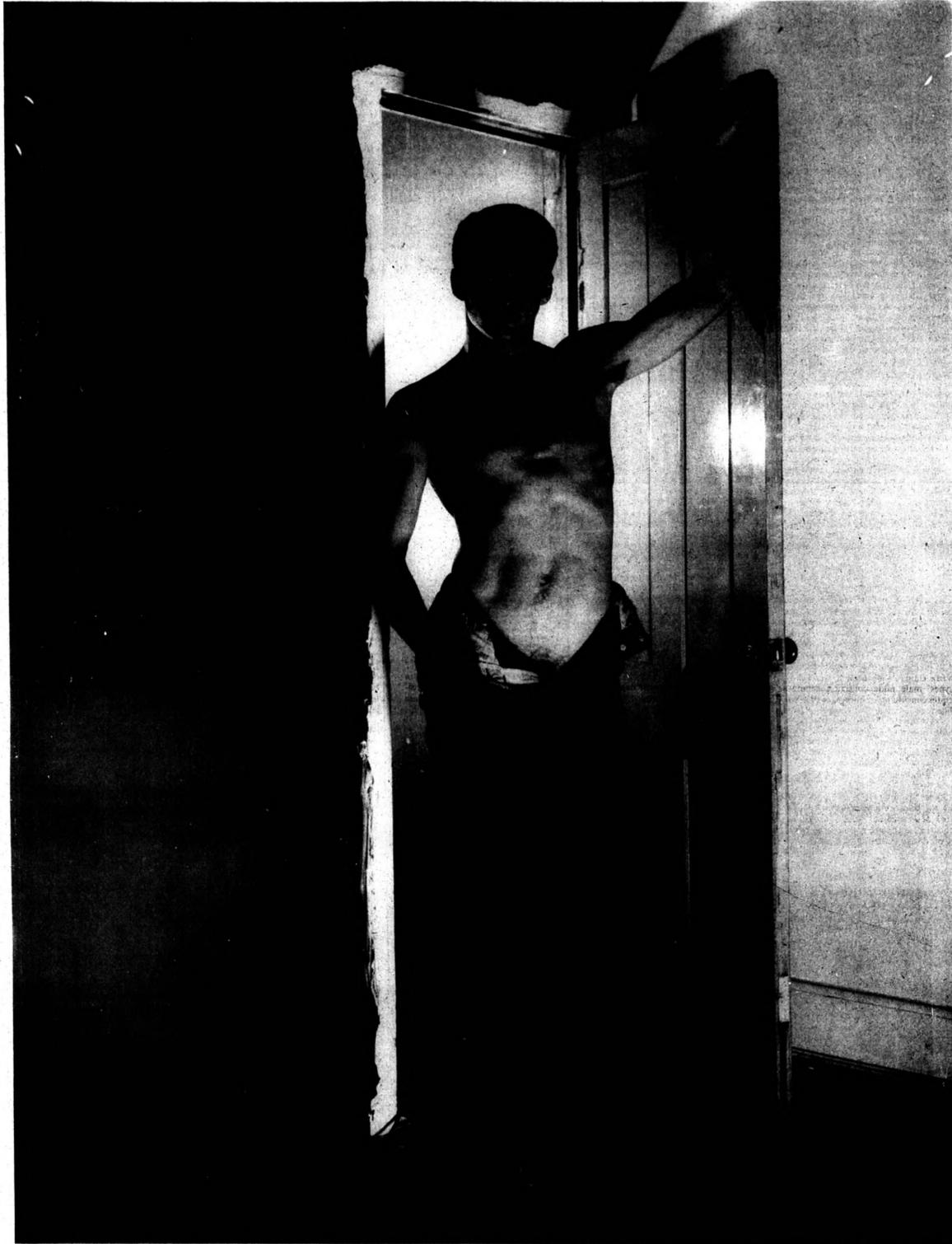
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## GEORGE PLATT LYNES: Photographs 1931-1955

At the Stephen Wirtz Gallery  
Through October 3



Ron Baker

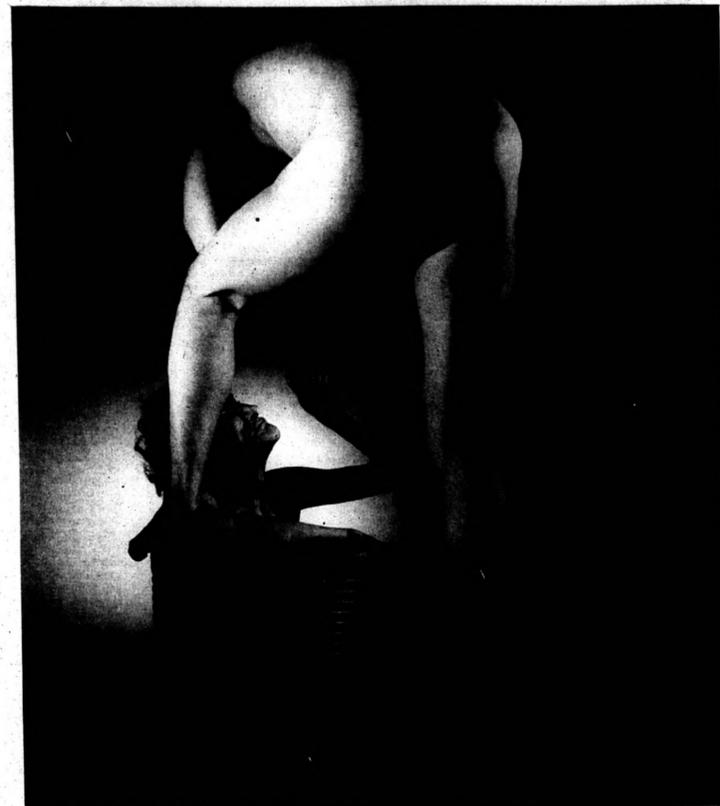
George Platt Lynes' photography of the male nude body is superb, but highly idiosyncratic. Certainly 'prettiness' or the 'macho' look so popular among contemporary gay males held little fascination for him. Lynes practiced photography as art, not as visual journalism or a branch of advertisement. The three photographs on these pages highlight the technical virtuosity as well as the almost surrealistic or symbolic content of his work.

Lynes' preoccupation with the male nude spanned

his entire career and the vintage photographs (i.e. prints made during his lifetime) at the Wirtz Gallery represent what surely must be the most complete collection of this area of his production yet assembled for public display.

According to his close associates, Lynes went to no great lengths to hide his sexual orientation, but certain works were deemed too controversial for the public sensibilities of the '40s and '50s. Several of the photographs, those which might be described as particularly 'homoerotic,' were published under a pseudonym for fear of jeopardizing his career.

(Continued on next page)



It should be pointed out that the Wirtz Gallery's decision to showcase Lynes' male nude collection demonstrates considerable courage, even in so 'liberated' a city as San Francisco. It is not as if the gallery had included a few nude portraits among those with a more conventionally acceptable subject matter. The gay community, especially the gay artistic community, should applaud the Wirtz Gallery for its effort.

Lynes had a tremendous admiration for the dance, in particular for the work of George Balanchine. They collaborated in the production of a series of photographs of dancers and ballet productions from 1930 until Lynes' death in 1955. It is important to understand Lynes' enthusiasm for dance in order to more fully appreciate his male nude studies.

Like the dance, Lynes' art reflects tight discipline and thoughtful control. There is nothing accidental about his pictures. The images of male nudes in the exhibit are the result of innumerable poses and careful calculation. Lynes' mastery of lighting is nowhere more apparent than in his nude photography. His early work with fashion portraits served as excellent schooling for this aspect of his art.

For the most part Lynes' male nude studies contain only a minimum of action; what really strikes the viewer in these works is their structural composition and a recognition of the absolute control exercised by the artist over his subject matter. This brings up what might be considered a weakness in Lynes' work, insofar as these photographs represent it. Spontaneity may seem an inappropriate yardstick for measuring esthetic achievement, but for this reviewer, even the illusion of spontaneity would have been a welcome element in Lynes' work. Also, one immediately perceives a certain bitterness, almost a contrivance in these photographs. Perhaps these are purposeful elements. But intentional or not, these elements combine to produce the impression that Lynes' work lacks warmth and a certain sense of humanity.

Furthermore, the male nudes fail to communicate any real erotic quality, if indeed that was Lynes' purpose. A few of the images exude a sexual energy of sorts, but the almost icy detachment of the artist dominates even in these frames.

Despite these misgivings, the show is well worth viewing, particularly for photographers. It is a pleasure to see the works of an excellent artist given the attention they deserve.



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**Movies**

**SPETTERS.**  
Directed by Paul Verhoeven  
At the Castro  
Steve Warren

In every great drama there's a melodrama lurking just beneath the artistically filigreed, critically pedigreed surface. Many melodramas apply the same degree of technical skill without attempting to camouflage their sleazy cores. Occasionally one of these will be good enough to earn respect as well as money. *Gone with the Wind* was one example; *Spetters* is another.

Paul Verhoeven is the only modern Dutch director known outside his own country, tried going legit with *Soldier of Orange*, a sprawling bore of a drama; with *Spetters* he returns to what he does best (*Turkish Delight*, *Keeje Tippije*).

The *GWOTW* analogy won't stretch very far over this contemporary story, but there is a heroine who shares Scarlett O'Hara's basic trait. Fientje (Renee Soutendijk) will fuck any man to get what she wants. "Give me some security and love will follow" is her motto.

Verhoeven is no more subtle than his leading lady. He fills his films with loud noise and bright color, literally and figuratively. *Spetters* (the slang word refers to the spattering of grease, but can also mean "hot shot" or ejaculation) begins as the story of three young men not long out of school. Reen is the leading local dirt bike racer, someone who shares a professional hero (Rutger Hauer), who is on the way to a world championship.

Hans also races but has no talent for it. Eve rides with them for pleasure but is resigned to a mechanic's role in races. When Fientje comes to town to set up a junk food stand with her gay brother, all three are interested in her. With typical chauvinism they assume it's up to them who will have her first, and in an amusing sequence they measure their cocks so they can offer her the biggest. Fientje has other ways of taking the measure of a man and latches on to the one with the most earning potential at any given moment.

*Spetters* never sputters as triumph and tragedy, romance and self-discovery befall the characters. Of most interest to *Sentinel* readers is the fact that one youth turns out to be gay. The way this happens will be criticized as politically incorrect, I'm sure; but it's dramatically valid. Straights in the audience may be shocked by the revelation but gays will be able to follow the signs as the character develops logically.

The gay aspect of the script ties in naturally with the rest as all sides of contemporary life are shown. A small town in the Netherlands is like a small town anywhere and its people have the same variety of feeling as their universal counterparts. In this respect *Spetters* may be viewed as a Dutch update of *American Graffiti*.

All three young actors have the potential to follow their countryman Rutger Hauer to international stardom. Hans van Tongeren (Reen) carries the heaviest dramatic burden and carries it well. Maarten Spanjer (Hans), a blond with a touch of baby fat left to lose, has a gift for playing a clown with naturalness. Toon Agterberg (Eve) is a John Travolta look-alike who, based on this evidence, can equal our Johnny in the acting department. Gay men are bound to fall in love with at least one of them, if not all three.

But it's Renee Soutendijk (Fientje) who's been getting the lion's share of attention from *Spetters* so far, threatening to rival Deborah Harry as the blonde sex symbol of the new wave. Her portrayal of a contemporary gold-digger is a memorable one.

If you like a plot-heavy film with plenty of skin and rock (background) music, you're gonna love *Spetters*. I did.

\*\*\*\*\*



Renee Soutendijk

**JUST A GIGOLO.**  
Directed by David Hemmings.  
At the Lumiere.  
Steve Warren

*Just a Gigolo* preceded to San Francisco by enough negative word of mouth that it's unlikely anyone could approach it with greater expectations than the chance to see cult favorites David Bowie, Marlene Dietrich and Kim Novak.

Only Bowie fans will see much of their idol, and even they should be disappointed. He's rarely off screen during the film, but even more rarely does he do anything while he's on. He looks so catatonic that one can understand his family's confusion in early scenes as to whether he's alive or dead.

His German accent is as out of place in this German production as was Joe Dallesandro's Bronx twang in Andy Warhol's *Frankenstein*. (The cast in *Gigolo* move their lips in a multitude of tongues; the soundtrack is all in English, mostly German accented.)

If Bowie looks wooden with the glazed expression I call his Fred Astaire, Dietrich is positively mummy-fied. She has three scenes in the last half hour—two in which she sits in a chair with a pained expression and sings the title song.

As for Novak, she plays a horny widow with a yen for Bowie. Why every woman in the film finds him attractive is hard to say, unless they're all just neurophiles.

The story begins with Bowie arriving at the front ("Heroism is my destiny")

\*\*\*\*\*

**COMIN' AT YA!**  
Directed by Ferdinando Baldi.  
Produced by Tony Anthony.  
Written by Lloyd Battista, Wolf Lowenthal, and Gene Quintano.  
At the Northpoint Theatre.  
Jeffrey Allen

3-D glasses are a nuisance. The adult human head should measure at least 10 inches in diameter for them to fit snugly.

It would also help to be bald just above the ears. That way, you could stick the glasses on with Krazy Glue.

I found all this out during the August 28 premiere of *Comin' At Ya!*, the first major feature 3-D film in over 25 years.

And all this time people were telling me that 3-D was dead! Why didn't they bury it?

Probably because the execs at Filmways Pictures, Inc., distributors of *Comin' At Ya!*, figure they'd make a few bucks off a new generation which doesn't recall how inept the first 3-D movies were.

The second 3-D movie ever made, *The Creature from the Black Lagoon* (1954) was dreadful, but its producers made enough money to put out two even more dreadful sequels.

For all its high-falutin technology—Dimensionscope, Optimax III, and four-track Dolby stereo—*Comin' At Ya!* isn't much more entertaining than *The Creature from the Black Lagoon*.

Once I finally learned how to keep my 3-D glasses from sliding down my face and into my butter-flavored popcorn, I realized how awful *Comin' At Ya!* was.

O.K., I'll admit ducking once or twice when screaming bans and fiery arrows seemed to fly right out of the screen.

But you can watch beans pouring from a sack and fingers jabbing at you in slow motion just so many times before the thrill is gone.

**Movie News & Notes**

Edward Guthmann

**I Didn't Slap The Bitch** (I Only Cracked The Bon-Ami Over Her Head): Frank Perry's *Mommie Dearest*, the new Paramount film based on Christina Crawford's rather sick memoir of her adoptive mother, Joan Crawford, opens here September 25. In the accompanying photo is her role as the Oscar-winning star (originally assigned to Anne Bancroft). And they said Dunaway could never look the part!

Dianna Searwid (Oscar nominee for last year's *Inside Moves*) plays Christina as an adult, and Xander Berkeley plays her twin brother Christopher. Harry Goz is Alfred Steele (Pepsi exec and Joan's fourth husband) and Howard DaSilva is L.B. Mayer. Steve Forrest plays a lawyer who helps Joan adopt her kids.

Early reports on the film, which has a script by Perry, producer Frank Yablans, Tracy Holtzman and Robert Gellman, indicate that movie-sympathetic J.C. will emerge on screen than the monstrous Joan Crawford we got in Christina's book. Hence, don't be surprised if the midnight reboosh raid, the "sleep-safe" sequence, the scissors-up evening dress and other acts of real-life torture are eliminated on film.

\*\*\*\*\*

In this era of Reaganomics, perhaps no species is more endangered than the independent artist. In months to come, *Impostors*, a new film by Mark Rappaport (scheduled for a December opening at the Roxie) could provide a test case for the future of independent features in this country.

Rappaport, 39, was in San Francisco this week to meet with the Roxie management and to show the film (his fifth feature) to the press.

"*Impostors* is my first attempt at a crossover film," Rappaport said. "It's not mainstream, but then it's not restricted to the art house/museum ghetto, either. It's also my first film with name actors."

Charles Ludlam, the brilliant actor/director of the Ridiculous Theatre Company (*Camille*) and off-Broadway actor Michael Burg (*Passion of Dracula*) play a pair of traveling magician twins who stage a merry murder spree while searching for stolen Egyptian treasure. Their assistant, Tine the Mystery Woman (Ellen McDuff of New York's Mabou Mines Theatre) falls for a 30-ish, perpetually adolescent rich kid (Peter Evans), proving that "all bourgeois dreams end the same: marry royalty and escape."

The result, wrote Roger Ebert in the *Chicago Sun-Times*, is "original and refreshing, combining melodrama, detective thriller, wry humor and the Marx Brothers."

What kind of commercial potential can Rappaport expect? *Impostors* has played at Filmex in Los Angeles and at the Chicago Film Festival, and in a brief commercial run at the Art Theatre in Greenwich Village. The latter was part of a 17-feature package assembled by First Run Features, an alternative distribution firm set up last year by the makers of *The Wobblies*, *The War At Home*, *Northern Lights* and *Joe and Max* to personally oversee distribution and booking of their films. FRF was later opened to other independents, resulting in a nationwide coalition of independent and regional filmmakers.

The success of the Art Theatre showcase, along with similar receptions given films like *The Haunting of M* and *Gal Young 'Un* in San Francisco and other towns, has given great encouragement to the members of FRF. "In terms of exhibition and distribution," Rappaport said, "things are better than ever. The weird thing is fewer people are producing independent features. It's just so much harder now with spiraling inflation: the cost of film stock and development alone has doubled. It's also difficult dealing with unions like the Screen Actors Guild, and now with Reagan economics, funding from the National Endowment for the Arts/Humanities is about to dry up."

"In addition to all that control," Rappaport told me, "the percentage that the film producer gets through working with First Run Features is much greater than through normal distribution channels. And the amazing thing is that they're honest and the filmmakers get their money back. A lot of distributors aren't honest."

Come December, *Impostors* will play a five-day run at the Roxie Cinema, co-billed each night with a different Rappaport feature. Among them: *Local Color*, *Scenic Route*, *Mozart In Love* and *Casual Relations*.

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**Interview Renee Soutendijk**

**Ned Brown**

Renee Soutendijk may prove to be the hottest export from Holland since Heineken. Blond and big-eyed, she easily steals the show in Paul Verhoeven's *Spetters* as Fientje, the sexy fry-cook who charms three young bikers. With a mane of hair like wind-blown marigolds, a compact dancer's body, and a full, ripe mouth, Renee could be the Brigitte Bardot of the '80s.

Or so I think as I wait for her to show at Hugo's One Up atop the Hyatt on Union Square. I am expecting a New Wave Blue Angel, a Lolita-Lola in parachute pants who nails male hearts with each step of her ice-pick heels.

But who is this unearthly creature just entering the room? The curls are gone; the hair is parted in a schoolboy brush cut; but the eyes are unmistakable, as big and improbably beautiful as two of the moons of Saturn.

Gone also are the spandex tank tops and other pop regalia from *Spetters*, instead, the elegant back and shoulders are draped in a Delft blue blazer. With her hands deep in her chalk-white

\*\*\*\*\*

**THE Man of the Moment:** Vito Russo's *Celui-ci Closet: Homosexuality in the Movies*, has gotten more press than any gay book I can remember. And nearly all of it favorable: the cover of *Christopher Street*, at least three write-ups in the *Village Voice*, major coverage in the *Advocate*, *Sentinel* and *B.A.R.*

In *American Film* magazine, however, former *New West* film reviewer Stephen Farber takes Vito to task. "Russo is so determined to mention every film ever made on the subject," he complains, "that larger themes are frequently sacrificed to a slavish chronicle of specific movies..." As the book continues the relentless listing of films grows wearying, and so does the author's preaching."

Farber finds particular fault with Russo's discussion of homosexual oppression in the society-at-large—as if that could be neatly isolated from our battering on screen. In end, though, he is kind: "Even with all of its disappointments," Farber allows, "Russo's book presents the most comprehensive investigation of the subject to date, and his historical perspective provides a crucial context for understanding the breakthrough films that are still to be made."

\*\*\*\*\*

Harry Hamlin, the handsome star of 20th Century Fox's upcoming *Making Love*, admits that his first impulse when offered the role of a West Hollywood gay man was wholly negative. "I read 20 pages and said, 'No way,'" Hamlin told Rex Reed in a *Gentleman's Quarterly* interview. "Then I met Arthur Hiller [the director] and realized how stupid I was to toss off an onerous role because I was trying to protect some phony image. I'm an actor, not a hypocrite."

To prepare, Hamlin "looked at every movie ever made about homosexuals and what helped was the Alan Bates and Oliver Reed wrestling scene in *Women In Love*. The competition, the physicality and the love were very sexy. Kate Jackson suggested that Michael O'Keefe, his on-screen lover and I see it." *Making Love* should be out in February.

\*\*\*\*\*

John Waters'  *Polyester*, many months after playing New York, will finally open in San Francisco, October 9 at the Alhambra... The divine one, Barbara Stanwyck, can be seen in a new role because I was trying to protect some phony image. I'm an actor, not a hypocrite."

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**T**he Best Little Whorehouse in Texas again last week, and it's got a whole bunch of the best looking cowboys in town (real Texas cowboys, too, because the company just flew in from Houston). It's got some pretty women and some good shi-kickin' music, though I must admit I can't remember any of it to hum now. I and a whole passel of people there at the Orpheum Theatre on opening night had a real good time. We had a real good time because these folks from Texas make up a real good company.

There may be only one star though, one person whose talent seems about to burst its sides and flash full-bodied and glorious before our eyes. She's Jackie Teamer and she plays the black maid of the house, or some such thing. She seems a bit wasted in the role because when she gets a chance to sing, bluesy and exuberant about a day off with her lover ("Twenty-four Hours of Lovin'"), the whole Orpheum Theatre got electric, struck dumb and tingly by Teamer's flashing eyes and magnificent voice. If she has to follow the company around on its tour, we had better be sure she doesn't get out of town without promising to come back. Somebody out there, sign her up.

I don't want to ignore the others because they are good, too. There's June Terry as Mona, her heavy brown hair cascading down over a regal, full body and a sweet if unexceptional voice. Physically, she's a great presence, as big, imposing and gentle as the business, motherly madam she plays. William Larsen in the role of Sheriff Ed Earl, common and profane as rock salt and corrupt as a chuckling sultan, seem a tight fit too, and I had the feeling that I might see this musical half a dozen times and no one would ever again come close to touching Kevin Cooney is good but maybe a bit too hammy as the sleazy TV reporter out to close our favorite whorehouse and let us go unrelieved in the great acting state of Texas. Peggy Briers is winsome as the frustrated Dotsy Mae.

The dances are generally clever and

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**THE BOYS IN AUTUMN**  
By Bernard Sabath  
Directed by Tom Moore.  
At Marin's Memorial Theatre.  
Through September 20.  
Steve Warren

**T**o "preview" a "play in progress" shows both insecurity and redundancy. Both elements were also present when Burt Lancaster and Kirk Douglas met the press to discuss their new play,

original, the costumes are colorful and being changed continuously. It's an opulent, fun show that I should have loved and not thought twice about had it not thrown such a wicked curve and then stepped back and pretended that nothing out of the ordinary had happened. Now, that sort of thing always pisses me off.

The exuberant life and talent in *Whorehouse* is so diverting that you hardly notice when his Supreme Saltness, Sheriff Ed Earl pulls about the most treacherous act ever seen on the American musical stage and by knuckling under to pressure and closing down Chickenhouse. Mona and her girls are practically life itself in this play; they've got blood in their veins and they're decent. They get our sympathy. They are pretty much the archetypal golden-hearted whores, though in a pretty unromantic incarnation, and they deserve to triumph—especially when their foe is Melvin P. Thorpe, hollow, lonely and money-grubbing, the embodiment of slow death that walks the earth calling itself righteousness and morality. Our girls ought to put the forces of sterility to rest that's what always happens in comedy, but they don't. The best they can do here is pack up and go off, vowing somehow to survive. There's a lot of resignation among the women in *Whorehouse*, a fact I find curious and doubtful, almost offensive in this play.

I suppose authors Larry King and Peter Masterson would excuse Mona's defeat by saying that *Whorehouse* is based on an actual incident in Texas in which the oldest brothel in the state was closed and the women were forced to go off somewhere to negotiate their survival.

Well, reality is fine, but this is theatre, and *Whorehouse*, wonderful as it may be, just doesn't play fair. If it's going to show us the triumph of morality (or pseudo-morality) and the treachery of phony liberals and friends, then it ought to allow us to let that appalling state of affairs sink in. If decent folks are going to be routed by the vicious, shallow hypocrites, let us have a moment or two for some good old-fashioned shock and disgust. To prevent that by a quick certain and a new burst of shi-kickin' music is a cheat and a lie. I loved *Whorehouse*, and I had a ball there, but in those last few lively and cowardly minutes, I realized that I didn't respect it.

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flash-popping reporters. Using witnesses' original testimony, the play carries the audience further back into this bleak period of American history than a literal television documentary. Playwright Bentley, by editing much of the tedious and confusing testimony, hones in on the lives of sixteen people who came under the unrelenting guns of a Congress hyped on all ill-defined 'Americanism' and the fear of a Red in every bed and script.

The results of some nine years of HUAC's investigations (1947-56) were devastating on some of Hollywood's brightest and best. Studios shunned many who testified and withdrew contracts. Actor Larry Parks (well rendered by Kevin Reilly) after a humiliating spell on the 'hot seat' saw his career nose dive. Under intense pressure, many exposed colleagues and friends to salvage careers. Dashiell Hammet went to prison. Others, like Sterling Hayden (Kent Minault) and Lillian Hellman (Linda D. Powell) challenged the innuendo and shabby rhetoric of the Committee and called on others to resist defamations and guilt by association. Lionel Stander (played brashly and exuberantly by Dan Avallone) literally drove investigators to foam at the mouth by hurling his own accusations and strident sarcasm at them. To underline his disgust and sense of

(Continued on page 16)

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and fall to the next bar, there would be this great whoop from the front seats of the orchestra.

"So I knew," he concludes, "that somewhere along I was attracting some members of all the sexes."

Ever since *The Boys in the Band*, the phrase "the boys" has had a strong homosexual connotation (even used that way unconsciously by Lancaster above), but that's not the intention in *The Boys in Autumn*. "I never thought of it that way," says playwright Bernard Sabath. "*The Boys in the Band*, *The Boys from Brazil*—I once made a

list of ten things that start that way. All it proves is that I wasn't very original; but these 'boys' are autumnal in several senses."

Neither actor has been on stage for at least a decade, and in this two-character play they have no one else to depend on. "We have to help and support each other," Douglas says; and Lancaster affirms, "There's a constant attempt on our part to shore up the other person."

\*\*\*

I'm glad they have each other for consolation, because as seen at Wednesday's final "preview" *The Boys in Autumn* was a long way from ready to earn the kind of reviews that would boost anyone's ego.

Most of the better moments are in the first act, as they reflect on their friendship (Tom: "Him 'n' me became old friends like intimately but we've still learned things about each other, working together 10 to 12 hours a day. In that sense we're married to each other.")

In gay terms, Douglas would be the "dominant" in their marriage. He has a lot to say but always comes across sounding programmed in interviews. Lancaster speaks less but shows signs of listening and thinking when he does.

For instance, their reactions to our "Only in San Francisco" question: When you were posing for "breakfast" pictures in the early days of your career, were you aware as well as women?

Douglas' face glazes over as a DOES NOT COMPUTE light goes on behind his eyes. "I hadn't thought of that," he says, anxious to get on to the next question.

But Lancaster takes over. "I had a taste of that, yes. I did a public appearance back in 1950 at the Capital Theatre in New York... in which I did an acrobatic act. I walked off-stage and immediately was back in a pair of white tights..."

"There was a club in New York called the 112 Club. It was a very famous, uh, uh, homosexual club—gay club. And all the boys for the early matinees—the morning shows 'cause we did seven shows a day—would all be in the front row. And when suddenly, wham! I'd appear on this bar

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Books

HUMAN WARMTH AND OTHER STORIES. By Daniel Curzon. (Grey Fox Press, \$4.95).

COUPLINGS. By Richard Hall. (Grey Fox Press, \$5.95).

In his introduction to A True Lesbian: Lesbian and Gay Writing Today, Felice Picano claims the 1980s for gay literature.

This claim may sound ambitious if not absolutely pretentious, but consider these two collections of stories. They mark a turning point in gay fiction: one because it seems lost in the past and peculiarly outdated, the other because it brilliantly steps into the future.

Daniel Curzon's world is not a nice place. It is full of casual sexual encounters marked by disappointment and an absence of feeling as in the stories "Free and Easy" and "Two Bartenders, a Butcher, and Me."

Helplessness is a major theme in Curzon's writing. In "Victor," a man is victimized by the mere suggestion of being homosexual. His response, though, reveals a man caught up in his own sense of victimization.

What is supposed to be pathetic, as in "Human Warmth" in which the beautiful Kerry is sought by the unbeautiful Roger, whom Kerry patronizes as a beggar at his banquet of the flesh.

What does it take for a gay man to find a bit of love and happiness? A miracle. The story "A Christmas Miracle at the B.O.O.M." involves Two Air Force officers taunting each other with love in between visions of being machine-gunned for their love unless others experience a conversion. They

decide to not wait for that permission to exist but dare to be shot down while dancing. When nothing much happens, the narrator concludes a miracle has taken place.

Curzon has cheated a bit. He has constructed a situation of few options and extreme confinement (the military). What he asks is that the reader accept this helplessness as representing the whole of the world.

It seems Curzon has never recovered from that frustration and rage. His bitterness seems to have increased, leaving his writing simply indulgent. Just as Curzon's stories are glib, indulgent and obvious, Richard Hall's are complex, graceful and subtle.

Many require second and third readings. All are worth it. Hall is clearly a gifted story writer with a sensitivity to the vagaries of life. The opening story, "The Prisoner of Love," reveals this when a man sensitive to the needs of Third World people becomes unwittingly an exploiter himself in his very love for one of the exploited.

This collection of stories includes diverse subjects and shows the capability of handling them. In "The Taste of Spring," two women keep their very personal and delicate love between themselves although one is a famous writer. They resist the intrusions of straights whose interests in this lesbian affair are strictly voyeuristic and commercial.

Others in the collection are concerned with the process of self-discovery and self-acceptance. The painful self-consciousness of gay life is examined in "The Boy Who Would Be Real." Warren must constantly check mirrors and examine himself to see if he can be like the others.

This discovery is carried further in "The Bad Penny," in which Nicky confronts the pathology of his tie to his family. He realizes that tensions with his sister stem from his failure to fully accept his gay life with the rightfulness that straights take smugly for granted.



Joel Glassman. Great Lift. From the Faculty Exhibition at the San Francisco Art Institute, through September 12.

ness that straights take smugly for granted. His sister spending a night in his house seems to take the house away from him. She even arrogantly demands that he and his lover not make love while she is there.

Three of Hall's stories are based on works by others. "Death in San Juan" recasts Thomas Mann's Death in Venice in a non-tragic mold. The hero finds great joy and warmth in a Puerto Rican family he befriends, but nearly dies in one escapade with them.

Most powerful, however, seems to be a story of failed love. "Colors," based on Joseph Conrad's Heart of Darkness, is a tale of two men who do not live happily ever after. One stays in love and through his art and spirituality reaches experiences few ever know. The other loses himself in

September 4, 1981 Pop Previews

Adam Block MUDDY WATERS, WILLIE DIXON, CHICAGO BLUES ALL-STARS: At 66 Muddy Waters is a living tradition, a master of the deep blues who sings with prophetic authority.

ROMEO VOID, B-T-TEAM, TRANS-LATER: The headliners are SF's finest wave band. At their recent I-Beam show they were playing with an authority and enthusiasm that was positively invigorating.

PSYCHEDELIC FURS, TBA: The Furs were stunning at their sold-out Waldorf shows, outclassing other post-punk teams like Teardrop and Echo, paced only by U-2.

STRAYCATS, SILVERTONE: SF's own young rockabilly team join forces with the UK masters who have scored with "Rock This Town" and "Runaway Boys."

SONNY STITT: This faithful follower of Charlie Parker blows hard on alto and baritone saxophones—here with Cedar Walton, Billy Higgins, and local John Handy fattening the sound and pushing over on Elektra LP, Laminar Flow.

WAYLAND FLOWERS & MAD-AME: The drag queen sits on the ventriloquist's knee and the repartee gets raunchy. Some find Wayland vulgar and uninspired, while others think the team are the most winning comedy duo since Burns & Allen.

KEITH JARRETT: Another solo concert by the master solo piano improviser who gets rated as both a prophetic genius and a pompous fraud. Of course he is both, and the shows are generally soothing and occasionally fierce.

JERRY GARCIA BAND: A bargain matinee with old Uncle Jerry tickling those six strings in a benefit for the Bay Area Music Archives, and who knows what wondrous fellow-travelers dropping in. (Concord Pavilion, Sept. 7, 2 p.m., \$1.06.)

MICHAEL GREER: A brilliant gay comic, and well-kept secret, Greer has one of the most inspired acts ever to grace the cabaret circuit. (Plush Room, Sept. 4-13, Tues.-Sun. 8 & 11 p.m., except for Fri. & Sat.: 9:30 & 11 p.m., \$7.)

SYLVESTER: It is Syl's birthday, and the last live show at an I-Beam teardrop for the foreseeable future. Despite the miscalculations of Too Hot To Sleep, Syl can still pour it on live, and there's little risk that he'll get

LOUNGE LIZARDS, ESMERELDA: Esmerelda, the riveting performer who used to master the Mabuhy's stage with Noe Mercy, returns with a quirky version of cabaret—her bold voice and barrowing lyrics intact. The Lizards reprise the act that sold out the I-Beam, with their 'fake jazz' a joke that strikes these ears as banal and not too funny.

DAVID CROSBY: This old fart has apparently grown so insufferable that even Stills & Nash don't play with him. He still has one of the prettiest harmony voices in California Rock, and you can hope he'll indulge the high camp of his one masterpiece, 'Almost Cut My Hair.'

BOBBY SHORT: The elegant cafe stylist whose Cole Porter renditions shame Frank Sinatra takes his particular charms into a theatre, and up to Marin. Wear those Gloria Vanderbilt originals, and imagine the smoke and whiskey. (Marin Civic Center, Sept. 11, 8 p.m., \$9 and \$10 res.)

JR. WALKER & THE ALL-STARS, THE BALTIMORES: It has been over a decade since the headline creased the top ten, with 'What Does It Take (To Walk Your Love)'. His instrumental biggie, 'Shogun,' dates back to '65, and his other claim to fame rests with a gruff reading of the brilliant tune, 'How Sweet It Is To Be Loved By You.'

DEAD KENNEDYS, FLIPPER, MUD PUPPETS, NOW: I'll still be in Seattle, but if I weren't, I'd be wishing Jello and the boys farewell at this minors-welcome gig. The DKs are due to head out on a world tour, and the opening acts have been hand-picked by Jello. The Puppets hail from Phoenix. Now is a solo act from L.A., and Flipper are our own willful incompetents that Jello loves to follow.

WILLIAM S. BURROUGHS, LAURIE ANDERSON, JOHN GIORNO: A monumental triple-bill launches this new venue, formerly a burlesque house. Burroughs may be the most influential living writer in the Americas, and what Mailer called him, "the only one conceivable possessed by genius."

LAURIE ANDERSON is our most impressive performance artist, and her single 'Superman' is a surprise hit—arriving on the heels of her recent triumph self-out shows that closed last summer's New Music Festival. Expect excerpts from her solo-multi-media opus USA, which is witty, aggressive, and impassioned.

JOHN GIORNO is a poet with the style of Peter Falk, an incantatory delivery, and poems which can leap from disco lyrics to S&M fantasies, to Buddhist injunctions in one stanza. Buy early on this show, don't miss it. These are unique voices—and more fun than you could imagine. (Cinema, 1077 Market, Sept. 17, 8 p.m.)

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# Classical Music



Pinchas Zukerman

## S.F. Symphony Plans Lavish Gala

Everything from Russian vodka and caviar to balalaika players will be featured on Tuesday evening, September 8 to inaugurate the San Francisco Symphony's second season in Davies Symphony Hall. The Opening Gala, entitled "A Russian Summer Palace," precedes an all-Tchaikovsky concert (already sold out) conducted by Music Director Edo de Waart featuring guest violinist Pinchas Zukerman. The concert will be broadcast live at 8:30 p.m. Tuesday evening on KQED-FM (88.5).

The Opening Gala festivities begin with a special limited seating pre-concert dinner, offering concertgoers the opportunity to indulge in a lavish feast of authentic Russian cuisine before settling down to hear the San Francisco Symphony's Opening Gala concert.

The Gala dinner begins at 6:00 p.m. on the first tier of Davies Symphony Hall with a standing first course featuring "Smirnoff de Czar" Special Reserve Vodka and "Tsarnicola" caviar, both donated by Smirnoff Vodka. Balalaika players will serenade dinner guests beginning at 7:00 p.m. The Gala dinner, catered by Don Lipshi of Continental Catering, includes cold beet borsch and Blini a la Russe (Russian crepes) among other Russian specialty dishes.

John Calori, Director of Visual Displays of I. Magnin, will create the decorations for the Opening Gala, in keeping with the "Russian Summer

Palace" theme. "The unique atmosphere of this event carries forward a new San Francisco tradition begun last season," explains Gala Chairwoman Diana Dalton, "where guests may dine comfortably, enjoy a first-class concert, dance and drink champagne, all in one evening at our own beautiful Davies Symphony Hall."

The all-Tchaikovsky concert will be heralded with brass fanfares from the balconies of Davies Symphony Hall as doors open at 7:30 p.m. Music Director Edo de Waart leads the San Francisco Symphony in works of Tchaikovsky including the "Violin Concerto in D Major" featuring special guest Pinchas Zukerman. Other works include *The Voyevoda*, Op. 78; excerpts from the "Nutcracker Suite"; and the "1812 Overture."

At the conclusion of the concert the audience is invited to a post-concert reception throughout Davies Symphony Hall's lobby areas, featuring champagne, wine and truffles. Walt Tolleson and his six-piece orchestra will provide music for onstage dancing until 12:30 a.m.

Tickets for the Gala dinner are \$100 per person and must be reserved in advance. Tickets for the all-Tchaikovsky concert and post-concert reception are priced at \$40, \$60 and \$100. Reservations for the dinner and/or concert may be made by calling the San Francisco Symphony Season Sales office at (415) 864-6000.

### Are You Now . . .

(continued from page 14)

wrong-headed justice. Stander would howl again and again to the Committee, "I am a witness, not a defendant." The highlight of the long second act pits black football player turned singer/humanitarian Paul Robeson against Chairman Frances E. Walter (played with the fine nuance of a petty, dim-thinking bureaucrat by Ron Blair). Benner Guillory embraces superbly the proud, defiant, and intelligent Robeson, who expresses the Chairman's racism and stuns the committee with a blistering attack on the sham called American justice which

blacks had long endured. Guillory's performance is one of the finest I've seen in local theatre companies.

In light of recent political developments in this country (the rise of the Moral Majority, repressive legislation such as the Family Protection Act, and the numerous attempts to squelch democracy and political tolerance (Chile, the Philippines, South Africa, El Salvador), *Are You Now Or Have You Ever Been* demonstrates clearly that the U.S. is not immune from the cruelest of witch hunts, violations of privacy and lifestyle, and investigations of political affiliations. The play may be the clearest distillation we have of how an anti-intellectual, politically opportunist Congress will sacrifice its artists, thinkers, and idealists.

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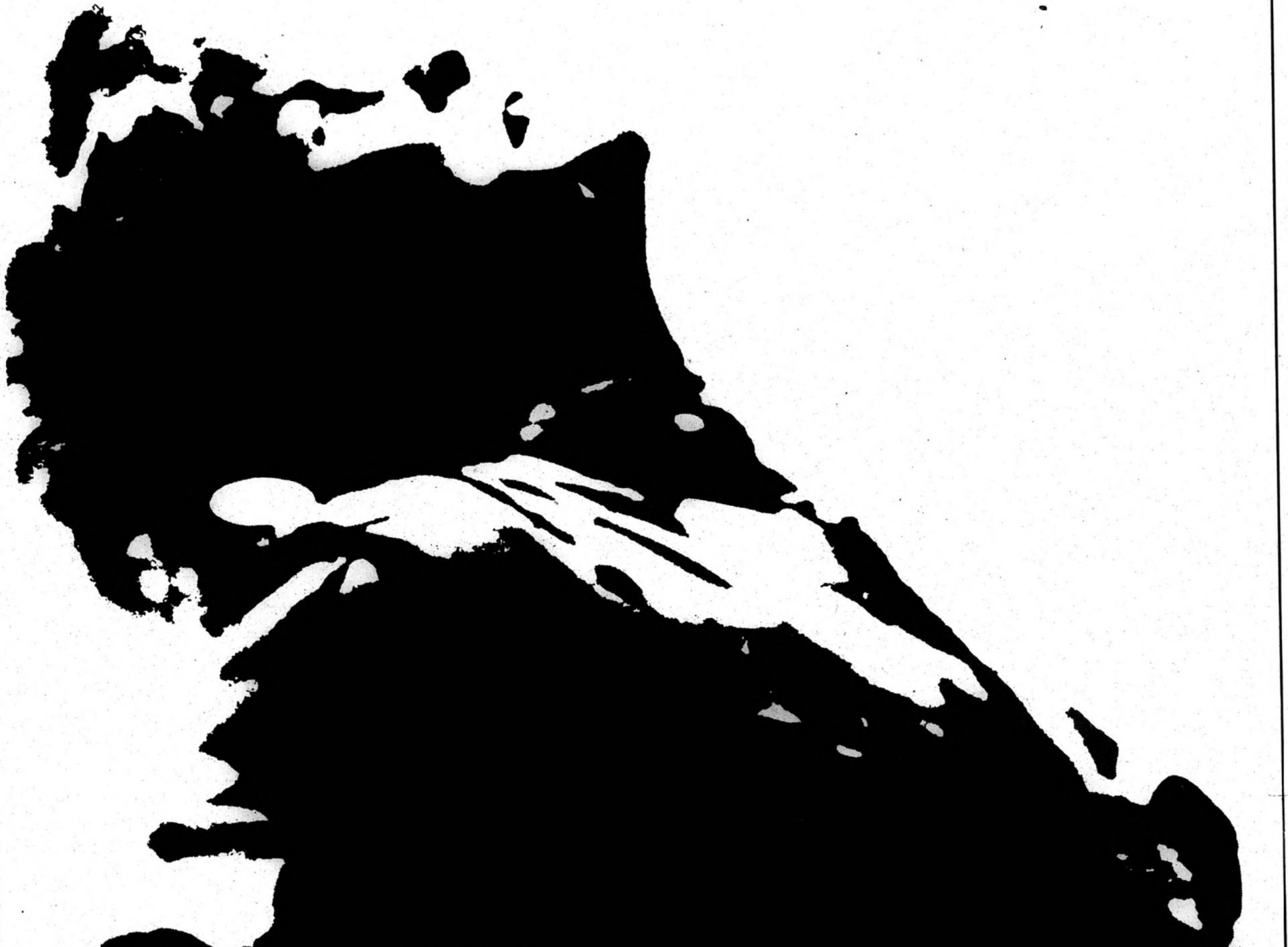
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