



Newsbites

JURY REJECTS 'HOMOSEXUAL PANIC' DEFENSE
Yreka, CA—An Oregon prison escapee who claimed he'd gone into a "homosexual panic" was found guilty of murder last week in the January slaying of a man whose body was found in British Columbia. A jury of eight women and four men found Walter Farmer, 24, guilty of the fatal knifing of **Harold Dale Pennington**, 67, in a Yreka motel room. Farmer was found guilty of first degree homicide, robbery and auto theft. Sentencing is set for Sept. 19. (*San Francisco Chronicle*, 8/13/83)

NO SUSPECTS IN MIDWEST MURDER SPREE
Indianapolis, IND—There are still no suspects in a string of remarkably similar gay-related murders in Indiana and Illinois. There have already been eight possibly connected killings in the Indianapolis area over the past two years. Five bodies have been discovered near the Indiana-Illinois border since last October. And police now say the slaying of a man whose body was found in Lake County, Ill. may fit the same pattern. All but one victim was found partially unclothed and several had a record of male prostitution. The victims' ages range from 14 to 27. Most were last seen in gay cruising areas and all lacked so-called defensive wounds, indicating that they did not struggle with their attackers. (*GayLife*, 8/11/83)



WIN THIS ROLLS.

This 1969 Silver Shadow Rolls Royce is now being raffled off by Congregation Sha'ar Zahav. Each raffle ticket sells for \$50, but only 1,500 will be sold, thus increasing each purchaser's chance of winning. The drawing is Oct. 8. For more details, call Joe Fretti at 989-8350.

TWINKIE KILLERS GET LIFE
Gainesville, FL—Two of the three defendants received life terms in exchange for pleading guilty last week to the first-degree murder of famed nutrition professor **Howard Appleford**. Paul Everson and Gary Brown, both drifters and male prostitutes, will serve a mandatory 25-year sentence for the Sept. 4 murder of the popular college lecturer known as "the junk food professor." A third suspect, 16-year-old Shane Kennedy, still faces first-degree murder and three lesser charges. Kennedy's attorney said last week that he didn't feel the two guilty pleas would affect his client's case. Because of the publicity, the trial was closed to the general public and the press. (*The Weekly News*, 7/27/83)

ANTI-GAY CRACKDOWN IN HAITI
Port-au-Prince, Haiti—Tourism Director **Michael-Ange-Voltaire** confirmed last week that an undetermined number of homosexuals had been "called to the Police Department," photographed and fingerprinted after a raid on a hotel frequented by gay people. However, he denied one newspaper report that homosexuals in Haiti had been jailed because of fear they may carry AIDS. The police raided Chez Denise, a gay bar-hotel, on July 29 and, according to the *Miami News*, 56 gay men were rounded up, jailed for two days, then released. One Haitian government official, **Gay Mayer**, had this to say about the incident: "We have found that most people with AIDS are homosexuals. We hope people will feel reassured, because the illness does not touch all Haitians—only certain ones." (*San Francisco Chronicle*, 8/11/83)

GAY VICTIMS BILL LOSES BY ONE VOTE

Senators Marks, Roberti Both Absent

by Gary Schweikhart

A bill which would have allowed gay men and lesbians to collect up to \$10,000 in civil damages for attacks and threats of violence against them was defeated by a single vote in the state Senate Judiciary Committee last Tuesday. Although the measure received five votes of support with only three against, six votes were necessary for committee approval. Meanwhile, two members of the committee who are prominent supporters of gay rights were both absent when the vote was taken. Sen. **Michael Marks** (Rep., S.F.) was away on vacation, while Sen. **President Pro Tempore David Roberti** (Dem., L.A.) "had an office full of members and couldn't get away for the vote," according to a press aide.

While the committee rejection seemingly dooms the bill, AB848, for the time being, it will be presented for reconsideration at a later time, according to the office of the measure's sponsor, Assemblyman **Tom Bates** (Dem., Oakland). The measure, which has already been approved by the Assembly, was facing a stiff battle on the senate floor and was not expected to pass this session. That's the real reason for the absence of Marks and Roberti, several legislative sources have told *The Sentinel*.

"This vote may actually be a blessing in disguise. It'll give us time to work on some of the swing votes in the Senate for next year," said **Senny Goldberg**, a senior assistant to Bates.

The yes votes in the committee came from senators **Robert B. Presley** (Dem., Riverside), **Barry Keene** (Dem., Humboldt), **Sonoma**, **Alta**, **Nicholas Petris** (Dem., Alameda), **Contra Costa**, **Art Torres** (Dem., Los Angeles) and **Diane Watson** (Dem., L.A.). The no votes were from senators **Ed Davis** (Rep., L.A.), **John Doolittle** (Rep., Sacramento), and **H.L. Richardson** (Rep., L.A.). Senator **Bill Lockyer** (Dem., Alameda) abstained.

"Lockyer could be pivotal," confided one AB848 activist. "There has been a lot of Moral Majority-type agitation in his district so he needs to hear from his gay constituents that they support this legislation."



WAITING FOR THE CASTRO STREET FAIR, which is this Sunday, Aug. 21.

Exclusive:

Sect'y Heckler Meets People with AIDS

by Bobbi Campbell, R.N.

Secretary of Health and Human Services, **Margaret Heckler**, met yesterday (Wednesday) with five people with AIDS from San Francisco and New York in the office of the New York City Department of Health. This meeting marked the first time that Secretary Heckler has formally met with people with AIDS face to face.

Heckler reported on the actions taken by her department on AIDS.

She said that she has spoken with President **Ronald Reagan** on this issue, and announced a request for Congress for an additional \$22 million for AIDS research.

"We won't give up until this is over," Heckler pledged, adding, "The spirit of the people with AIDS is strong."

Heckler agreed to facilitate a working meeting between people with AIDS and Assistant Secretary of HHS, **Dr. Edward Brandt**. She

also agreed to meet again with people with AIDS in her Washington office.

Rich Berkowitz, **Michael Callen** and **Arthur Felson**, all from New York, and **Dan Turner** and this reporter, both from San Francisco, participated in the private meeting with Heckler. The five agreed that "the meeting was productive and friendly, and we look forward to working with the department further on specific issues."

Gay Arts Groups Funding Increased for FY83-84

by Gary Schweikhart

Four local gay/lesbian cultural groups are slated to receive monies from the city's Publicity and Advertising Fund in the coming fiscal year, according to Chief Administrative Officer **Roger Boas**. The four groups and the amount they'll receive are:

- **Frameline Film Festival**, for the gay/lesbian film festival—\$2,500.
- **Golden Gate Performing Arts**, for the Gay Men's Chorus—\$3,000.
- **Theatre Rhinoceros**—\$7,500.
- **Lesbian/Gay Freedom Day Parade**—\$13,500.

Although the total amount of monies earmarked to the gay community (\$26,250) is less than one percent of the total \$3.5 billion available, there has still been a substantial increase from what was funded last year. Theatre Rhinoceros will receive \$3,500 more, the Parade will get \$2,500 more and Frameline is a brand new recipient.

According to one Tax Fund insider, the following gay/lesbian groups were rejected for funding for various reasons:

- **Bay Area Women's Philharmonic**—rejected because of lack of performances within the city.
- **544 Natoma**—rejected because only in the second year of operation, but will probably be funded next year.
- **Band Foundation**—rejected because of the continuing problem with deficit.
- **Castro Street Fair, Inc./Harvey Milk Archives**—rejected because inaccessible to public.
- **Castro Street Fair, Inc./Art in the Parks**—rejected because

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Ex-Rep Bauman: From Far Right to Gay Rights

by Lou Chibbaro Jr. and Steve Martz

Former Maryland congressman **Robert Bauman** started leaders of the New Right and his Republican colleagues in Congress in October of 1980 when he stated at a press conference that he suffered from the "twin compulsions of alcoholism and homosexual tendencies."

Six days prior to making that statement, Bauman admitted to District of Columbia police and the United States Attorney's office that he had solicited sex from a 16-year-old male prostitute whom he met at the Chesapeake House, a D.C. gay bar that employs nude male go-go dancers. The admission followed a lengthy investigation of Bauman's visits to gay bars and Washington's gay male hustling district by police and the FBI.

In exchange for being allowed to avoid criminal prosecution, Bauman agreed to announce publicly that he would accept in court to address a charge of "sexual solicitation," without mentioning the gender of the person solicited.

But within hours of his court appearance, on October 2, 1980, the press had learned of his involvement with the 16-year-old male, based on leaks from law enforcement sources. Almost immediately, political leaders, and constituents in his district along



Former U.S. Representative **ROBERT BAUMAN**: The gay members of Congress are still voting for anti-gay legislation—even some of the new members. But I can understand how that happens. I've been there myself. This exclusive interview is courtesy of the Washington Blade News Service. Reprinted by permission. All rights reserved.

Maryland's Eastern Shore began to express shock and outrage. The revelations about his drinking and homosexuality surfaced in the middle of his campaign for re-election. Prior to that incident, Bauman was considered a virtual shoo-in against his Democratic challenger, **Roy Dyson**. Knowing

he now faced an uphill fight, Bauman managed to win the confidence of most Republican leaders in the district, arguing vigorously that he had overcome his "problems." In a whirlwind campaign tour of Eastern Shore towns and villages, Bauman reminded voters that despite their annoyance over

his private behavior, his strong conservative views reflected their thinking much more than those of Dyson, a moderate Democrat.

Polls showed that Bauman began to lose the wide lead Dyson held over him since the disclosure of his troubles. However, when election day arrived, Dyson was the winner by a margin of 52 to 48 percent.

Two years later, Bauman attempted a political comeback. He entered the Republican primary and many in the district thought he had a good chance of gaining the nomination and defeating Dyson. But these hopes were foiled when, according to Bauman, his primary challenger made it clear that Bauman's homosexual activity would become an issue in the campaign.

Bauman suddenly dropped out of the race and vowed his career in electoral politics was over. Those lamenting the developments leading to Bauman's departure from Congress the most were the nation's conservatives, for whose cause Bauman was a leading spokesman and legislative lobbyist.

While attending law school in Washington, Bauman helped found the American Conservative Union and became a strong supporter of former President **Richard Nixon**. Meanwhile, he began a relationship with a young woman he met at a Young Republicans convention.

In 1966 he married **Carol Dawson** of Indianapolis. Bauman was elected to the Maryland State Senate in 1968. While there, he gained popularity among Eastern Shore voters for

"It was much easier just to get drunk and say that it had happened because you were drinking. Have you ever used that excuse? But you folks knew about it '78 or '79. There was even some discussion about how to catch the bastard."

his conservative position and constituent services. Among the issues he pushed for in the Maryland senate were strict rules against peep shows and pornography, increased penalties for possession of illegal drugs, a ban on outdoor music festivals, a requirement that state employees take a loyalty oath, and a strong prohibition against abortion.

Bauman, who has four children, is now divorced. His life has taken a new turn in recent weeks, however, with his public support for gay rights at the AHA convention in Atlanta. Shortly before that headline-making speech, Bauman discussed his

homosexuality and his politics with two reporters from the *Washington Blade*.

Blade: Going back to the events of 1980...

Bauman: As everyone must, (laughter) ... at the press conference that you gave shortly after police charged you with soliciting sex from a 16-year-old, you said that you suffered from homosexual tendencies but didn't consider yourself a homosexual at that time. Was that basically a statement made with the re-election campaign in mind?

Bauman: As far as I knew in 1980 I wasn't a homosexual. That's something I fought to the very last and only accepted within the last year or two.

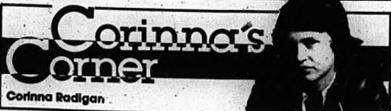
When did you first begin to deal with the possibility that you might be?

Bauman: Let's see, about seven? Military school in Virginia? I mean, who knows when the first inkling, the first indications of the problem occur. You know I certainly went through the kind of phases that a lot of people do and self-denial was a strong part of it and I was able mentally to compartmentalize my life and activities in an insane sort of way.

So were you in this process of denial most of the time you were in Congress?

Bauman: I don't know. I think my lapse into alcoholism was from a re-

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Sassy's, Sissies & Sisters

Now in their third week of business, Sassy's in San Mateo, offers a very plush and comfortable environment for women to relax in. "I'm excited about this place. We've had real busy weekends and many compliments on our personal touches," said Michael Verdone, one of the owners. "We have an intimate atmosphere with fresh flowers, candles on the tables, a lounge area with couches, a pool table and a separate DJ and dance floor with a soft beat. The women are free to float between upstairs and downstairs (which houses B Street)."

Sassy's is open Thursday-Saturday from 8 P.M. to 2 A.M.; no cover charge and full drinks are only \$1.50. They have a skylight that opens and closes to provide ventilation for non-smokers. The decor is lilac and features a purple-grey ("you can't really call it burgundy") carpet. Look for my next column when I'll be featuring Sassy's... until then, check it out and say hello to Naomi.

The sound and lights at the I-Beam's "A Misummer Night's Pavilion" party at the Gift Center Pavilion last Saturday was overwhelming (ask Police Commissioner Jo Daly about that). They are disappointing note was Laura Branigan, who came on stage 45-minutes late and only sang four songs. Hot rumor of the week: Dan White's sister is working in an AIDS ward at a S.F. hospital. Catch Nicholas, Glover and Wray's last S.F. appearance before their East Coast tour on Aug. 19 at the Great American Music Hall, 9 and 11 P.M.

Terry Badm's new play, *Death's Angel*, was well attended by PC dykes who watched Terry trying

surprised that the "Best Tits" award went to a real woman. The only part of the evening that I really enjoyed was Chris Gannon singing "Vanilla" and "Soft." She captivated the audience with her humorous folk songs and mellow guitar. Hope to see alot more of you, Chris.



Nicholas, Glover, & Wray.

to communicate with her dying lover. We felt her pain and wanted to help or be there for her. She will be explaining the "mysteries" of the S.F. Chronicle at the Valencia Rose starting Sept. 14 from 6-6:30 P.M. for only \$1. The only good aspect of *These Rhinoceroses*' musical *Fortune* is Deborah Spector, who plays Jewish yenta Maddy Moore and has the best lines. The *Lea Delaria Show* (aka the 1st Annual Bette Rhino Awards) featured a smirping Allan Estes accepting an award from "surprise" guest Harry Britt, and Pat Bond presenting an award to Rhinoceros's landlords. Lea accused Carol Roberts of stealing her lines; I think Lea should steal Carol's material because the "F.D." needs jokes desperately. I was

Which women's bar owner was recently seen running down the street in broad daylight wearing only a towel? We suspect that I said in my last column... sorry,

new fashion bursting upon us? Maud's had a hot little leather lace party on Aug. 3... or was it a role reversal party? Patti Flynn of Amelia's was all decked out in lace (and I always thought butches wear leather), and her friend Pam Meyer the painter was wearing chaps. Aug. 24 is Uniform Night at Amelia's... borrow your girlfriend's fatigues and see y'all there.

I finally received my complimentary copy of Sandy Horn's international lesbian book, *Gala's Guide*. Last week, I immediately turned to the S.F. section and was disappointed to find inaccuracies... so I called their new toll-free number (1-800-772-3545 ext. 165) and corrected them. Check out



Advocates For Women at 414

Mason if you need employment help or call Imara Phillips at 391-4870 for more info. Next time you have a free Sunday afternoon, go to Oakland and visit the West Coast Lesbian Collections. They have lesbian books, newspapers, magazines, photographs, tapes, letters and much more. They've been harassed by men in the past, so call 465-8080 for the location. Hours are Sunday from 12-4 P.M. and Wednesday from 6-9 P.M. The Collections recently received a \$1,000 grant from the Golden Gate Business Association.

The *Pallar Gazette*, a little monthly rag from Sacramento is distributed nationwide and bills itself as "The Voice of Gay America..." so why did they have a straight woman on their August issue cover? The 15 Association is alive and well despite what I said in my last column... sorry,

gays. The Fraternal Order of Maids (FOM) welcomes women; they're sponsoring a Sacramento river cruise on Sept. 10 from 9 A.M. to 9:30 P.M., \$34, leave from Pier 43 1/2 and call Larry at 566-6227 for reservations.

Till next time, I leave you with these words of wisdom found in that great clearinghouse of graffiti, Amelia's pre-silver downstairs bathroom: if the Pilgrims had shot a cat instead of a turkey, we'd all be eating pussy for Thanksgiving. Of course, some of us shoot cats all year round.

Gay Arts Funding

Continued from page 1

I really didn't need the money. "We actually have fairly elaborate criteria for funding," said Kary Schulman, the administrator of the Hotel Tax Fund. "We need to see that the group has a stable existence for at least two years. They have to show they have sound financial management and accountability. A strong board of directors is also an asset. And a group has to demonstrate that it is supported by the community which it is trying to reach."

"I guess I have two thoughts about the funding," said Arthur Morris, an aide to Supervisor Carol Ruth, Silver and an active participant in the funding process. "The increases which gay/lesbian groups received this year are not insignificant and because the total dollars available is the same as last year, it means that some groups actually got cut so that our organizations could receive more—in fact, the Gay/Lesbian Freedom Day Parade will be receiving more money than the St. Patrick's Day Parade. So I think Roger Boas needs to be commended for this."

"But, at the same time, getting less than one percent of the total funds available is certainly not enough. I just hope that next year more gay/lesbian arts groups apply for the funding."

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Bauman: Reagan Must Have 'Larger Strategy' on AIDS

Continued from page 2

but the way you're standing on this issue.

Do you have any assessment of the Reagan administration and its view on gay rights?

I think the president has always been relatively sympathetic in the sense that he has not been intolerant in his position on the (1978) Briggs' initiative (in California). A good example, in which he tackled one of the most highly emotional issues used against gays, that of teaching young children, and said, "Hey, look, you don't teach people to be gay—hey, even I know that. And no, this is a silly issue. I don't vote for it." And I think it's a bit more omission than commission. It's been a lack of interest, a lack of taking stands and it may have well been because a certain number of issues they considered to be throw-aways have to be given to the far right and this is one that the far right feels strongly about and so, therefore, let's not get into it unless we have to.

What's going to happen with AIDS?

If the Reagan administration and the politicians at the head of the president's re-election campaign which is now well under way, have any sense, they'll tell Margaret Heckler to name a special assistant, to some visible post at HHS to deal with this problem. The right, they'll complain.

Do you think they'll get a gay person?

A gay person? It would be even much more politically advantageous to the Reagan administration.

It would be more advantageous? Yes.

So, that's something you would recommend, if you were giving Reagan advice? He didn't ask me.

But if you were giving him advice, that's what you would recommend?

I guess I would. I think I would really cut across the lines. It's not going to bring any great number of gays who are liberal into the Reagan camp, but it certainly would mute the criticism, because I don't know how many gays are politically aware or concerned. I suspect it's the minority. Only a very small minority. But for these people, at least they'll have to think twice and say, "Well, you know, they're doing something."

How would you assess their handling of the AIDS situation so far? They've come under criticism from some gay groups for not granting enough research funds.

I don't know whether or not it's enough research funds. I was told that the Centers for Disease Control can't handle alot more funds. I don't know the dollar figures. I think the ineptitude was in not recognizing it as an issue and dealing with it early. I have been pleasantly surprised that there hasn't been as much political criticism from some quarters as we might have suspected about giving assistance in research for AIDS. And I think someone in the administration said, "The heat hasn't gotten nearly as bad as we expected, maybe we better do something ourselves and if there is some credit to be gained, maybe we can do something right at the same time."

Do you think they're performing better now? For instance, Margaret Heckler gave a speech at the conference of mayors in Denver and specifically singled out gay groups for praise.

I know Peggy and she wouldn't have done that if there hadn't been a larger strategy.

Do you think they're using her for surrogate compassion?

No, I've known Peggy Heckler and I've known her for a long time.

It appears that Reagan is not going to say anything about AIDS. There has been no statement from the White House at all on AIDS.

Well, why don't you get somebody in a press conference to ask him the question?

Now that you have come out, is that going to change how effective you could be as a lobbyist for gay issues?

"I think it would make me more effective because I am now able to say to a person, look them in the eye and say, 'Look, John or Mary, I'm gay—so what? I'm no one bit different in any respect—I was gay then. I can still make a point of order as a congressman, I can still give you a valid conservative viewpoint on this legislation that's pending and this is what it is—there's no reason why you shouldn't support gay civil rights.'"

Did you have a reaction to what happened with Gerry Studs and Dana?

Not to be cynical, but what else is new? I wasn't expecting it,

but then it wasn't a surprise. Do you think that the House action against Studs and Crane was appropriate?

Probably. Probably is. Certainly expulsion was not appropriate in my view and I said so when we interviewed with PBS last week for *The Lawmakers*. I think it's up to the voters in the districts to make those decisions. But because of the nature of the relationship between pages and Congressmen, maybe I do think censure was more appropriate than reprimand. And I say that in reference not to the sexual issue involved, but rather to the relationship. I think that if Gerry's been faulted by even those who are sympathetic, and I certainly am, it was for the way he handled that page/congressman relationship. Politically, it was probably not the best thing for him.

Do you think he should have shown contrition?

I'm not so sure that contrition is required, but at least the recognition of the special relationship that did exist and perhaps the admission that it would have been better had it not happened.

What was your reaction to the fact that he did come out even though it was under those circumstances?

Gerry's never been terribly closeted. It's been an open secret on Capitol Hill, for as long as I can remember, that he was gay. He's been seen in gay places in D.C.—I heard four or five years ago that the Boston papers were about the next day to write Congressman Studs and a page. It never happened.

How have other gay member of Congress reacted to your coming out?

I haven't really talked to them. Where do you stand now, regarding your political philosophy, in the area of gay rights and other matters? Do you still see yourself as a conservative?

Yes, I say so in my ABA statement because that seems to be the curiosity. Conservative and gay. I think that generally speaking, I'm conservative. The change from my views on gays in 1978, as I think I've explained, I really avoided (gay issues) to the extent it was possible, and didn't speak out for obvious reasons. Now I have formulated a view and I think it's, for the most part, sympathetic to the gay cause in almost every respect.

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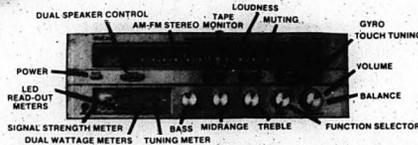
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Topic AIDS

PERSPECTIVE: "There's a need to mobilize ourselves for survival," Dr. David Kessler told a symposium on AIDS earlier this summer. Kessler is Clinical Professor of Psychiatry at UCSF, as well as a past president and founder of both Bay Area Physicians for Human Rights and the Caucus of Gay, Lesbian, and Bisexual Members of the American Psychiatric Association.

Kessler also told the symposium, which BAPHR sponsored: "We need to steer a level-headed course between panic and denial, and I say that for both the non-gay and gay communities. I think this involves a focus on AIDS as a health issue, not a moral issue."

NO MONKEY BUSINESS: Bruce Voeller, president of the Mariposa Foundation and past co-executive director of the National Gay Task Force, illuminated the symposium on just how expensive finding the cause of and a cure for AIDS will be. "Even for a few of the major kinds of research projects that would be necessary," Voeller said, "we're talking literally hundreds of millions of dollars, not the paltry \$26 million" in next year's federal budget.

For instance, Voeller continued, merely finding a model of the disease in monkeys, chimps, or other primate species closely related to humans will be costly. At least six species must be tested, with at least 25 animals each. That's 150 animals, at a boarding-and-research cost of \$100 a day. Multiply that by a two-year incubation period, and you reach \$10,950,000. If you test six suspected infectious agents, and you introduce each three ways (in the blood, in the muscles, and in the abdomen), multiply again by 18, and you reach \$197 million almost 20 times the 1983 AIDS budget—just to identify an animal model.

Not only that, but the federal government had "no master plan for dealing with AIDS research... How then can the administration have any budget, not having a plan?... A plan is essential in order to realistically calculate a budget."

COST-EFFECTIVENESS: If research costs run to \$500 million in three years, Voeller noted, it would still save money as well as lives. Even if only half the 100,000 cases some experts fear in that period actually develop, at the current average of \$100,000 in medical and hospital costs for each AIDS patient, the total would be \$5 billion. That's 10 times the

fundable, high-quality research available and 100 times what the federal government is talking about now, Voeller concluded.

Bill Kraus, and aide to Rep. Sala Branton added: "The Reagan administration, while asking for about \$14 million (not all for research) for AIDS, is asking for \$120 million for the redevelopment of nerve gas in this calendar year and telling us they don't have enough money to spend more on AIDS and it's not necessary."

CLOSE THE BATHS? Concerned about the spread of AIDS in bathhouses, Charles Krauthammer, senior editor of *The New Republic*, wrote in that publication's August 1 issue: "If the bathhouse issue were freed from the political uses to which it has been put by homophobes, and from the political symbolism with which it has been endowed by radical gay activists, it might be easier for gay community to close the bathhouses to save lives. One would hope that the issue could be de-ideologized and left to the judgment of the affected community. But that is not likely to happen."

Agreed. As is, we are not even debating this openly in our media. As we did with blood transfusions, we are allowing our political leaders to respond simplistically and defensively to complex issue. A fringe of our own community and an economically powerful advertising sector has kept discussion from being opened.

Krauthammer believes that action taken by the gay community rather than imposed on it would save political energy as well as lives, saving us from a struggle that would be costly in victory or defeat. Just because the baths are there, must we defend them absolutely?

I believe we should debate, not: "Should the baths be closed?"; but: "What should we do about the baths issue?"

Personally, I don't think we should close them. The high-risk sexual activity that goes on there could and does go on elsewhere as well. However, we should take some action.

In our highly regulated society, the very fact that the baths remain open confers some legitimacy on them. After all, the health department closes restaurants that are unsanitary, people might reason, so if they haven't closed the baths, they must be safe, right?

To remove this implied approval, every bathhouse patron must be informed of the possible AIDS risk of various sexual behaviors. Brochures often go unopened or unread, and posters do not remain posted for long. Perhaps, each patron should be required to sign a statement acknowledging his

right to engage in consenting sex, the medical risks involved, and the neutrality—not approval—of the health department. This merely assures that consent is informed consent.

Consider, for contrast, this proposal from L. Davis Almond, "a gay employee of the SFPD," in the July issue of *San Francisco Policeman*: close the bathhouses and clubs, quarantine all AIDS patients, establish national and international computer banks to monitor the whereabouts of all AIDS patients, and tightly restrict immigration. Hello, 1984.

LETTERS

NORMAN IS TERRIFIC
The *Sentinel's* interview format wherein community leaders get to speak for themselves makes positive, forward-looking news. We need more of it! In particular, your Pat Normandy (August 4) displayed a terrific human being at her best.

LORCH LAMBASTED
I don't mean to belabor a point, but there have been a few developments in my disagreement with Paul Lorch, editor of the *B.A.R.*, regarding his policies on letters from the readers to the "Open Forum."

Ben Davis wrote ("Open Forum," Aug. 11) that Lorch didn't use a letter he wrote which was critical of an article "Confessions of a Fag Baahge" by Mike Hippler. Davis complained that all the letters were laudatory and that his First Amendment rights were violated. Lorch added one of his editorial pronouncements: "We've never said we print all letters. Choices are made; space indicates choice. One of the qualities we seek are those that might interest or entertain the reader. On the other score this one qualifies. Bye the bye, the First Amendment has nothing to do with letters to the editor."

On another page of the same "Open Forum," Mr. Lorch printed another letter signed by Rod Slusser and captioned "Praise for Baahge." If one reads this piece carefully it will be noted that it praises Hippler's style not his wisdom in handling the situation. It is a sincere letter. I should know as I wrote it myself. Rod Slusser was kind enough to sign his name in my stead.

I wrote another letter to the *B.A.R.* in response to a review of *Torch Song Trilogy*. (After all, Lorch says one of his criteria in printing letters is interest and entertainment value to the reader.) A mistake was made; I signed my own name. I have come to believe that Editor Lorch likes my "Show Byzantine" style, but not my signature.

Before my last letter to *The Sentinel* came out criticizing Lorch for refusing to publish my letters because I write a column for another paper, I received one of Paul's rare epistles. I quote in part: "... I am in no way obliged to run a particular person's letter. I have run

yours in the past; I might in the future. The medical risks involved, and the neutrality—not approval—of the health department. This merely assures that consent is informed consent.

Mr. Lorch obviously doesn't know very well if he thinks I feel oppressed by anyone. Even my enemies find me irrepressible.

Let me emphasize Mr. Lorch's prerogative to print any letters he wishes. The First Amendment of the U.S. Constitution doesn't require Paul Lorch as an editor to understand and appreciate the spirit of Free Speech and the obligations of the press in this country. It can't keep him from being arbitrary, irresponsible and unprofessional.

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San Francisco, CA

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Arts & Entertainment

Theatre

'La Cage' - Lots of Glitz but no Great Musical

by Don McLean

They've painted the Palace Theatre on Broadway bright pink to herald the arrival of the musical version of *LA CAGE AUX FOLLES*. It had been a smash sellout for over two months in Boston prior to last week's New York opening, while minor revisions were still being made. Your intrepid critic (*well*, I know no self-respecting queen east of the Mississippi could return to the West Coast without seeing this unquestioned blockbuster - I say "no" currently on Broadway; thank you, "*Torch Song*" - so I braved the humidity of Boston with its technicolor air to catch the final performance at the historic Colonial Theatre.

The audience ranged from the sublime (Zizi Jeanmarie) to the ridiculous (Gene Shalit, even more gross in person). Act one ended with a standing ovation as George Hearn, superb as the adorable *dragageuse* Albin, sang what is destined to become the National Anthem of Gay Liberation, "I Am What I Am."

La Cage boasts the best finale curtain call ever staged - a second standing ovation, richly deserved, not for the show's two stars but for Les Cagelles, the 10 men, two women who comprise the ladies of the chorus at Zaza/Albin's nightclub. Gowned in sensational Theoni V. Aldredge bejeweled coats, they back up down center, then turn to reveal the 12 real gypsies that lie beneath the wigs, padding and paint. After scoring with two showstopping numbers, they are the true stars of *La Cage*.



and the audience responds accordingly. When Hearn and co-star Gene Barry take their bows; the audience is already hoarse from cheering.

This does not mean *La Cage* is a great musical or a great evening, however. Jerry Herman has composed a score that ranges from one instant hit (the aforementioned "I Am...") to two passably hummable ("The Best of Times"/"Song on the Sand") to hackneyed second rate (everything else). If the score is generally dreary, and it is, Harvey Finstein has written a book that plods along with stodgy determination but little wit. It reshapes the original movie plot of George's son announcing his

wedding plans and how to butcher Albin, George's drag star lover, up enough to meet the straight-laced parents of the bride. Arthur Laurents has directed with summer stock unimaginative competency, so it befalls *La Cage* to become only a musical of great glitz but no depth and little warmth. It is a visual spectacular, however. David Mitchell's sets are brilliant, matched by Aldredge's dazzling costumes; we are talking Tony Awards here. Also award-calibre is the grace-filled performance of Hearn as Albin, previously seen with Angela Lansbury in *Sweeney Todd*. He is wonderful. Gene Barry as George, owner of *La Cage*, and Albin's tolerant other half, is... Gene Barry. A cold

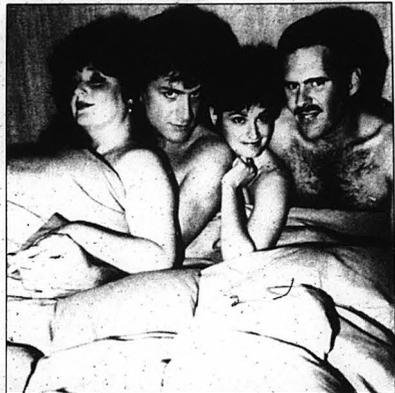
fish actor, Barry strolls through his role with workmanlike aplomb and all the charm of a show clerk. In supporting turns, Jay Garner as the uptight father of the bride is a joy! William Thomas Jr. as the black maid/butler Jacob chews up the scenery with campy abandon; and a lovely dancer named Leslie Stevens makes the crummy role of Anne the would-be bride into a miniature *four de force*. John Weiner as the harried son makes you wonder if all the good actors/singers in New York missed the audition call.

A choreographer named Scott Salmon has pumped most of the energy and exuberance of the show via several glamour-filled production numbers; a rousing opener with three layered costume changes for Les Cagelles sets the tone, then later in Act One, the title song gets a high-kicking can-can treatment that earns "bravos." Thank God for Salmon, Mitchell and Aldredge - they are what make *La Cage* destined to be a long-running hit. You will seldom see a more stunning delight for the eyes; just don't expect much for the ears. There is a lot of secure rat buried beneath the glitz and the flash.

But - this *La Cage* does achieve what its movie predecessor did. When a generally straight tourist audience can soar to their feet for a lovable drag queen singing, "I Am What I Am" with no apologies made, it's one more step over that bridge called tolerance. And for this, plus the fact it's a fun, flashy evening overall, cheers to all concerned.

Lee Hartgrave On Location

FOURTEEN: STEVE AND EDIE MEET DONNIE AND MARIE
Fortune, currently in residence at Theater Rhinoceros, is the story of a four member singing group whose cross-country tour brings them acclaim and a change of partners. Boy discovers Boy... and Girl romps in bed with Girl. Beds on stage are in this year! The music would not raise goose bumps on a white whale and the singing sometimes shattered the off-tune record. But... there is something here that is entertaining. The mate switchers are Brad Becker, Tracy Sanders, Madeline Moore and Roscoe Williams. The acting by the troupe was mostly engaging. My favorite line - "Never try to compete with a piece of meat." Studio Rhino will next present two world premier one acts, "The Tiny Closet" and "The Boy in the Basement." Is he still there?



Theatre Rhinoceros. (L-R) Deborah Spector, Mario Mondelli, Suzanne Lemp and Sid Mark Ford.

Films

Woody Confuses, Romy Bemuses, Douglas Abuses

by Pegni Kimmel

Verr-y clever, this Woody Allen. Not the first to turn his neurosis to gold, but the most blatant. And the most innovative, considering the narrowness of his subject: the glorification of a wing-centered universe. Even the release date, set for the mid-summer doldrums, the start of the "hilly season" is brilliant comic timing. *Zelig* (at the Vogue) is a game designed to embarrass those who don't know the rules; so well-designed audacity throng to pay for the dubious privilege of being manipulated by a master. Scoring is simple, you get one point each time you identify Woo... uh, Zelig; five points for naming the celebrity in the foreground of the doctored photograph.

one of the Great American Directors. The deck is stacked, you notice. What's *Zelig* about? It's the biography - a fiction documentary - of this guy, Leonard Zelig, who becomes other men (never women, those exotic incomprehensible creatures)... the strong, wise, competent men he doesn't believe himself to be. With the media magic of the 1920's, he's a freak sensation, saved by the devotion of a good psychiatrist (Mia Farrow). "Not everyone was entranced by the human chameleon" says the narrator, of a segment of the film's fictional public that didn't like its brainstrings jerked either. Martin Scorsese's *King of Comedy* went the whole trout with real pain. Woody Allen's

Festival. Keep an eye out for this worthy piece featuring Romy Schneider in her penultimate role as Emma Ekhart, financier and dyke extraordinaire. Precariously based on a clipping of a 30's stock market crash in France, the story tends to bleed a little around the melodramatic edges - poor, beautiful, ambitious girl climbs to the presidency of a bank, to the dizzying heights of European poli-



Romy Schneider in *LA BANQUIERE*. Critics between wars, thrusts and carries all too successfully in the unjust boys' power matches, suffers unipist imprisonment and is redeemed by public acclaim, only to be sacrificed at the moment of triumph. Schneider is cool, Chelychic with a sensuous Dietrich strength. She erodes before our eyes like Ben Kingsley's Ghandi, almost as complexly as her dying and in Tavernier's *Death Wish*, but also "recuperates" believably. Keeping the time setting in mind, Emma's lack of feminist consciousness is understandable, her se-

duction of a male lover as self-serving as her lesbian passions are generous and brief, her insouciance and her innocence courageous. We can use a madeup hero now and then - and a fun film best.

Emma's travesty of a trial would be a fitting example for Peter Hilly's *Star Chamber* (at the Metro) in which a naive, young judge (Michael Douglas) discovers "justice" has kidnapped justice and hidden it inside the law. The patently guilty are riding the Good Ship Technicality out the courtroom door to freedom while the Leslie, real and potential, writhe in impotent fear and agony. Judge Hardin is ripe; for a righteous audience, a secret vigilante committee of disillusioned superior court justices. The plot hinges on the group's fallibility, eventually, they were bound to make a mis-take - but the hinges are too well oiled by made-for-TV movie cop-outs and the swing to the opposite side (better let the law take its course) doesn't allow for any real understanding of the complex principles involved. Someone has kidnapped a scriptful of superior dialogue and strong supporting cast (Hil Holbrook, Yaphet Kotto) and hidden it inside a prime time chase and shoot-em-up. If they'd followed through, the box office ransom price would have been worth it.



Woody Allen in *ZELIG*

reference to 10 for catching an 'obscure reference or recognizing the source of a cliché or whiskered joke. You have approximately three seconds to find, admire and snigger quickly; subtract a point if your laugh carries over the next shot. There's a 20 point bonus for each of the following: being over 40, hailing from the Mid-Atlantic states, knowing Judas-m culturally, having a liberal arts education that included *Abnormal Psych 201* (pass or fail), having a passion for nostalgic trivia (or trivial nostalgia) and considering Zel... uh; Woody

Zelig is drowning in crocodile tears. But if you want to play, anyway, give yourself an extra 50 points for... no, I wasn't going to say knowing you're being manipulated... you may find that masochistically stimulating... for recognizing the strong strain of homo-phobia in the man, creator and character, who cannot relate on any level to another man nor reach the other gender inside himself. Poor Woody! Francis Ford's *La Banquiere* just made one of its rare appearances at the Mill Valley Film

Flickerbits

*** Back in town: Lizzie Borden's scathing, upbeat tale of the real revolution, *BORN IN FLAMES* (Roxie, Aug. 18); another of its few prints screening in Germany as part of a 'Berlin + New York in Film' fest... At the Red Victorian (Aug. 23-24), the earliest, most explosively narrative of Fassbinder's post-war trilogy, *MARRIAGE OF MARIA BRAUN*... Total change of pace with Von Sternberg's *THE SCARLET EMPRESS* (Marlene, the Great White Lies) at the Cedar, Sept. 2-3... And a sentimentalized 30s dud, *WICV and CABARET*, at the Castro, Aug. 21 - keep in mind V's Robert Preston's publicized relief at starting a new film; when asked why, he took the johnny-cash role, said at least it wasn't gay - Neither are the films, darlings, but they do it, if you need it. On the Scorsese side, Andre Wajda's *MAN OF MARBLE* shows the 25th at Pacific Film Archives (642-1124).

*** Mole, Book and Candle or its

MORE MUSICALS... (WHAT THE HELL IS NOT 'SOUTH PACIFIC'
City College Theatre kicked off its 1983-84 season with the musical *South Pacific*. Is it too late to kick it back? I can resist most of the dated musical except for the chorus. They looked like real sailors and they sang well as a group. Wish I could say as much for Richard Stiles as de Beque. His high notes were like lettuce left out on the desert. However, the direction by Jim Orin kept the creepy musical alive somehow. Here is a suggestion for a new musical, "Dolly goes to the South Pacific - and stays there!"

Not creepy is *What The Hell*. It is an original musical about love and suffering which is loosely based on *Dante's Inferno*. Sean Delaney and Richard Mc Nees wrote the music and lyrics. You Kiss fans will know that Delaney was involved in writing much of the music on early Kiss albums until they became too big and cold shouldered him. *What The Hell* features an eclectic array of soft rock tunes with some rather interesting staging. The 15 cast members kept the pace lively and some played dual roles. Tookie still lives - Aldo Bell portrays both man and woman. The expert sound and lighting was by Michael Kirsche. Opening night featured a free sushi bar and catered drinks from Warren and the cast of *The Stables*. The weather outside was in the 70's - inside it was over 100. Producer Tom Moncho (a real name) swears that he ordered up the weather for atmosphere! The musical holds promise and will be appearing at the theatre near you soon!

FOOTLIGHT PARADE:

Meg Mackay took time out from *Torch Song* to spread some Monday night joy at the *Push Room*. She's bouancy... pretty... as guileless as America's sweetheart... but she can put a stiletto twist on a lyric. She moved easily from "Ain't Misbehavin'" into a haunting "Spring Can Really Hang You Up The Most," then let it all hang out with "Dancin' in the Nude," and the raucous "Milkman Blues." *Torch Song's* handsome Marc Poppel (Alan), Chris Collet (David), and Sylvia Kauders (Mrs. Beckoff) were at ringside cheering her on. Next time Meg warbles, catch a rising star!

A few nights later Jae Ross packed the same room with his one-man show, "And I Remember - String Bean Soup." The show was late starting, the crowd was rowdy, but once Jae took the stage, he could do no wrong. Ballads, sambas, rock and scat... a delightful medley from *Peter Pan*, the insuasitely sexy "Stray Cat Strut," a moving rendition of Sharon McNight's "Bright Lights," and his fan club favorite, "The Viper Rag," set the tone for the evening; Jae put his full body choreography into every number, and when he dons the black bowler, it's time to pay attention! Bob Bauer on keyboards; Dave Frazier on percussion; Grae Williams on bass and Eugene Barry on back-up vocals. Mark Zerga directed. A rich evening of entertainment!

Tom Vetroso's plans for the Roxy Roadhouse? Thought you'd never ask! Vaudeville! And why not? Magicians, fire-ater, trained seals, a Siamese twin (very rare), a pretty girl singer in a swing! A pretty boy singer in a swing? If you've got an act, don't call us... call Tom.

SHOW BUZZ: Anthony Quinn has a suite of rooms large enough to accommodate his penchant for painting and sculpting. The Nob Hill Hotel suite overlooks the City. Of course I can't tell you which hotel, but you can figure that out.

Also looking... a new radio station four hours from Denver, wants announcers, sales people and engineers. So what's the news? The soot to be on the air station is *gay staffed* and they want applicants of the same mind. Best part... no experience necessary. Send resume only to Box A-57 C/O Broadcasting, 1735 DeSales St., NW, Wash. D.C. 20036.

John Lion of the Magic Theater and Bernie Weiner, *Chronicle* critic, directed a couple of improved plays in the closing days of this year's playwrights festival in Mill Valley. Standouts were an opera with improvised music and the world workshops. Critics tried of viewing were seen at "Avant Garden" - a cafe.

Opera

Fall Opera on Record

by Bill Huck

Performing opera in a foreign language ritualizes it. The only way to reclaim the dramatic excitement is for the audience to study ahead of time. This assignment becomes easy and, in fact, enjoyable with the help of recordings. If you want to be really there at a performance you attend, you will best go prepared. A rehearsed concentration is deeper than a fresh one.

Sit down and listen to the record with the libretto in your hand. Do it twice if you can. Opera tickets cost too much money to entertain you for just three hours. Stretch that time over nine hours and the distance you will get in those last three will be far indeed.

This experience need not be an extra expense, if you use the public library. At this point you will have to reserve most of the operas in order to get them, but now and it will happen for you. If you have a few dollars in your pocket, buy a recording. Share them with friends. Listen to them in a group and share the experience as well as the expense.

The purpose of the accompanying chart is to lay out clearly the choices you have. The middle column lists the readily available complete recordings, singers first, then conductor, record company and catalogue number. They are ranked in order of my preferences. Choose where you wish, everything listed is worth your consideration, but I thought I would add my advice.

Certain decisions in the ranking were clear cut. Martti Talvela's *Boris Godunov* is the only record that uses the composer's orchestration. This is the version you will hear in the house, but it is not the one favored by history. Rimsky-Korsakov was a compulsive orchestrator and he sought to improve on Mussorgsky's ideas. Lush and colorful as Rimsky's work is, it is at variance with Mussorgsky's and muddies the waters. All the others are marred in this way.

You want to hear at least the Cahliapan Seraphim recording listed in column 3. His Boris was special. The court Preiser and the RLS Odeon items come from different performances and so are of prime interest to the collector. It is most insightful to hear that great talent express itself in various way.

Otello presented the hardest problems to the ranker. We have no fully adequate performance of it on record. Among the candidates I opted for the first Karajan, now on Telefunken. By then Del Monaco was feeling the part. Karajan had not yet discovered too many personal insights and Tebaldi still had the purity that made Desdemona her greatest role. Margaret Price gives us a most beautifully sounded heroine, but her hero is wooden and her conductor unsuited to Verdi. Renato Scotta offers a lovely Desdemona—phrased like the tragedian she is and sung well, too. Alas, her *Otello* recording, the role before he had fully learned it. Domingo's Moor is now the

OPERAS	COMPLETE RECORDINGS	OF SPECIAL INTEREST
Ariadne auf Naxos Richard Strauss	Schwarzkopf, Streich, Seefried, Schockl Karajan (Ang 3532) Janowitz, Geszly, Zylis-Gara/Kempe (EMV 936) L. Price: Gruverova, Trayanos, Kolias/Salt (Lon 13131)	Guedon, Della Casa, Seefried Böhm (Melo 4) Rysanek, Junna, Leinsdorf (Lon 1300), Ursuleau, Berger Krauss (DE 23 122), Leeder (LV 127), Jenira (LV 7), Lehmann (EMV 2046), Caballé (SA 386), Reiring (BAF 2122), Bionet (Melo 18), Behrens (LL 129), Genhart (LV 7), Kurz (Gem 121), Sals (RUB 437)
Grande Duchesse Jacques Offenbach	Crespin, Mespélé, Vanzo Burles, Massard/Plasson (Col 34576)	Lubin Amaraké, Benoit Marty (EM 11659), Zareska Prevost, Sian, Thery, Lebowitz (Soga 5446), Rhoakes (EM 6386), von Staude (Col 34296)
La Gioconda Amilcare Ponchielli	Caballé, Bartsch, Pavarotti, Bartoletti (Lon 73005) CALLAS, BÄRBEI, POGGI VOTTO (TUN 6501) Tebaldi, Horne, Berganz, Gardelli (Lon 1388)	Milner (Lon 26204), Cavalletti (LAF-5020), Turner (HOM 1209), Sigraviz (LV 241), Casuso (RCA 11749), Gagli (EM 729), Bionet (EM 947), Schipa (GV 29), Ruffo (CO 323), De Luca (CO 391), Martini (LV 271), Merli (LV 162), McCormack (Gem 155)
Boris Godunov Modest Mussorgsky	Talvela, Mroz, Haugland, Khaz, Gedda Semkov. (Ang 3544) CHRISTOFF, ZARESKA, GEDDA DOBROWEN (SER 6101) Ghisolvi, Talvela, Vishnevskaya, Spiess Karajan (Lon 1439) Christoff, Lear, Ozounov, Cluyfens (Ang 3633)	Chalikian (Ser 6021), CO 378, RLS 742, London (Par 1002), London, Reshetin, Akhopyeva, Ivanovsk, Melik-Pashayev (CO 296), Ross-Lemmen, Slovacka (RA 0022), Nestorovic (ASD 4004), Reshetin (EM 737)
Katya Kabanova Leos Janáček	Soderstrom, Kniplová, Dvorsky/Mackerras (Lon 12109)	Itakidze, Komarova, Vech Kravchik (Supra 50781)
Manon Lescaut Giacomo Puccini	Caballé, Domingo, Bartoletti (Ang 3782) ALBANESE, BJORLING, PERLEA (VIC 6027) CALLAS, DI STEFANO, SEEFRIED (SER 6089)	Ferrari (AC 384), Seimemyer (LV 112), Chirino (Cat 2041), Lehmann (Ser 6105), Lorenzang (Lon 2661), Te Kanawa (CBS 37398), L. Price, Domingo (RCA 2898), Enzoletti, Annetta (CO 327), Martini (LV 271), Gagli (EM 729), Merli (LV 162), Anders (Tele 8012), Caballé (Ang 36711)
Midsummer Marriage Michael Tippett	Carley, Harwood, Watts, Refinados, Burrows, Henrick Davis (Phi 6703077)	Orchestral Excerpts Davis (Phi Sea 6527112)
Otello Giuseppe Verdi	Del Monaco—Tebaldi, Pavarotti, Karajan (Tele 43525) Domingo, Scotta, Miles Levine (RCA 2951) Vickers, Freni, Giossop, Karajan (Ang 3809) Cossulfo, M. Price, Bacauer/Salt (Lon 13130) Vickers, Rysanek, Gobbi-Seraini (RCA 1969)	Vinay, Toscanini (RCA 46022), Vinay, Furtwängler (Tun 6512), Tomajago (Gem 208), Martini, Behring, Tappert (RCA 1345), Miles (C 99), Muzo (DAS 557), Scott (CO 363), Balthus (CO 325), Conzato (GV 536), Melichor (Col 31740), Del Monaco, De los Angeles, Warren (GDS-4021), Bionet (EM 947), Forsselle (LV 297), Lemnitz (LV 101), L. Price (RCA 0840), Domingo (RCA 2898), Sultistrang, Furtwängler (Lon 1102), Schwarzkopf (Ang 3049), Crespin (EM 6402), Callas (EM 3452), Te Kanawa (HRE 200)
Samson et Dalila Camille Saint-Saëns	Gari, Vickers, Blanc, Pélisse (Ang 3639) Ostrowska, Domingo, Barenboim (DG 9095) Ludwig, King Patané (RCA 0662)	Home (Lon 26564), Onegin (LV 7), Ditzewski (LV 205), Kluge (BAF 7148), Castagné (Col 0335), Cossulfo (HRE 349), Verelli (RCA 2125), Callas (Ang 3956), Destinn (CO 307), Thrill (EM 094), Cortez (Muz 22007), Martini (Mark 56)
La Traviata Giuseppe Verdi	Callas, di Stefano, Bastonini, Gullini (MIR 87) Cahliapan, Domingo, Miles, Kleiber (DG 7103) Motta, Tucker, Merrill/Prelotto (RCA 2561) Scotta, Kraus, Buson, Mulli (Ang 3920) Lorenzang, Aragall, Fischer, Dieckau, Mazzini (Lon 1270)	Albanese-Toscanini (RCA 6003), Callas, Santini (Tun 6507), Callas, Kraus (Ang 3554), Tebaldi (Gem 220), Lili Lehmann (CO 384), Mello (Ser 60274), Farrar (CO 315), Freni (Ang 37446), Sals, Gedda (Ang 37727), Caballé, Berganz (RCA 6180), De los Angeles (Ang 3023), Casuso (RCA 4684), McCormack (Gem 155), Schipa (LV 29), Wunderlich (Ser 60778), Ruffo (CO 321), Staccato, Chessa (CO 375), De Luca (CO 391), Gagli (Lon 1460), Te Kanawa (CBS 37398)



Maria Callas in Verdi's LA TRAVIATA

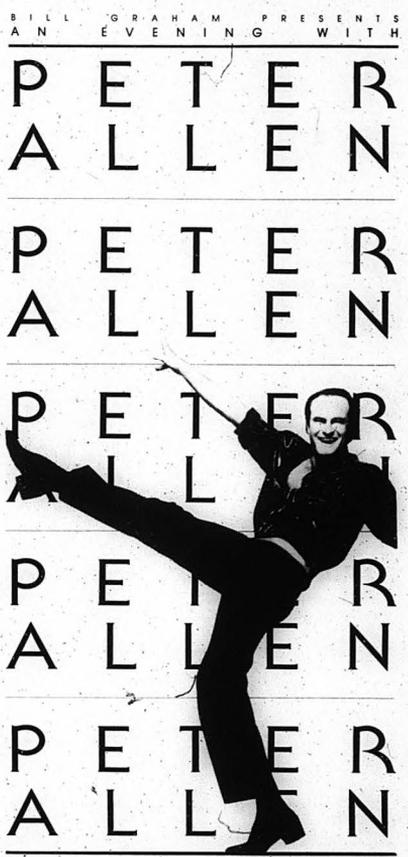
triest we have, but he took awhile getting there.

Jon Vickers was the jealous Moor of—my youth. We had a relationship whereby if he was going to sing the part in New York, I was there. And he sang it for several seasons. However, his recordings are not what they should

be. Rumor says—and it accords with the way they performed— that the Serafin recording sessions were exhausting because of the extra work needed on the Rome Opera orchestra. By the time the producers had material they could use, the singers were hot, bothered and beyond their best. Both Karajan and Vickers in

their collaboration give mannered readings, if you like things that way. Furthermore, Karajan makes a disfiguring cut in the second act and an unforgivable one in the third act finale.

The "Of Special Interest" column may need more explaining. It lists a few complete recordings, but mainly arises from individual artists. I assure you that some of the finest music in the chart can be found here. Toscanini's *Traviata*, for example, continuously documents the maestro's hyperbolic reputation. Jan Peerce is not wonderful, but Licia Albanese is, even though she is hard put to keep up with her conductor: Caballé and Te Kanawa, recorded in modern sound, and the insight, agility and finesse displayed by the older singers when they took up a part. Tetrazzini outsung outrageous coloratura fleetness, Schipa was a poet and Farrar an actress. You can not have too many Callas Violettas. She is unfailingly interesting in the part; it was the role at the center of her greatest years.



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Events

Stage

• **Nicholas, Glover, & Wray**, at the Great American Music Hall, 859 O'Farrell, on Aug. 19. Two concerts at 9 and 11 P.M. Last local appearance before East Coast tour. Tickets are \$7. (Music Hall and BASS)

• **Street Fair Grand Spin**, a group dance with the Western Star Dancers. On Aug. 20, at 7:30 P.M., at the Central YMCA, 220 Golden Gate Ave. For information call 864-6134.



Peter Allen.

• **An Evening with Peter Allen**, at the Warfield Theatre, 8th and Market, on Aug. 27. Tickets are \$15.50, \$18.50, all seats reserved (BASS). A Bill Graham presentation.

• **Cloud 9** by Caryl Churchill, a thoroughly enjoyable play set against the backdrop of a contracting British empire, that has a lot to say about gender roles, feminism, sexuality (mostly lesbian and gay), and changing sexual mores. (Marines Memorial Theatre through Aug. 21, 771-6900.)

• **Fortune**, West Coast premiere of a musical by Bill Russell and Ron Melrose about a cabaret troupe whose cross-country tour brings acclaim while their cross-sexual activities bring disdain (Reviewed in this issue). Theatre Rhinoceros, 2940 18th St., Thurs-Sun at 8:30 P.M., through Sept. 24. \$8-\$10, 861-5079.

• **Girl's Night Out**, with Shannon Orrock and Pamela Erickson. Back by popular demand, this will be presented in the Plush Room Cabaret, 940 Sutter St., on Aug. 20 and 27. Both performances are at 9:30 P.M. There's a \$5 cover. For reservations, call 885-6800.

• **Glamattack**, featuring failed child porn star and master of underentertainment Alambi. Sexuous. A benefit for the AIDS/KS Foundation, this evening of wildly warped cabaret entertainment will be held at the Hotel York Plush Room, 940 Sutter St., on Aug. 29. The 8:30 P.M. performance will have a \$5 cover. For reservations, call 885-6800.

• **Gay Comedy Night** with alternating emcees Tom Ammanno and Lea DeLaria. Valencia Rose, 766 Valencia, each Sat. at 10 P.M. \$4, 552-1445.

• **Gay Comedy Open Mike** with co-hosts Lea DeLaria and Tom Ammanno. Valencia Rose, 766 Valencia, each Mon. at 8:30 P.M. Sign-up at 7:30 P.M. \$3 552-1445.

• **Gerty Stein is Back Back Back**, starring Pat Bond. Valencia Rose, 766 Valencia, Aug. 23 at 8 P.M. \$5 863-3863.

• **Whoop! Goldberg** of the Blake Street Hawkeyes performs 'A Broad Abroad, or Daze in Europe', and (joined by David Schein) 'The Last Word'. Valencia Rose, 766 Valencia, Fri. and Sat. at 8 P.M., through Aug. 27; second show each Fri. at 10:30 P.M. \$6, 863-3863.



John Ponyman.

• **Sawdust**, an original one-man musical revue with songs about love and life, from sleaze to gospel, by John Ponyman. At 544 Natoma, Aug. 19-20 and 26-27, at 8:30 P.M. \$6, 621-8784.

Exhibits

• **Christian Heckscher**, Interior Series, pastels and mixed-media works in which bed sheets and bodies are read as landscapes. Rorick Gallery, 637 Mason, through Aug. 20. Hours: Mon.-Sat., 10 A.M. to 6 P.M. 885-1182.

• **Rose Hermann and Johanna Poehig**, Recent Works in various Media. Vida Gallery, Women's Building, 3543 18th St., through Aug. 27. Hours: Wed.-Fri., 2-7 P.M., and Sat., noon to 5 P.M.

• **Mick Hicks**, color photographs, described as "non-art, non-editorial, double takes and photo illusions." Mobly Dick, 4049 18th St., through Sept. 21. Opening reception on Aug. 18, from 6 to 9 P.M. Hours: Daily, 2 P.M.-2 A.M.

• **Barry Nelson**, figure paintings in oil, and Elizabeth Seltos, metal work and on-site silk screening. At 544 Natoma Gallery, through Sept. 3. Hours: Wed.-Fri., 11 A.M. to 5 P.M. 621-2683.

• **Mary Starvus**, paintings and drawings. Noriega Street Gallery, 1322 Noriega, through Aug. 31. Hours: Wed.-Sat., 1-6 P.M. 731-7749.

Notes

• **S.F. Gay Video Fest**, presented by Frameline each Monday at 9:30 P.M. on cable channel 25.

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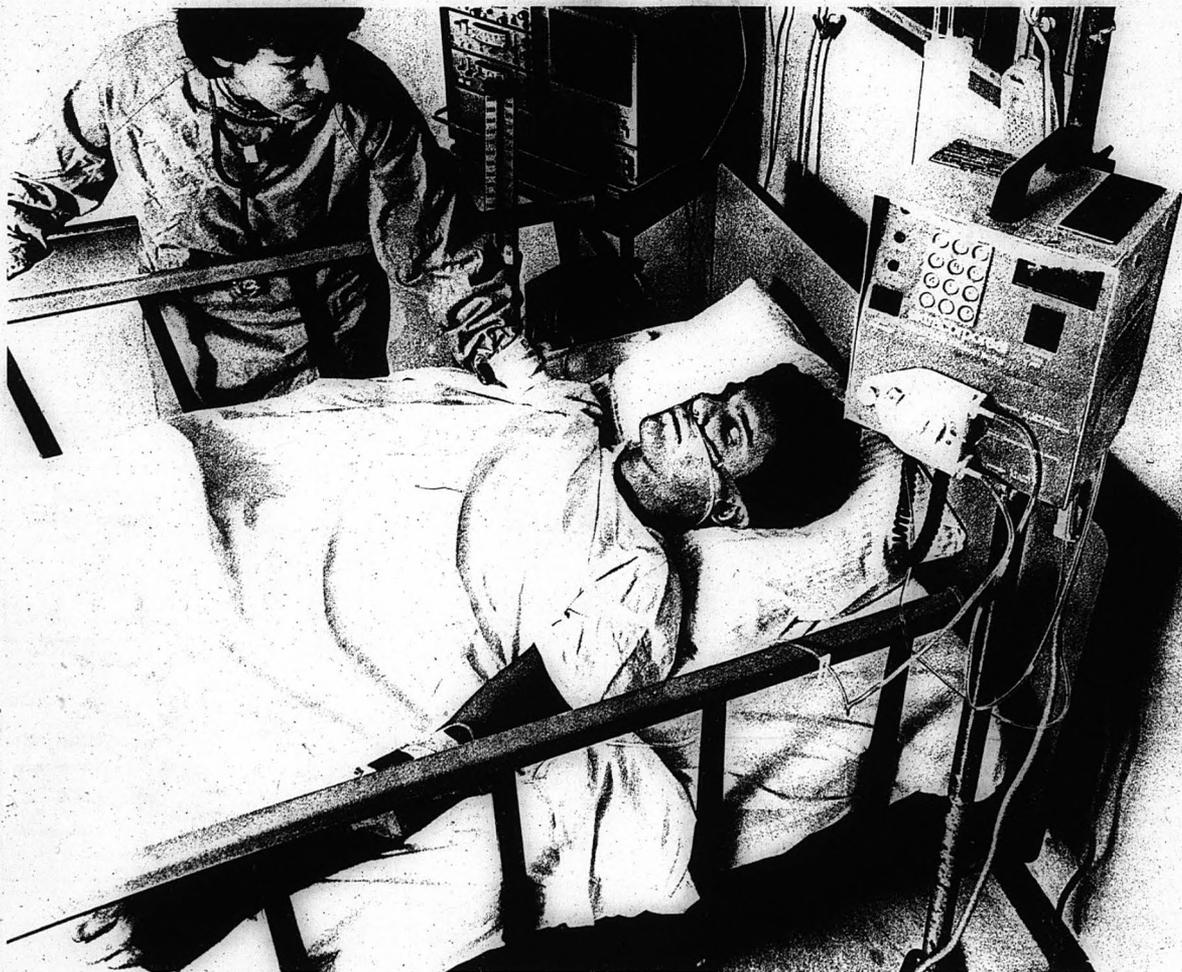
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Hepatitis B virus is an important cause of viral hepatitis, a disease mainly of the liver. Even mild forms of this disease may lead to serious complications and aftereffects, including liver cancer. There is no specific treatment for viral hepatitis.

Vaccination is recommended for persons who have a higher risk of becoming infected with hepatitis B virus because of frequent, close contact with infected people or exposure to body fluids from such people. It will not protect against hepatitis caused by viruses other than hepatitis B virus.

Because of the long incubation period for hepatitis B, it is possible for unrecognized infection to be present at the time the vaccine is given. The vaccine may not prevent hepatitis B in such patients.

In three studies involving 3,350 persons, the overall rate of adverse reactions did not differ significantly in those given vaccine and those given placebo (an inactive substance). As with any vaccine, broad use often reveals rare adverse reactions not observed during clinical trials.

Over 200,000 people are estimated to have received the vaccine since its release, and the vaccine continues to be generally well tolerated. Hepatitis B has a long incubation period, and unrecognized infection may already be present at the time the vaccine is given. Thus, reported cases of hepatitis are to be expected and do not appear to be caused by the vaccine. Reactions such as fever, nausea, vomiting, headache, and local-pain have occurred. Joint pain has been reported; rash has been reported rarely. Serious illnesses affecting the nervous system—including Guillain-Barre syndrome—have been reported rarely, but no cause and effect relationship has been established.