



Newsbites



DON McLEAN (1940-1984)

San Francisco, CA — Don McLean, the famous "male actress," columnist for *The Sentinel* and one-time foil to Archie Bunker, died suddenly last Saturday night. His death came as a shock to his many fans and friends who know the performer (and his alter-ego Lon Shannon) as an incredibly alive, wonderfully witty personality. He was a longtime performer at Finocchio's and other area nightspots. His most recent accomplishment was as director of... and lyrics by Johnny Mercer, which opened several weeks ago at the 1177 Club. McLean may be best remembered as female impersonator Beverly LaSalle, a semi-regular on the *All in the Family* TV series.

Services for McLean will be next Wednesday evening (Feb. 22) at 7:30 P.M. They will be held at the Neptune Society Columbarium, 1 Lorraine Court (near Stanyan and Geary).

BAY AREA PORNO KINGS FOUND GUILTY

Miami, FL — Two San Francisco pornographers, Roland Boudreault and Larry Nelson, are facing up to 15 years in federal prison and \$30,000 fines each, after being convicted in the "Mipom" case, U.S. officials say. The two were found guilty last Tuesday of one count of conspiracy and two counts of transportation, by means of an express service, of obscene materials across state lines. The two men are described as owners of *Le Salon* at 1118 Polk St., which the FBI says is "a major distributor and producer of hard-core pornography which grosses \$30,000 a month. Boudreault had an earlier pornography arrest in San Francisco. In 1971, he was arrested by the vice squad for selling obscene materials. At the time, he was described as the largest distributor of allegedly obscene materials in Northern California. (*San Francisco Examiner*, 2/14/84)

GAY DEMOCRATS BLAST GLENN

Oakland, CA — The Lesbian & Gay Caucus of the California Democratic Party passed the following resolution at their recent statewide convention: "We declare that John Glenn's position on human rights for lesbians and gay men is so lacking in humanity that he is totally unacceptable as either the presidential or vice-presidential candidate of our party." The caucus also joined the Jesse Jackson campaign in asking the state party to release voter registration funds before the June primary. It was also announced the former Milk Club president Bill Kraus has been appointed to the Platform Committee of the National Democratic Party.

SENATOR ENDORSES HOMOPHOBIA

Atlanta, GA — Campaigning in the South, Sen. John Glenn is taking political hay from his anti-gay stance. Although the Democratic presidential candidate himself has not boasted about his homophobic position, Sen. Sam Nunn (D-GA) recently told a Glenn rally that the candidate "has the courage to give up his New York coordinator rather than give up his strongly held moral belief that homosexuals should not be role models for the children of this nation." According to Glenn's communications director, the Nunn statement represents an attempt to make the best of what had been a bad situation — attacks on the candidate by gay men and lesbians. "We've suffered on the downside of that position, we might as well get the positive benefits as well," said Greg Schneiders. Political observers see this latest Glenn tactic as a means of wooing conservative Democrats who voted for President Reagan in 1980 and do not feel comfortable with Walter Mondale, who they feel is too liberal. (*Gay News*, 2/9/84)

REPEAT KILLERS SEEN ON INCREASE

Washington, D.C. — At least 35 serial killers are believed to be roaming the United States, according to a Justice Department specialist. Law enforcement officials were recently quoted in the *New York Times* (1/21/84) as perceiving an increase in the number of traveling killers during the past decade. A Justice Department study says at least 17 men in the past five years have killed a minimum of ten persons each at least nine have killed 20 or more. Detectives reportedly said that "homosexual males" who committed many "of the most violent recent multiple murders" have admitted acting out shame over their sexuality. Such cases include those of Chicagoan John Wayne Gacy (killed 33 young males), L.A.'s William Bonin (14 young men), Bruce A. Davis (28 men and boys, mostly in Illinois), Dean Corll of Houston (dozens of teenage boys), Randy Steven Kraft (charged with killing up to 16 young males) and Patrick Kearney (killed 18 men and boys). (*GayLife*, 2/2/84)

Dan White's Secret Diary Big \$50,000 Movie Deal



MILES MITCHELL and HANS JOACHIM-KLEIN were two of the winners at the Arena's Bare Chest Contest. This year's monthly winners will all wind up posing in a 1985 calendar.

Lesbians Choose Children

by Debra Waugh

Many lesbian mothers have in the past been married or had long-term relationships with men. A lesbian may be rearing the children alone or with her lover involved in the process. The lover may even have children of her own. The salient point is that a father does exist even if the whereabouts is unknown to mother or child.

A conference titled "Lesbians Choosing Children: A Legal, Social and Medical Look at Conception by Donor Insemination" was held on Feb. 11 at U.C. San Francisco. The Lesbian Rights Project and

the Gay and Lesbian Caucus, U.C.S.F., in cooperation with the Community Women's Center, Lyon-Martin Clinic, and the Sperm Bank of Northern California were co-sponsors. There were over 300 participants at the conference; parents, prospective parents, medical and legal professionals, and others discussing the issue of surmounting donor insemination. Fifteen workshops were conducted covering such topics as considering children, choosing a sperm donor, health screening, choosing medical services, lesbian parenting, being a biological or non-biological parent and the legal

and medical implications of donor insemination. Separate workshops were also conducted for legal and medical professionals. Donna J. Hitchens, attorney for the project has written an article on lesbian insemination. In Nov., 1982, Hitchens adopted a daughter. Lesbians choosing motherhood encounter many legal, familial, employment and housing difficulties. The legal issues are complex. Many judges believe that a woman can be either a lesbian or a mother. A lesbian mother's chance of winning a custody case is often greatly decreased. Many parents

by Gary Schweikhart

Out of prison but not out of the headlines — that's the current status of convicted killer Dan White, the slayer of San Francisco Mayor George Moscone and Supervisor Harvey Milk back in 1978. At first what was known about White's release was little: he was living in Los Angeles, he had a job, he was joined by his wife.

But now, slowly, steadily, more facts about White, both before the double slaying and the parolee today, are being revealed. The new facts are sure to shock and anger a gay/lesbian community already sick to death of the murderer's newfound freedom.

The first reports about White's past were broadcast on KRON-TV last week. Reporter Evan White has obtained a copy of a book proposal being circulated by Douglas Schmidt, White's attorney during the trial. In this two-chapter synopsis, Schmidt makes a number of interesting allegations including the fact that White had kept a secret diary prior to the slayings.

The diary reportedly disproves Schmidt's argument during the trial that White was in a state of shock and was unaware of his actions during the murders. In the book synopsis, Schmidt allegedly states that he was relieved that the diary had not been found by the trial that White was in a state of shock and was unaware of his actions during the murders. In the book synopsis, Schmidt allegedly states that he was relieved that the diary had not been found by the trial that White was in a state of shock and was unaware of his actions during the murders. In the book synopsis, Schmidt allegedly states that he was relieved that the diary had not been found by the trial that White was in a state of shock and was unaware of his actions during the murders.

The search was conducted by Officer Frank Falzon, a close friend of White's who earlier that day had taken his taped confession. Falzon, who was supposedly witness for the prosecution during White's trial, also proved to be a particularly strong witness for the defense.

In the book proposal, Schmidt allegedly tells of a pre-trial luncheon with Falzon which convinced the defense attorney that the cop was going to be an ace up White's sleeve.

In a television interview broadcast shortly after the report of the Schmidt book was broadcast, Falzon stated that he was certain his search of White's house was thorough. "Why is Schmidt revealing all this now," Falzon remanded. "Does he need the money?"

But this news of the past White was soon bunched off the newscasts by stories about the slayer's current lifestyle.

Jeffrey Walsworth, an attorney for a group of prominent Orange County conservatives who last month offered a large reward in an effort to locate White's whereabouts, told the press earlier this week that his group now knows where White is and what he is doing.

White is reportedly living with his family in a luxurious mansion in Bel Air (a ritzy suburb of Los Angeles), where he is busy writing his memoirs for a publishing house which supposedly has paid the killer a hefty \$50,000 advance.

Walsworth said one of the businessmen in his group met with White on at least two occasions recently, once at an L.A. restaurant and another time at the Bel Air mansion. According to a story in the *San Francisco Chronicle* (12/15/84), at the meetings, White proved his identity by responding to 15 personal questions, such as his wife's maiden name, his grammar school in San Francisco and the name of the Soledad inmate he was released with on Jan. 6.

Walsworth said the mansion is owned by a Hollywood producer, who is allowing White and his family six months free rent in the house. The producer will also do the film version of White's memoirs, according to the attorney.

Whether White will be allowed to keep any earnings from the book and movie are debatable, however. Under a law that took effect on Jan. 1, criminals who sell

Stonewall Democrats Proud Of 'Absolute Independence'

by Gary Schweikhart

This interview is the first of a five-part examination of the local gay political clubs. The first interview subject is Paul Boneberg, president of the Stonewall Gay Democratic Club. This group, generally considered to be the most left of all four Bay Area gay Democratic clubs, was active in last year's effort to recall Mayor Feinstein, and is the first local gay organization to call for a massive gay/lesbian demonstration during this summer's Democratic Convention in San Francisco.

The Sentinel: Tell us a little about the background of Stonewall.

Boneberg: We're the second oldest lesbian/gay Democratic club in America, founded 10 years ago. For a long time, this was a very small club of between 20 and 50 members. The early history is somewhat confused because we had a series of names — the Reform Democratic Club, the Minutemen Democratic Club, the Stonewall Democratic Club of San Francisco and now the Stonewall Gay Democratic Club. The early leaders of the group include Elmer Wilhelm, and even Bill Beardemphl, the publisher of *The Sentinel*. Then somewhere in the late 70s, Gerry Parker and Ben Gardner became involved, and I got active in 1980.

It's a long history, the history of a group that was formed to represent an independent voice within the lesbian/gay community in terms of the Democratic Party. We were providing an alternative to the Alice B. Toklas Democratic Club, which at the time was the only voice speaking for lesbian/gay Democrats.

The one tradition we have tried to maintain as the club has got larger and more visible is the tradition of Stonewall's absolute independence. We are much less susceptible to pressure or co-optation than any other organization in the

city, and perhaps we are the most independent lesbian/gay Democratic club in the country.

What was it exactly which attracted you to Stonewall?

I liked the way that Stonewall was radical in thought. I thought Gerry Parker was a visionary, sometimes he's a bit too loud for me, but his ideas are often penetrating and insightful. When I went around to the various gay Democratic clubs in 1980, Stonewall was the one most like me and my politics. Also during my first year in Stonewall I was treasurer, and I was treated with a fairness which I really appreciated.

One of Stonewall's biggest publicity splashes in recent years was your leadership in the effort to recall Mayor Feinstein. In retrospect was that position a mistake?

No, I don't think it was a mistake. Stonewall's position remained unchanged, and I think we are one of the few organizations that can say that. When DiAnne Feinstein vetoed the domestic partners legislation, the statement I made was that I could not support the mayor and I would work to remove her. A number of people made that statement. Stonewall's position didn't radicalize on DiAnne Feinstein. It remained the same. Because we were consistent while everyone else was backing off, we were left



PAUL BONEBERG

in the leadership position.

But our position initially was not to lead the recall. We didn't gather signatures, we didn't encourage people to sign the petitions. To my knowledge, very few members of Stonewall if any signed the recall petitions. But when the recall was before it, the club felt that it couldn't reverse its position just because we couldn't win the election. Because so many other people were suddenly becoming invisible on DiAnne Feinstein, Stonewall became very prominent in the struggle.

No, I don't think our position was a mistake. In politics, I think it isn't as bad to be wrong as it is to be inconsistent in your beliefs.

Stonewall is now taking another leadership position, that of organizing a massive gay/lesbian dem-

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Newsbytes

GAY ATHIEST FOUNDER MEETS MAKER

San Francisco, CA — Shortly before passing away last Jan. 19, **Tom Rolfson**, the co-founder and leader of the **Gay Athiest League of America**, asked that a priest say last rites and that the priest ask God to forgive him for what he called his "blasphemous years" as leader of GALA. The 72-year-old Rolfson died of a liver disorder. According to a press release from **Chal Cochran**, Rolfson's longtime lover, Tom "also asked that I dissolve the GALA organization and ask all those who had ever supported GALA both past and present for forgiveness." Rolfson left half of his estate to Cochran, the other half to the national gay Catholic group, Dignity.

MAHER QUESTIONS POLICE COMPLAINT REPORT

San Francisco, CA — Supervisor **Bill Maher** recently asked the Board to send a letter to Police Commission President **Dr. David Sanchez**, questioning the first required quarterly report issued by the **Office of Citizen Complaints** in the Police Department, which was created in 1982 by the passage of Proposition A. "This office was created by the voters a year ago, yet we heard absolutely nothing about it since the appointment of Mr. Swann as executive director..." The OCC should be visible, accessible, responsive and fair. These statistics don't even add up, much less provide the required analysis and recommendations for change. There is no narrative about the kinds of complaints received, nor any sense of the disposition of the cases," Maher stated in a press release.



The four presidents of area gay Democratic clubs brood bread (and not heads) together at a recent luncheon sponsored by the East Bay Lesbian/Gay Democratic Club. (L-R: **Sat Rossell** of Alice B. Toklas, **Armand Bouley** of EBL/GDC, **Paul Benseberg** of Stonewall and **Carole Mjden** of Milk Club.)

GAY PRESS ASSOCIATION CUTS BACK

Washington, D.C. — The national **Gay Press Association**, which began in 1981 with a goal of improving the professionalism of the gay media, is facing rough sledding financially. The hard times, precipitated by a funding shortfall, have led to cutbacks in expenses and employees, including the downgrading of the executive director's position to a part-time job. In an effort to trim the nearly \$4,200-a-month costs of the GPA, the board of directors decided to have executive director **Mike Rutherford's** \$2,040-a-month salary. Upon the election of **Mark Segal** as GPA president last May, the organization's board members had pledged to raise \$3,000 each during the fiscal year in order to put the GPA on sound financial footing, but the members have been unable to meet that goal. So no membership fees have been raised from \$25 to \$35, and institutional fees lifted from \$100 to \$125, effective April 1. (*As Countant*, 2/6/84.)

HAS ANYBODY HERE SEEN KEVIN?



San Francisco, CA — Parents, police and friends are frantically searching for 10-year-old **Kevin Collins**. He was last seen on Friday evening, Feb. 10, between 6:30 and 7 P.M., waiting for the northbound #43 bus on the corner of Haight and Masonic. Kevin is 4'6", 70 pounds, with brown hair and grey-green eyes. He was wearing brown cord, a white shirt and a green sweater, the St. Agnes school uniform. If you have seen Kevin or know anything about him, please call the San Francisco Police Department at 553-0123.

HRFC ANNOUNCES MAJOR FUNDRAISING EFFORT
Washington, D.C. — **Vic Basile**, executive director of the **Human Rights Campaign Fund**, has announced plans for a major fundraising campaign designed to enlist at least 10,000 new supporters and contributors to the national gay political action committee. To be called S.O.S. '84 for Show Our Strength in 1984, Basile said the campaign will "be an effort to establish HRFC volunteer groups in at least 100 additional cities and towns across the country, where there is an active gay community."

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Lesbians Choose Children

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will even disown a gay son or daughter — adding to the confusion. Most lesbian mothers must work because of the additional financial burden. Housing can become a major problem; many landlords do discriminate. Hitchens states, "Government spending is not for children, especially those children of lesbian mothers." (Lesbianism is illegal in 25 states. In Georgia, punishment may include up to 20 years in prison.)

Lesbian mothers not only have to deal with the straight world but often with indifference from other lesbians. While attending the conference, one Berkeley lesbian was appalled by the presence of "male sperm" impregnating lesbians. Many lesbians consider motherhood a negative political act. Mothers of male children may encounter even greater indifference.

Lesbians often become mothers by using AID (Artificial Insemination by Donor). She must first select a donor, either known or unknown; or use a sperm bank for total anonymity. However, this service is costly and serious medical problems appearing later will not be able to be traced to the donor.

There are both positive and negative factors involved in either method. Concerns of a co-parent must be addressed. No protection is guaranteed to a lesbian co-parent despite the fact that she might have a co-parenting contract which outlines the rights and obligations involved.

The rights of the child are also a major consideration. The child should have the right to continue a relationship with the co-parent in the event of a breakup. Many adopted children wish to learn the identity of their biological parents.

The rights of the donor should be defined; an unclear donor has no rights. When a known donor is used, the matter is not so clear.

Then there is the issue of dealing with the media. Most lesbians and gay men are perceived by the public as being incapable of reproduction.

Other issues that arise are birth certificates, wills, nomination of guardianship documents, and written agreements between the mother and her partner. Concerning birth certificates, a lesbian mother may put "Unknown," "Information Withheld," or "Artificial Insemination" in the space provided for "Father's Identity." A will can specify the co-parent as the child's guardian in the event of the mother's death. A guardianship gives the care and custody of the child to a responsible adult (her partner) in cases where the parent is physically or psychologically unable to provide care for the child. An agreement between the mother and her partner recognizes the parental role, affection and responsibility that develops between the child and the mother's partner in event of a breakup.

Dr. Ray Taylor of the Lyon-

Marin Clinic has two sons from a former marriage. She states that while artificial insemination is not new, married women are usually reserved for marriages, seldom single women and certainly not lesbians. In fact, in 1979, 10 percent of doctors said that they would not inseminate a single woman. Health professionals maintain that a woman may take up to six months to get pregnant using frozen sperm and there is a 60 to 70 percent chance of having a male child using this method. If the mother is over 35 years of age, the process may take up to 12 months. There is also a 10 to 15 percent chance of spontaneous miscarriage.

Concerning sex selection, there is no sure method, but it is generally considered that early for girls and late for boys is the proper timing. Many gay men are sperm donors. Unfortunately, as there is still no accurate test for AIDS, this complicates the selection process.

Photographer **Cathy Cade** has been involved in the lesbian movement since 1960 and has a 6-year-old son by an anonymous donor. She discussed identity issues, lesbian ambivalence, co-parenting, finances, and the sex of the child. Cade discussed the energy and self-discipline involved in rearing a child, and the possibility of the child later turning against its lesbian mother. She added that from a lesbian support group she learned the many differences in child care methods. For example, who is the "main mom" in the relationship.

At the LRP press conference, **Carolyns**, conference organizer and lesbian mother of a 3-year-old daughter, stated that "the central fact of parenting is parenting — not lesbianism." With lesbians, motherhood is an issue of choice at all times — the willingness to take on responsibility. When asked what she would say if her daughter told her that she wished she had a Daddy, Cheryl's response was "I understand. Many times throughout life we don't get what we want."

Jane sits and her daughter in a nursery of different types of families; lesbian mothers, straight mothers, straight couples, people of various racial and economic backgrounds, etc. She said that the only type of family not represented is gay men, but the child is exposed to several adults — including men both gay and straight.

One-third of the lesbians in this country are mothers. Furthermore, children of lesbian mothers have the same statistical chance of being gay as children of straight parents — 10 percent based on Kinsey studies. One participant observed, "The main ingredient in any parenting act is love."

I wish to express special thanks to **Donna Hitchens**, **Robert Athey**, **Dr. Ray Taylor**, **Cathy Cade**, **Cheryl Jones** and press coordinator **Christine Stockton**. For further information, contact the LRP at 621-0675.

Notebook

Feb. 16 (Thurs.) — **Pat Norman** for Supervisor fundraising auction at Moudy's, 937 Colma St. 7 P.M. To donate items to the auction or for information, call 641-8181.

Feb. 17 (Fri.) — **Abelev** theater's weekend retreat at the Willows, a Russian River resort. For information, call 621-1020 w/viv.

• **BI-POL** Sex, bisexual, lesbian and gay independent political action group, is having a general meeting. At 1757 Hayes St. 5:30 P.M. Call 821-0774 for details.

• **Association of Lesbian and Gay Artists** third annual Chinese New Year banquet at York Sing restaurant, 427 Battery, cocktails at 6 P.M., dinner at 7 P.M. Guest speaker is **Judge Herb Donaldson**. Call 861-4767.

• **Lynnda Bergman** of Family's, 4230 16th St. 9:30 and 11 P.M. Also Feb. 24.

Feb. 18 (Sat.) — **Lesbians of Color** open meeting to work on statements of purpose and to discuss future activities. For exact location and time, call either Gloria or Alicia at 548-8283.

• **Stonewall Gay Democratic Club** Valentine's party. Wear red, Munchies, cash bar, dance music. At 1359 Mission Ave. (near Frederick), 8 P.M. Free. 552-4287.

• **Comic Tom Amiano** at the Valencia Room, 10 P.M. Also Feb. 20 and 27.

• **Studio 54** presents **Mark S.** a chordee performance piece by **Dan K.** **Chandler**. At 2940 16th St. 11 P.M. 551-5079.

Feb. 19 (Sun.) — **KIAA's 'Gay Life'** concludes its coverage of the San Francisco human rights commission hearings on employment discrimination in gay businesses. At 6 A.M. on K5AN (95 FM).

• **Lesbian & Gay Associated Engineers and Scientists** potluck dinner. At 1:30 P.M., 219 Civic Center.

• **40+** presents a slideshow by **Bill Ingersoll** and playwright **George Himes** reading one of his short stories. At City Union Church, 1187 Franklin (at Geary), 2 P.M. 552-1997.

• **Gay Area Physicians for Human Rights** general meeting, with guest speaker **Steve Miller**. Marika. At Pacific Medical Center, 7 P.M.

Feb. 20 (Mon.) — **The Healthy Chetnik** discusses "Yoga for Throwing Away Eyeglasses." At the Valencia Room, 8 P.M. 53-863-784.

Feb. 21 (Tue.) — **Lesbian/Gay Advisory Committee** of the Human Rights Commission, general meeting. At Studio Building 550, McAllister St., room 1205, 5:30 P.M. For details, call Jackie Winnow at 556-4901-141.

• **Concerned Lesbians for Individual Rights** meeting, with guest speaker **former Rep. Pete McCloskey**, who will discuss the **Madoff Act**. At First/Pages 20 Annie St. (behind the Sheraton Palace Hotel), with cocktails at 6 P.M., program at 7 P.M. Free admission. For info call **Chris Bowman** at 557-1437 or 626-4833.

• **KIAA's 'Auditorium'** presents **Tim O'Leary** of the National Gay News Network. At 6 P.M. on K5AN (95 FM).

• **Pride Center** presents weekly book group. Minimum admission is \$6 for six copies per game, cash prizes start at \$50. At 890 Hayes St. 7:15 P.M. 863-7845.

Feb. 23 (Thurs.) — **Gay Boogie/Ball** Lesbigue meeting. 7:30 P.M. Call **Walt Fulton** at 413-9230 for location and details.

Feb. 24 (Fri.) — **Golden Gate Business Association** cocktail party. At the Steinhardt Aquarium in the California Academy of Science, Golden Gate Park, 5:30 to 8:30 P.M. 956-8077.

Feb. 25 (Sat.) — **San Francisco Audubon** Foundation holds volunteer training for people interested in working for the foundation. At 541 10th St. 9 A.M. to 5 P.M. 866-4270.

Feb. 26 (Sun.) — **KIAA's 'Gay Life'** interview **Lon G. Nungesser**, author of *Homosexual Acts, Actions, and Identities*. At 6 A.M. on K5AN (95 FM).

• **San Francisco Hiding Club** does a Day Walk — Wilderness Within the City. Meet at 9:45 A.M. at McDonald's, Sonoma and Haight.

• **Lieth**, a woman's theater, presents a reading of the play *Writing the Angry American* River Race. Updates on the Valencia Room. 7:30 P.M. 52-861-4221.

Feb. 27 (Sun.) — **Women's Rep** of the Dacia Valley Community Center, 1818 Colma Ave. in Concord. Tickets. Coming out. At 7 P.M.

Feb. 28 (Thurs.) — **KIAA's 'Auditorium'** presents an interview with **Billie Mae Brown**. At 6 P.M. on K5AN (95 FM).

• **Pride Center** presents weekly book group. Minimum admission is \$6 for six copies per game, cash prizes start at \$50. At 890 Hayes St. 7:15 P.M. 863-7845.

• **Harvey Milk Lesbian & Gay Democratic Club** general meeting. At the Women's Building. 7:30 P.M.

Feb. 29 (Wed.) — **Gay and Lesbian Alliance** of Stanford presents a free concert by gay singer and humorist **Tom Williamson**. At the Stanford Community Center, 9 P.M. on the campus. 9 P.M. (415) 497-1488.

• **Free V. D. Teeling** by the San Francisco City Clinic. At 118th and Castro, from noon to 3 P.M. 864-8100.

• **Walt Whitman Bookshop** presents **Robert Penn**, author of *The Indians of Mist Falls*. At 219 Civic Center.

• **Gay American Indians** is hosting a dance benefit, with special performance by the **Moce Polynesian Dancers**. Beer and wine, snacks. At the Pride Center, 890 Hayes St. 9 P.M. to 1 A.M. 54. For more, call **Eric Pohe** at 552-1070.

• **KPFA's 'Full Panel'** presents comedy, poetry, punk and new music by **Jon Sugar**. At 10 P.M. on KPFA (94.1 FM).

• **Stop-Smoking Groups for Gays** are now being formed by San Francisco's Non-Smoking Information Service for Gays. These seven-week classes teach about the effects of actively, pro and successfully quitting smoking for good. For information, call 776-3739... or write **P.O. Box 99466**, SF 94109.

• **Gay Suicide Study** seeks information from gay men who have attempted suicide within the past six months. All information kept strictly confidential. For info, call **Peter Coddum** at 391-0103.

• **Lesbian Gay Young Adults** weekly meeting. Every Sunday at 1 P.M. at the Lesbian Gay Community Center, 56 Hayes St. in San Jose. (408) 293-4525.

• **Multicultural Lesbian Gay Studies** program seeks students and interns to work during the 1984 spring semester. They especially need people who have knowledge of lesbians and of their world's politics. For information, call 642-6942.

• **Gay Men's Parenting Group** discusses "Bringing Children Into Our Lives." The purpose of the group is to provide support, good information and facilitate discussions between men and women who are interested in this option. Those interested should call Ron at 841-4622.

• **Gay Orlis Line** in Concord. From 7 to 10 P.M. Fridays through Sundays. (415) 674-0171.

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Dan White

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the story of their crimes are required to put the profits into a trust fund for five years. The trust fund would then benefit the victim or major heirs to the victim's estate who may file lawsuits in the case.)

While **Walsworth's** details of **White** are sketchy, a few things did emerge in the interview:

"White said he was regretful about his role in the victim's estate who didn't realize it, but this would be something that would be chained to him for the rest of his life, and that he would have to live with... it would always cause him inner turmoil."

• **White** considered his five-year sentence to be "very lenient," but

the killer blamed "loopholes created in the system, not by him, but by other people, and that any citizen would have taken advantage of these loopholes if they were in the same spot he was."

• **White** intends "to ultimately return back to his home... that nobody would stop him from returning. But he was going to wait until he felt that it was safe to do so."

Walsworth said the businessman who met with **White** developed a certain closeness to the killer because "the two think alike on certain subjects. They are both conservative and both anti-gay." **Walsworth** described his organization as being "semi-secret, anti-gay group with powerful financial backing."

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Hardman Dumps Voice

I'll trade you one Tittle for two Tattles: Publisher Paul Hardman has sold the *California Voice*. The new owner is former assistant publisher John Van Huesden, a one-time aide to state Sen. Milton Marks. In an effort to firm up the week's shaky financial base (if last week's issue was any indication), Van Huesden will combine front-page cock shots with rampant Republicanism. Longtime gay politico Jim Foster appears to be back in town for good and has been busy house-hunting. His last gig was fronting for the big tobacco companies in last fall's anti-smoking ballot issue. The result: Breathers 1, Foster 0.

gay/lesbian community have been rampant for some time now — this just seems like further proof.

A mini-scooplet: Is aging movie queen Lana Turner going to make a local appearance to raise funds for the National AIDS/KS Foundation? That's the word now floating around some political circles. But this time the show's backers are anxious not to repeat last summer's fiasco at Davies Hall with Debbie Reynolds — that's where more than 28,000 in freebie tickets and receipt discrepancies turned up afterwards. So this time

in his new film, *Full Metal Jacket*. It is the story of an 18-year-old recruit from basic training through the 68 TET offensive in Vietnam. Kubrick is seeking video tapes from unknown actors. Just use a 1/2-inch VHS or Sony Betamax recorder, and record a three-minute scene of your choice. Oh yeah... wear a T-shirt and pants. (Publish!) For more details and the mailing address, just give Octavia a jingle here at *The Sentinel*.

Question of the Issue: What city commissioner has been button-holing gay people and crying, "You know, we would all have been a whole lot better off if Feinstein had appointed me to the Board of Supervisors instead of Harry Britt." And this is particularly funny when you remember that the guy never really was in the running for the job anyway. He got his political placebo last year, but still won't shut up about the plum that got away. He is even suffering from delusions of grand-

eur of an imminent collapse are being heard all over town.

Don't forget the memorial service for Don McLean, everybody's favorite performer/columnist, 7:30 next Wednesday, Feb. 22 at the Neptune Society, 1 Lorraine Court.

He's everybody's favorite hunk. That's Scott Madson, the star of all those delicious Soloflex ads. He got the job (and a fee of \$50) by answering a small want ad for a model with a gymnast's build. But who is he? Well, his agents at Personal Express tell this story: It all "started back in a small town in Oregon where Scott was born and raised on a farm... Throughout high-school, he had no real ambitions other than enjoying life and nature... His body has been sculptured by over 10 years of gymnastic training... Scott is 27 years old and is a Virgo... He eats as much as he likes without paying the price of gaining weight. He works out only two or three times a week and has a love for animals, especially cats." And now Scott is selling three fine-art prints of his body. Those interested in the (22" x 27") print, should send \$14.95 plus \$2.50 postage and handling to: Personal Express, 9718 Fair Oaks Blvd., Suite A, Fair Oaks, CA 95628, or by calling (916) 967-9355. California resident must add the six percent sales tax.

A Correction: In the last issue I wrote that *The Woods*, which is up Russian River way, has been sold to two lesbians. Well... someone steered of Octavia in the wrong direction and the real owners of the *Woods* were very nice about it, but obviously not pleased. And who can blame them? Sorry about the error. Octavia promises to double-check each item from this point forward. (If nothing else, this will please my grouchy editor.)

Nasty wranglings over at *The Advocate*: Larry Bush, the Washington-based political columnist for the national gay tabloid, may or may not have been fired. Bush says he was, but *Advocate* editor Robert McQueen says it isn't so. The way sources close to Larry tell it, *Advocate* publisher David Goodstein is the heavy... that he used Bush to get rid of Steve Endean, the former exec director of Gay Rights National Lobby. Now that Steve is out for good, it's by-bye time for Larry. But McQueen tells a different tale. He says it is all a matter of money. Bush wants more than the paper is willing to give right now, but negotiations continue. McQueen says that Goodstein isn't even involved, adding with a sigh, "I have been an editor here for 10 years now, when are people going to realize that?"

available in our society; the right of the individual to make the choices and decisions which will afford him or her the fullest life possible." If you want to know more about this able, talented, and humane man and his candidacy, contact the Committee to Elect Chuck Hitchcock to Congress, Box 1813, East Hampton, NY 11937.

HI THERE, SPORTS FANS: I have a friend who went to the Winter Olympics in Sarajevo, but the Yugoslav police busted him for luge and lascivious behavior. Look for the Israeli ski team to sweep the giant slalom. Do you realize that by 1992 the Super Bowl will have higher Roman numerals than the Olympics? I'm getting awfully tired of the president's congratulatory call to the winning coach. I'd rather listen to the Chief Justice talking to the Head Referee.

MIXED BAG: If Richard Attenborough does a film on *India's* other Gandhi, he could call it *Terms of Indivament*... Could it be that assassin Dan White stole a page from Yasser Arafat's book and led prison under protection of the U.N. flag?... If Assembly Bill needs intervention from The Force, look for a surprise appearance by A.B. 1 Kenobe.

NUMBERS: Conversation in a bar goes, "What's your sign?" "I'm not sure, but my cosine is 97..." "I knew you were sharp." "Yeah, and I know all the angles." "Want to come up to my place and see my Metric Size Queen Conversion Chart?"



SCOTT MADSON — The Soloflex Hunk.

Some peculiar goings-on in the local dirty bookstore biz. It seems that somebody representing "un-named East Coast interests" (and we all know what that means) has been picking them up at a store at a time. I hear that several of the bookstores have been purchased so far, including at least one which caters to the gay crowd. Rumors of this type of encroachment on our

another group, a statewide political organization, will sponsor the event while the bunglers and big spenders at the AIDS Foundation will have to keep their hands off.

Speaking of movie queens, you, too, can be a star! Director Stanley Kubrick (of *2001* and *A Clockwork Orange* fame) is "conducting a nation-wide search for new faces to play the parts of young marines

eur. During a recent trip out of town, he kept boasting that as a commissioner he was "the most important gay person in San Francisco." A lot of people, including at least one of his fellow commissioners, are hoping that he'll just disappear. Well, all it would take is just one little shove which could uncover a whole passel of legal problems. Furthermore, this loud-mouth commissioner's financial troubles are staggering and rumors

America who doesn't like Judy Garland, Barbara Streisand, disco, Bette Midler, or Joan Rivers. All together now: BOOO.

MADISON AVENUE: *Advertising Age*, an industry trade journal reported February 6 on the formation of the New York Advertising and Communications Network to "serve the professional needs of gay men and women." (Hey, this is a serious item. If you're looking for more amusement, jump down two items. Thank you.) Now, for those of you who are still here, let me say that the new group has three primary objectives: networking, exchanging information, and monitoring the ad industry. It will respond to advertising practices "when appropriate as a single professional voice."

CHUCK WAGON: Chuck Hitchcock, sociology professor at Southampton College of Long Island University, is running for the Democratic Party nomination for Congress in New York's 1st District. Hitchcock is well-known (and self-defined, I may add) gay activist and co-founder of Long Island's East End Gay Organization.

The district is now represented (poorly, says Hitchcock, and often miserably) by William Carney. In 1982, Carney ran as the candidate of three parties: Republican, Conservative, and Right To Life. Hitchcock says Carney makes Senator Alfonso DAmato, who has the same three affiliations, look like a liberal. Hitchcock summarizes his own platform thus: "Human rights; the right to life in a safe, clean environment; the equal right of all individuals to partake of the opportunities

homosexuals, what sort of vow do you think those who use this term have in mind? It's certainly not a vow of silence. The love that dare not speak its name has become in recent years what some have unkindly called "the love that won't shut up." No, silence is the wrong idea. Remember Paul Goodman. He set a fine example.

Running briefly through other clerical possibilities, the vow of poverty seems irrelevant, a vow of chastity is clearly out of the question. Obedience is surely a matter of taste; so would prefer a vow of dominance.

No, I think 'avowed' will not do. I doubt we could ever get gay men and lesbians to agree on whom or what to swear by, anyway.

Let's start talking about 'self-acknowledged' or — better yet — 'self-defined' lesbians and gay men. I think these terms speak for themselves and allow us to speak for ourselves.

MUTANT: However, before we leave the subject of confessions altogether (not to be confused with confessions in the altogether), let me say that I am thinking about writing an autobiographical one-act play about the only gay man in

ON I LIVE!

Randy Alfred



I Swear

TAKING VOWS: Have you noticed how the term 'avowed homosexual' is getting popular in the media? Funny, I don't remember taking any vow when I came out. Now, I will confess the term is admittedly better than 'self-admitted' or 'self-confessed.' Both of those imply acknowledgement of wrongdoing.

True: here in California we celebrate Admission Day every September 9, but we're talking about something in that case. Do you know of any state that celebrates Confession Day? So, there!

Back to the subject at hand, 'self-proclaimed' is a touch better than 'admitted' or 'confessed,' but it sounds awfully showy. Have you ever seen anyone's Proclamation of Homosexuality? Send me a copy; I'd like to see it. I imagine such a document would be signed lavender ribbon sealed in designer wax.

Back in the mid-1960s, the *Yale Daily News* once referred to a man as a "self-claimed homosexual." Since the subject was author-activist Paul Goodman, the description was accurate and may indeed have been intentional.

Returning once more the possibility of there being avowed

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Here Comes Jesse

The Rev. Jesse Jackson has agreed to do a fundraiser sponsored by the Alice B. Toklas Lesbian/Gay Democratic Club on March 4 in San Francisco. The presidential candidate's appearance before the county's largest lesbian/gay Democratic club is likely to attract national attention.

The event, scheduled from 5:00 to 8:00 P.M. in the Green Room of the War Memorial Building, was announced by the club's Third World Caucus Chair Bill Camillo. Admission will be \$10 and profits will be equally divided between Alice and the Jackson campaign. The club's share will be targeted for Third World recruitment and projects in the city's lesbian/gay community.

The focus of last Monday's meeting centered on the delegate selection process for the coming Democratic convention. Most club members criticized the fact that rules allow candidates for President to avoid the caucus elections and appoint delegates to appear on the state's June primary ballot. "This will have great impact on lesbians and gays," stated Alice Treasurer Jeff Jones. "Those of us who are active in the party may have no input to the delegate selection process."

Nancy Pelosi, the chair of the convention host committee, disagreed and committed her support for a representative number of lesbians and gays at the convention.

The club overwhelmingly supported a motion calling on the presidential candidates to hold open caucus elections to give all local Democrats an opportunity to run for a delegate slot.

Club officers announced plans for Alice's role in the convention, including co-sponsorship of a demonstration for lesbian/gay rights, and a reception for delegates and the press. Alice Reports, the organization's newspaper, will be published daily as a tool to educate people from all over the country on the AIDS epidemic and the lesbian/gay rights movement.

Other actions taken at the

- Meeting included:
- Organization of an informational picket line of the Detour bar in opposition to their alleged discriminatory policies. Although members appreciate the right of



Jesse Jackson

businesses to establish a certain attitude to attract certain types of clients, the exclusion of any segments of the population is illegal and unacceptable.

• Drafting a letter to Mayor DiAnne Feinstein expressing strong disappointment in her not reappointing Jane McSkille Murphy to the San Francisco Police Commission. The mayor was asked to consult with lesbians and gays before taking actions which have

such an important aspect on the community. Jane was honored at the meeting for her eight years of service on the commission.

• Sending a letter to Dr. Mervyn Silverman, director of the Department of Public Health, reiterating the club's opposition to the closing of both houses.

• Supporting a picket line of the Mexican Embassy to protest police oppression of lesbians and gays in that country.

• Organizing coalitions with other Democratic groups in the city to defeat the Guichard Initiative, elect a progressive slate to the Democratic Central Committee, and elect

Stonewall Plans Convention March

Continued from page 1.

...stration to coincide with this summer's Democratic Convention in San Francisco. Why are you doing this and what do you have planned?

Stonewall has called for a national march for lesbian/gay rights in conjunction with the convention. We did this because we believe such an event is inevitable, and that the organizers should plan something that was inclusive of the entire lesbian/gay community, and that it needs to be a constructive event. We think a high visibility outside of the convention will reach millions of lesbian/gay Americans. This is a chance for the Democratic Party to show that it is trying to reach those millions of gay voters.

You know, the bulk of the gay community doesn't read the gay press. It is only reached through the straight press. So this is our way to get across the message. "The Democratic Party supports you, so support the Democratic Party."

...s a gay liberation group and as a Democratic club, we thought it was important that we move forward on this march. We also felt that if we didn't move forward, someone else would. So we made our move early and we're using our credibility to create a fair and democratic organization to represent our community, both locally and nationally, so that any event that does occur won't reflect on our community in a negative light.

Do you expect the other gay Democratic clubs to join with Stonewall on the convention plans?

Yes, we have received a number of endorsements already, both from the leadership of the other clubs and from some of their subcommittees. I expect that within the next 30 days, both of the other lesbian/gay Democratic clubs will have endorsed the march, as will every major gay organization in the area. We are going to have this march, so I hope people will see this reality and become involved.

...ring back to your old friend, Diane Feinstein and at the time she wooed the Democratic Convention here, she said that she didn't expect any major demonstrations to coincide with it. Any thoughts?

I recall those statements very clearly. They were made to The Sentinel, in fact. Stonewall saw the interview and was appalled by it. She made a statement that demonstrations were "immature," and that the lesbian/gay community was too mature to organize any massive demonstration. Well, massive rallies are a tradition of our organizing... from Lesbian/Gay Freedom Day to the march on Washington and so on. So to make that statement was inaccurate on her part.

Furthermore, the women's movement, the labor movement, Martin Luther King, Solidarity in Poland... they all used mass actions and they weren't "immature" acts. So when Stonewall read that article in 1982, we wrote the mayor and said we applauded her efforts to bring the convention to San Francisco, but that we would probably be organizing a rally or demonstration outside of the convention. We didn't want there to be any misunderstanding later. We think such a rally is good for our community good for the city and good for the party.

...When the club gets involved with controversial positions such as the recall, such as the convention plans - do you ever receive any pressure from the less radical elements of the gay community to cool it?

There is also the issue of Jackson's support for lesbian/gay people. He has stated he would sign an executive order (eliminating employment discrimination against gay people in government), he

It's hard to pressure a group that isn't trying to get commission appointments or to be elected to office. How are they going to pressure us? In fact, a awful lot of lesbian/gay activists who have stayed in their own organizations become very radical when they vote in Stonewall. And I think Stonewall's independence is a lever used by the other clubs. They say to an office-holder, "You better do better, or those radicals in Stonewall will wind up in charge." I think Stonewall is useful to the community in this manner.

Also, we raise issues that no one else raises. And we often raise them first. The issues of lesbian/gay youth, of lesbian/gay prisoners, of the hotel tax fund, these were all raised first by Stonewall. So when you do things like this, it is hard for people not to pay attention.

But if you're not trying to get commission appointments, etc., just what are some actual, concrete accomplishments of your club?

I'm a former of lesbians and gay men getting commission appointments, but you don't want the entire gay movement directed to that end alone. And, of course, we want to see gay people elected to office. For example, in the Carole Migden-Sal Rosselli race for Community College Board in 1982, we supported both of them. We think it is good for lesbian and gay people to get into positions of power, but we think there has to be a group that is completely independent. I hope people look at Stonewall and think, "Well, they are going to do just what they think is right." It may mean we

...If it should come to it, would

...ated he would sign the Gay Rights Bill. He has urged lesbian and gay people in his campaign and he has publicly said that he welcomes gay supporters into his Rainbow Coalition. For a 42-year-old man who is the leader of the civil rights movement in America and coming from the religious base he does, I think he has been courageous in making the pro-gay statements he has.

Why are there three gay Democratic clubs in San Francisco? Wouldn't there be more coal, more unity if there was just one?

There would be a whole lot more exclusion, too. It is good to be unified on important issues, like AIDS, funding, the important political races, on these we all work together. But on a number of issues, there are differences of strategy and these are real differences. But this diversity is our strength, not our weakness. The fact that Stonewall may not be able to talk to the mayor but Alice can, or the fact that Stonewall can plan a convention march without being co-opted, these are useful to our community as a whole.

I think all three gay Democratic clubs are complimentary. The diversity in our community, from the libertarians and Republicans on the right all the way to those left of the Democratic Party, this is right and healthy. People should start worrying when we lose this diversity. It's like what Frederick Douglass said about democracy...

...To have democracy without debate is like asking for ocean without the whirl of surf. When we stop getting the debate, then it should worry.

In politics it isn't as bad to be wrong as it is to be inconsistent.

...have limited communication lines and limited power, but we do what we think is right.

The second accomplishment has to do, again, with the issues we raise. The gay community is very eager to claim our 10 percent of the doctors and lawyers, but are less willing to do something about our 10 percent of youth, seniors, the homeless and so on. Stonewall has consistently raised these issues. We have the director of social services for the City of San Francisco say to our club, "You're right. The gay community is not getting its fair share of social services." These kind of accomplishments were real as commission appointments.

Why Jesse Jackson?

First of all, while there is strong support within Stonewall for Jackson, we've not endorsed him. I think he has strong support because there is a sense that a message needed to go out to the campaigns being run in San Francisco that the entirety of the lesbian/gay vote was not controlled by either Alan Cranston or Walter Mondale. Some gay people support McGovern, others Hollings, others Jackson, all of whom are trying hard to get gay/lesbian support. The candidates should see that our support isn't locked up, and these presidential candidates need to be encouraged to put lesbians and gay men into delegate slates.

There is also the issue of Jackson's support for lesbian/gay people. He has stated he would sign an executive order (eliminating employment discrimination against gay people in government), he

Stonewall support a Mondale-Feinstein ticket?

I think Stonewall will support the Democratic ticket. We are a Democratic club, we will support the Democratic Party. We are members of the California Democratic Council. In fact, former Stonewall president Gerry Parker founded the lesbian/gay caucus of the California Democratic Party. We are Democrats so, yes, we could support that ticket. Although if John Glenn got the nomination on the basis of his homophobic remarks, then I don't think Stonewall could or should support a candidate who doesn't support us. But if it is a presidential candidate who supports the lesbian/gay community, then we'll support them, whether it is a man or a woman.

We always end our interviews the same way, so would you take this opportunity to say whatever it is you would like to communicate to the local gay/lesbian community?

There is going to be history made in San Francisco in July of 1984. The lesbian/gay community has the opportunity to bring to the center stage of the American political debate the issues of importance to our community. With AIDS, with the oppression of our people in terms of employment, housing, child custody and the military; it is critical that we make an effective and constructive statement. The Stonewall Gay Democratic Club is ready to do that and I hope that people who believe that this is necessary will get involved... either in the event itself or in Stonewall.

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EDITORIAL

Saying Goodbye to Don

by Gary Schweikhart

"How do you say goodbye to someone who made you laugh every time you saw him?"

The quote, from Edwin O'Connor's *The Last Hurrah*, is not an exact one. My lettered and much-thumbed copy of the novel disappeared several years ago, so I was unable to check out the actual words. But the phrase is close, and it has been echoing in my brain and heart ever since hearing about the sudden and surprising death of Don McLean.

A multi-talented comedian, male actress, director and — in every real sense of the word — personality, McLean was also a columnist and reviewer for *The Sentinel*. It was in this last capacity that I knew him best, but not the one in which I knew him first.

I first spotted McLean — as so many people did — not as his alter-ego Lori Shannon, but as Beverly LaSalle, the warm-hearted and wise-cracking foil to Archie Bunker on several episodes of *All in the Family*. At the time, I was wired in the Midwest, surrounded by the Tennessee Williams stereotypes which make up so many hometown gay communities. But then, in a flash of color and wit, LaSalle (a/k/a Shannon, a/k/a McLean) burst on my 19-inch Zenith... and I was reminded again that being gay didn't have to mean being gay in Omaha.

It took a couple of more years (and several mega-sized disasters) before I finally made the westward trek, but during my first few days in San Francisco I spotted McLean on a local talk show, chatting and dishing with Ann and Ross. McLean's was just about the first familiar face I saw in what was to be my new home.

Weeks passed, I got the gig at *The Sentinel* and finally met McLean in person when he started writing his "Critic's Corner." We hit it off immediately — as he did with almost everyone he met — and, as things turned out, we wound up living in the same cockroach-riddled apartment house overlooking the scene which was his... of sitting next to him and into the lobby about the same time and share an elevator ride up (that is when it was functioning), and without fail he was full of zingers and gossip and eye-rolling good humor.

Now so many images come in a jumble... of Don giggling that grand old housecoat of a car of his on Hayes Street, with a cackling and a wave, leaving behind the definite fragrance which was his... of sitting next to him and his lovely mother a few weeks back when I attended... and lyrics by Johnny Mercer, his latest directorial effort which is running at the 1177 Club... of Don leaning over the counter in *The Sentinel* office, sharing the latest inside, the freshest joke, the newest dig.

So many memories, so many laughs... In his final column (see page 6), which he wrote just hours before his death, Don mentioned, "I enjoy getting to know a performer... casually... on-stage; I don't want to be sure, and I fair one from a reviewer... but not one I would ever make about Don himself. He was a performer who made everybody who ever saw him want to know him better. He was a delightful, joyous man, filled with a zest for living and an enthusiasm for his work that was contagious. He will be missed... he will be missed greatly."

But when we talked about Don the last few days, not only here at the newspaper but with his many friends and fans who called or stopped by, it was remarkable how rare were the tears. Instead there was laughter as people remembered funny things he said, or jokes he had shared, or quips he had authored. And that's the way Don McLean deserves to be remembered... not in sorrow but with the pleasure of happy memories, not with tears but with chuckles.

Godbye Don... and thanks for the memories.



LETTERS

WHAT GAY CONSERVATIVES?

In response to your exclusive Matlovich story, I have a few questions and comments. First of all, how long will your interview be 'exclusive' or is it already just some publicity bait? As far as lobbying conservatives rather than liberals, I'm concerned that [it] will split the gay voting block, so whatever happened to 'One for all and all for one?' Mr. Matlovich says that Nationwide, I find that most gay people are conservatives... and I'd like to know where he found his statistics, as would I like to know what President Reagan offered gays as far as his human rights record goes? Also I'm curious why the CAIR isn't a Reagan funded campaign committee with governmental fringe benefits to Mr. Matlovich, and is he actually heading up CAIR because of his true concern for conservative gays or was he possibly enticed and/or chosen by someone, somewhere to organize this questionable organization? I wonder? "Our pressure must be to educate this conservative president, and conservative members of Congress." (Do you really think that a president who is quoted as saying, "The Bible contains all the answers to the nation's problems if we would just read and believe," is educable about gay rights?) That same president, a member of whose cabinet "thinks [of] God for AIDS" to show the world how despicable gays are? Nationwide, I find that most gay people are conservatives. I find most gay people are not liberals. (Of course, you associate with people who are like yourself — and most people do — you are likely to think that most people are like you. My view is that nationwide gays are people of vision, pride, and progressive or liberal politics.)

"Our pressure must be to educate this conservative president, and conservative members of Congress." (Do you really think that a president who is quoted as saying, "The Bible contains all the answers to the nation's problems if we would just read and believe," is educable about gay rights?)

While I applauded Matlovich for his bravery and willingness to be videotaped in his court battle in 1975, the announcement makes me wonder whether he has become suddenly politically naive, or whether he is becoming a demagogue, or both. His organization intends to support Reagan, and conservative candidates and causes.

What are conservative causes? Recently Reagan and other conservatives have been looking a return to traditional values... Like the standard demagogue which conservatives have taught their constituents to accept as political platform or information, that has a nice ring. It carries a reliable emotional, intuitive appeal — that of a return to the good old days. But, traditional values to Reagan and other conservatives means a return to prayer in the schools, illegal abortions, increased military spending, and a decrease in hard-earned minority rights. Traditionally in the U.S., women were subservient to men, blacks were second class citizens, freedom of expression was abridged, and homosexuals were harassed, discriminated against, and forced to live your gay lives in secrecy and fear. Do you want those good old days back?

Conservatives have never been friends of gays, and the concept of a conservative gay lobby is a contradiction in terms. Whether one is interested in fighting oppression based on class, race, gender or sexual preference, it's all the same fight. America is back, not necessarily good news for gays, blacks, women or anybody but white male heterosexual industrial supremacists. The conservative gay lobby is a repulsive combination of political naivety and demagoguery. The 1984 election carries the risk of devastating loss of hard-earned rights and respectability. The gay community must stand united — and avert that loss by refusing to be taken in. Alexander John MacKenzie San Francisco

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FROM THE WEATHER BELT

BY ROBERT PAVNE

When *Drummer* moved to its new quarters on Folsom last fall, it was faced with a dilemma: what to do with the retail space that had been given the "Trading Post," a South of Market institution of some years running and which had been as much a market as a store. The store had been the Folsom Strip Nick O'Leary made his leather emporium to smaller quarters on sixteenth street, which he now calls "Taste of Leather." Was it good-bye forever to the beloved "Trading Post?"

The decision facing *Drummer* was to make their most visible division into an honest-to-goodness retail store or keep it simply a catalog phenomenon. The Alternate Publishing office was constantly being visited by out-of-towners who were sure there was a *Studs* store on Harriet Street (probably alongside the infamous Quarters, once farther down the block). Upon dropping in, in addition to whatever else they may have found, tourists discovered merely a shipping department at 15 Harriet.

To make a long story shorter, *Drummer* finally decided to go all out with the store part of its new location. "Frankly, after Nick closed the *Trading Post*, any other leather shop in town was a disappointment," states *Drummer's* publisher. "There was nothing that excited you when you walk into the *Pleasure Chest* in Los Angeles or even some of the small leather shops in bars across the country." So we tried to see what we can come up with at one of the most famous addresses in Leatherland.

The result is still in the telling, since the new *Studs* store has only been open for a very few months. But boy, things are definitely happening! When they got word that Hill's *Leatherworld* was closing, the *Drummer* group got busy. Negotiations took considerably longer than anticipated and it was time the *Studs* store had *Leatherworld's* leather inventory in its possession, Christmas and the January Sale time had come and gone. So the *Studs* store had the beautifully made *Leatherworld* items virtually coming out of its ears.

And to compound its cup-runneth-over situation, during the wait *Studs* turned part of its new warehouse location into fine leather manufacturing, with some of *Leatherworld's* *Drummer's* new retail policy, Jerry Lasley, Alternate's circulation hero, says, "Each city is to have a major outlet for back issues. There's no such thing as an old copy of *Drummer*. When a new reader discovers the magazine, the first thing he wants to do is go out and get the copies he missed. Some of our outlets are moving as fast as many back issues as they are of the

current issue. Very few either gay or hetero magazines can make that statement — and prove it." There are rumors that Alternate is planning to move a branch of the *Studs* store into the Castro area, which Lasley will neither confirm or deny. "Taste of Leather" was its good-bye forever to the beloved "Trading Post?"

The decision facing *Drummer* was to make their most visible division into an honest-to-goodness retail store or keep it simply a catalog phenomenon. The Alternate Publishing office was constantly being visited by out-of-towners who were sure there was a *Studs* store on Harriet Street (probably alongside the infamous Quarters, once farther down the block). Upon dropping in, in addition to whatever else they may have found, tourists discovered merely a shipping department at 15 Harriet.

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Films

From Great Moor to Dud Moore . . . L'Amour & More

by Penni Kimmel

Winter is not a terribly good time for naked truth; warm illusion is more like it — dreams, remembrance or just a ripping good yarn. Most of the current crop of films fill the requirement, though they're nothing more in common. And that's, for variety's sake, how it should be.

A prominent local novelist, playwright keeps reminding me that movies don't always belong to the director. In the case of Ronald Harwood's *The Dresser* (produced and directed by Peter Yates), he's correct. Harwood's screenplay, from his own original stage production, merits possession of the whole — with credit to Shakespeare where due — if not the parts. If ever two fine actors shared top billing, Albert Finney and Tom Courtenay, the dressed and the dresser, are twin award contenders for the '83 film just released locally. The melding of theater art and filmcraft is a solid entity behind a comic/tragic tale. Onstage and backstage, the struggles of an underling to prepare the maddening and maddened repesian, "Sir," for wartime performances of *Othello* and *Lea*, are heroic tasks, on both sides. It's a tatty company, "reduced to old men, fools and nasty boys," called upon to rise one last time to their calling, amidst professional shortcomings, unbridled emotions, desperate lunacy, and the kind of total devotion that is easiest betrayed. Finney has acquired in his theater years a voice range to stop a train or disintegrate a colleague with a whisper; Courtenay has the power to neutralize the extremes with sheer character. It takes good actors to play ham actors and still draw sympathy. It's a grand effort for the theater. (Opens Feb. 17, Regency III)

Burroughs is a documentary that plays like a made-up story, and an impromptu one at that — with good reason. William S. himself, with Alan Ginsberg, Lauren Hutton, Herbert Huncke, Lucien Carr, Paul Smith, Terry Southern, brother Mortimer, and son Billy — are one and all life-actors who went around (some still do) making beds they never lay in long, creatively disturbing everyone else's slumbers. For the sake of this bio-doc — Howard Brookner's first feature accomplished with a firm hand and strict attention to its subject — the "name" are satelites around Burroughs, and he is very much the star of his own life.

The Beat orbit has long since gone unstable around the planet once inhabited by Jack Kerouac, grounded in Greenwich Village and North Beach, London, Tangiers and Mexico City, but *Burroughs* suggests it maintains itself on neo-coordinates: Beatnik to Hippie to Yippie to punk rock — and those who follow their exploits via armchair. They score off each other with quotable, and often subjective reminiscence (the subject of this biography is very much alive, at 70, and ready to kick — or blackjack, perhaps — anyone who says him nay), wovendiffly around childhood settings, brain news clippings, the retelling of personal tragedy, drugs (heroin is not mentioned by name, but it is there), drifting, a late-blooming career — knotted together with reading on his own works as only Burroughs can do it. The visual excerpt from *Naked Lunch* with dragstar Jackie Curtis overplaying Nurse to Burroughs' own murderously incongruous Doctor almost ends the film over the edge. Be there to the catch. It (Opens Feb. 17 at the City; Opening night only, Burroughs will add to the confusion by performing in person.)

Fellini's done it again, with new faces — where does he find those faces — *And the Ship Sails On*. Edma Tetu, legendary diva, is dead. Her fans and cohorts cruise the Mediterranean to scatter her



Albert Finney and Tom Courtenay in *THE DRESSER*.

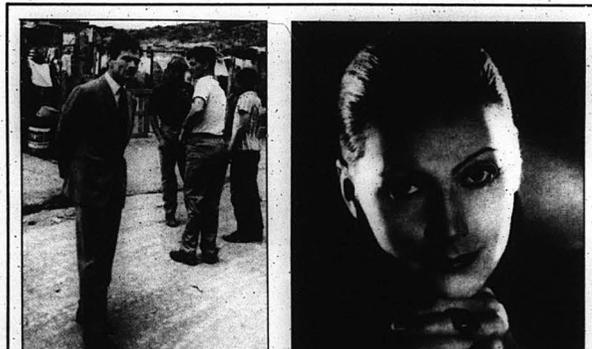
ashes on the remote island of her birth. So much for the plot, a wry excuse for creating an exaggerated opera-loving universe. Peopled with lustful passengers, lusty sailors, an ailing rhinoceros (a *Fitzcaldid* effect ensues) and a sudden deckload of Serbian refugees, the ship rolls and tosses on a sea of billowing silvered cellophane and rocks with outrageous confrontations that could only occur in a society cast adrift from its solid, unimaginative bourgeois moorings. There is something of the *Amarcord* fairy tale and glimpses of *Satyricon's* catacombs, enlarging the petty and idiosyncratic, making intriguing adventure of death and pretentious philosophy — a straightforward and romantic challenge to anyone who takes life too seriously. (At the Four Star)

Reuben, Reuben has the overtones of a nursery rhyme that begins with those words, defined, for adults, as a stinging social commentary "I . . . I've been thinking; what a cruel world this would be; if the boy/girls were all trans-

ported, far beyond the Northern Sea"; innocuously amusing, up to the sticking point. Tom Conti plays titular second fiddle to a shaggy dog, but that should give you some idea of where Julius Epstein's script (from Peter de Vries' novel) is headed. It's a period piece from not so long ago, re-establishing stereotypes that have only recently been reabsorbed — the tipping, feisty, scrounging, bawdy, aging second-rate bard spouting dubious Dylan Thomas-like lines to adoring, suburban matrons that were, about 15 years ago, throughout America's bedroom communities, the main objects and consumers of Kinsey products. Conti, as poet Gwynne McGiland, is suitably colorful and unctuous, unworthy of the love of the virgin Valkyrie co-ed (Kelly McGinnis) or the friendship of her New Englander grandpa (Roberts Blossom), but equally underserving of his fate. It's Games People Play come alive, fresh and witty, where-in the characters manipulate themselves into dark, funny corners and the outside observer is the

winner. The cinematography is static, but everything else moves in comic clockwork. (At the Vogue)

Unfaithfully Yours pits Dudley Moore against Nastassja (the fourth alternative spelling) Kinski in an unfair contest — the Jealous Fool will lose, every time. There is a good old joke here (the middle-aged husband with sexy young wife deluded into cuckold-dom) contrived into three acts in which Moore grows increasingly hoarse from a single sustained tantrum. The odd thing is that there are terrifically funny lines — all going to supporting actor Albert Brooks, who blithely tosses them away in what would have been a marvelous delivery, if someone were there to receive them. And the scene of the "dueling violins" — an hilarious high point; the sole justification for setting this tired cliché among professional musicians. After seven or eight tries per performer, I still can't tell if Kinski can act, but I do believe Moore is giving short people a bad name: (at the Coronet)



Pier Paolo Pasolini had an affinity for Rome's ragazzi street scene, rough-edged street hustlers — almost as strong as his genius for poetry, politics and mythic drama. Several of his rarely seen films are now in a series at the Pacific Film Archives (6825 Durant, Berkeley, 542-1207).

The Garbo mystique emerges anew in *THE TEMPTRESS* and 17 other classics among 60 Treasures of the Silent Screen (Feb. 24 to March 11) — archive prints projected in the right size and shape, at the right speed, with the proper organ accompaniment, in the best ambience, at the Castro Theater.

••• Flickerbits •••

What did Baltimore get that no one else got? Six more minutes of *A STAR IS BORN*. A reprise of "The Man That Got Away" with Garland in another outfit. Are they down to daily rushes yet? How about the original screen test?

Calendrically, at your local theaters: Feb. 17-18 (Red Vic), an international cast attacks Fassbinder's *QUERELLE* . . . 17 (U.C.T.), another international cast struggles with *CALIGULA* . . . 18 (U.C.T.), multiple dance numbers features the awesomely awful *GLEN OR GLENDA, REEFER MADNESS* and *THE CREEPING TERROR* . . . 19 (York), of tyrants, poetry and puppets, *Syberberg's OUR HITTER* — 420-minutes short even without Judy Garland . . . 19-20 (Roxie), multiple dance numbers with *Seura's BLOOD WEDDING*. *IN A REHEARSAL ROOM* and *S.F. AND THE SHIP SAILS ON* (reviewed as *BALANCE*) . . . 20 (U.C.T.), street-wise little boys run away with *ANGELO*,

MY LOVE AND GLORIA . . . 22 (Strand), the graphic erotica of *Derek Jarman's* sensational Latin-dialect *SEBASTIANE* plus Schippl's *DEVIL'S PLAYGROUND* on growing up gay in Aussie parochial school . . . 23 (York) *SPETTERS* uncut, with *SMITHEREENS* . . . 23 (Strand), also uncut. *HAIR*, as hasn't been big-screened for some time, plus Gillian Armstrong's punky-Busby *STARSTRUCK* . . . 24-25 (Roxie), a natural double. *LA CAGE à BOME LIKE IT HOT* . . . 26 (York). *Beforce Mickey, PIONEERS OF ANIMATION*, 1908-28 . . . 28 (Strand). *George Payson's* first, *THE BACK ROOM*, and *EROTIKUS* . . . 28 (York). New German drama: *Haut's* *KNIFE IN THE HEAD* & Fassbinder's *THE THIRD GENERATION* . . . (Strand). *Oshima's* *IN THE REALM OF THE SENSES*, plus *MATRIEXE* . . . Foreign films up for Oscar's include, other than no-surprise *FANNY ALEXANDER*, *Saura's CARMEN*, *Fellini's AND THE SHIP SAILS ON* (reviewed this issue), and *Kouy's ENTRE NOUS* (coming soon).

Three by and of, but not just for women. Feb. 15-18 (Roxie). *Joyce Bunsell*, Lulu's daughter in the family tradition with *DIRTY DISHES*, a trenchant satire on the nuclear family . . . 18 (Pacific Film Archives), first local showing of *Fuzsuzne Ozten's OUR LIFE IS NOW*, fascinating journal-based film of her mother's theatrical exploits and growing madness in wartime-northern Sweden . . . 22 (U.C.T.) *Lizzie Borden's BORN IN FLAMES* ignites in rare screening of tough futuristic award-winner as women, pushed to the wall, come together and, for an explosive while, push back. . . *Born in Flames* was one of several sell-outs at last year's Int'l. Lesbian/Gay Film Festival — remainder that entries are open for June 19-24 homofilms exhibition in 35mm, 16mm and Super-8 deadline May 1 contact *FRAMELINE*, Box 14792, S.F. 94114 or 861-9245. And Video text section, 3/4 and 1/2 VHS formats, deadline May 31 contact 182-B Castro, S.F. 94114 or call 861-0843.

Donald Mclean's Critics' Corner

STAGE: GREATER TUNA
I cannot remember the last time my sides literally ached from laughing in the theater. But by the end of Act One of *GREATER TUNA*, I was hurtin'.

Two actors of incredible range play 20 inhabitants of Tuna, Texas, bulwark of the Moral Majority, where Patsy Cline is forever heard and teenagers win essay contests for titles like "Human Rights — Who Needs 'Em?" Where Bertha Bumiller fights to have Alex Haley's *Roots* banned from the library shelves because . . . "it's only one side of the slavery issue."

Joe Sears and Jason Williams are the actors and two-thirds of the brains behind this hilariously vicious indictment of the Bible Belt mentality. Director Ed Howard is the third partner in lunacy, his direction crisp and fast-paced as Sears and Williams score with degrees of success in 10 characters apiece. Sears as Bertha and local dog-poisoner Aunt Pearl



goes beyond mere drag; he simply is those crusty ladies who do everything "for the Lord." Williams is not as successful, his women are more drag caricatures than characters, but the rotten Stanley and one of the few "good guys" in the town, Percy Fisk, are standouts in Williams' repertoire. Act One is totally on the mark and the audience roars almost continuously. Act Two opens strong but rapidly deteriorates when *Tuna* goes beyond satire with murderous implications and becomes heavy-handed and preachy.

So it's not perfect — let him without sin stone the first cast. What it is — the funniest evening I've spent in years. If you like to laugh and even feel a twinge of compassion for that narrow-minded, petty lifestyle of Smalltown, America, call the Marines Memorial Theatre immediately and book a visit to *Greater Tuna*, broadcasting on station OKKK.

CLUB: SONGS FROM THE CITY

After spending almost two hours listening to *SONGS FROM THE CITY* at the Plush Room, I knew more about singer/director Mark Zerga than I ever wanted to. I heard about his dog, his sister, his grandmother, his friends, his lovers and his concern for homeless bag ladies. I enjoy getting to know a performer . . . casually . . . onstage; I don't want to go through their life with them. It's as if Connie Francis came out and told what it was like to be raped in a Howard Johnson's hotel room — I may feel some compassion but I don't want to hear the details. Shaddap and sing! This EST-Tan romp was conceived by Zerga "to feature original material by Bay Area songwriters," which will come as a great shock to John Lennon, Paul McCartney, Joni Mitchell, Monty Python and Stephen Sondheim, who comprise over half the evening. There are four songs by Phil Remal, all good, and a stunner titled "As If It Didn't Take Two" that demands recording; three by Michael Greer including the funny "Wray to the Rita" and one song by Gladys Glover of Nicholas, Glover and Tipped. The less said about the pretentious song "The Ballrooms of Heaven" and Harr the better. So — the evening is half local, half popular composers, with Remal and Joni Mitchell scoring the highest musical marks.

There is a superb trio backing Zerga, headed by pianist Bob Bauer, bassist Clark Suprynycow (you pronounce it) and drummer Bob Blankenship. The inventive, never-overpowering backup by these three men ranks among the best I've heard in clubs, an asset for any performer. That brings us to star/creator Mark Zerga, a pleasant enough fellow with a pleasant enough mellow crooner tenor. Trained in the Vegas Lounge School of Performing, fingers just a snappin' and saying "just kidding" after every little witicism to make sure we know no harm meant, he brings us a curious sameness that becomes tedious because most of the songs sound like variations on a theme, and how many introspective ballads can you listen to? There is a rip-roaring "Ballad of Irving" that comes as a welcome relief in Act Two; more variety of emotions would help this show immensely.

Zerga states "this is a show about relationships," meaning Zerga's relationship with himself primarily. There is an inherent ego trip at work here, that we care that much about him, I for one don't. His singing possesses more style than depth, hands flying, striking final poses, in blue tux with brown leather (the tub?). While I rather admire the ambition behind Zerga's concept, he has not reached the status of Lena Horne or Peggy Lee to hold our rapt attention to his scant years. Musically, the evening achieves a curious sameness that becomes tedious because most of the songs sound like variations on a theme, and how many introspective ballads can you listen to? There is a rip-roaring "Ballad of Irving" that comes as a welcome relief in Act Two; more variety of emotions would help this show immensely.

But you can't help but like somebody who asks his audience "Anybody ever do any hot ballrooming?" . . . and is sincerely amazed when a show of hands don't go up. Sorry, Mark; I was busy watching a show that "goes something like this."

EVENT: OLYMPIC ARTS FESTIVAL

If you are a serious music or theater enthusiast, this is for you. Bob Fitzpatrick, director of the *OLYMPIC ARTS FESTIVAL* June 1st thru Aug. 12th in L.A., flew up last week to talk about the problems and glories coming to L.A. well in advance of the Olympics. . . well, it isn't or isn't it? That ranks with "it goes something like this," a favorite of cliché performers — I don't want to hear anything that goes "something" like anything, I want to hear it go *exactly* like that! What does "something" mean? They're going to sing every third note?

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The Olympic Arts Festival will utilize almost every theatre in the L.A. area, to say nothing of hotel rooms. The *Royal Opera of Covent Garden*, which has never appeared in America, requires 300 rooms for its singers and full orchestra. It will present the world premiere of its production of *TURANDOT* here ("which doesn't please the English very much") with *Placido Domingo*, *Gwyneth Jones* and *Jon Vickers*, who will also do *Peter Grimes* for the final time of his career. *Robert Wilson's* new eight-hour opera *CIVIL WARS* will be premiered and *Shakespeare* in 3 languages by three different companies, including the *Royal Shakespeare Company* from Stratford. From here, *Laura Faber's* *Liquid Motion* and *Chris Harding's* *Amnesia* are scheduled, plus everything from the S.F. Ballet to the *Flying Karmazov Brothers*, plus 42 French Impressionistic

Continued on page 7.

Opera

Save the Herbst Theatre

by Bill Huck

Where I was educated they taught a fiction about art. The process of art was supposed to humanize and socialize everyone involved in it. Its practice, its study, any honest relationship to it was thought to instill moral and ethical truths.

The theory is a little far-fetched, but it keeps its appeal for those who glorify in the creative spirit. Art is what distinguishes humans from animals; its function is to express the human condition. The essential problem facing the imagination is not death or marriage or war or peace, but that the world offers us less than we need to go around. Art, therefore ought to teach a generosity, a give-and-take of resources, the moral position that respects the needs of others.

Recently the governing board of San Francisco's Museum of Modern Art has secretly labored over their own problems and come up with a solution that defines the word selfish. Their problem is that they need more gallery space. In the past twenty years they have never been able to show their entire collection all at once. Furthermore, the larger travelling exhibitions have begun to bypass San Francisco because the Museum cannot promise to present them adequately.

The explosion of the San Francisco cultural world that is typified by the building of Davies Hall for the Symphony and the Ballet building for that company must reach over to the Museum of Modern Art. Enterprises that stagnate wither and die. Already our music community is thriving in a way our visual arts community is not. The Museum definitely needs



The finely decorated interior of the HERBST THEATRE.

believe they can accomplish all that for just \$25 million. Second, if they are going to raise that much money to do three things, why don't they build themselves a new museum with the money? Surely they would have something they could be proud of for \$25 million. As it is they are going to have to cut every corner in order to do all they want for what they are willing to pay.

Modern art belongs in a modern building. The conservative Beaux Arts style of the Civic Center, in fact, clashes with the aesthetic of much of modern art and seems a shamed way of housing the

surprise you that they failed to see the artistic opportunity here?

The new building could be a great monument to 20th Century Art. Given the deep alliance between art and architecture, the architects of the new museum would feel the challenge profoundly. That sense of challenge would not, of course, guarantee a great design, but we are talking about what the human imagination can accomplish when it is profoundly stirred. The Museum is talking about redoing the interior of a structure planned not to house art but to commemorate the Veterans of Foreign Wars. Such blindness

modern world dictates larger and larger audiences and larger and larger performing spaces. At present we have a symphony hall that requires the enormous resources of a Mahler symphony before it rings with sound, and yet the works of music that are built on that scale represent only a fraction of that repertory the S.F. Symphony presents.

The 900-seat Herbst is already a compromise for the chamber music presented within it. It is a good compromise and one I can recommend. But if they build a new Herbst, I can predict right now that it will contain at least 1500 seats. The temptation to make the new hall just a little bit more economical will be irresistible, and it will be by exactly that little bit less enchanting.

I do not think they should destroy Herbst, but if they do, the only acceptable compromise is to build and open the replacement theatre before they demolish the old one. In the five years since Herbst was refurbished, slowly and gradually it has become a cornerstone of the music and letters community of San Francisco. To relocate what now happens in Herbst while a new theatre is being built will kill the performing organizations that use the space. The performing arts depend on the continuous action of their performance.

The Museum of Modern Art and the War Memorial Board of Trustees planned the destruction of Herbst as a long time before were told of their plans. In order to save the Herbst, we need community outrage. If you feel it, or whatever you feel, I urge you to make your feelings known. The gay community is part of a larger community, and we are an especially powerful part of the classical music audiences in San Francisco. Let us show that we care about what happens to the art and art facilities we love.

on the part of the curators of modern art appeals.

Nor is the Herbst Theatre without virtues as it now stands. The same architecture that is at variance with modern painting and sculpture encourages the appreciation of the chamber music presented in Herbst. The theatre's design and decor come from a bygone era and they help audiences understand the music of bygone eras.

The hidden and in many ways most difficult problem facing the classical music scene today is finding theatres appropriate to the music. Everything about the mo-



The War Memorial Performing Arts Center.

the extra space they claim.

They do not, however, need the solution they propose. Herbst Theatre, which was refurbished just five years ago, sits inside the Veterans building - in the Civic Center. The Museum controls the upper two floors of that building and what they propose is to destroy Herbst and expand into its location. The price tag the Museum forsores for the demolition of Herbst, the creation of the new Museum in its space and the construction of a replacement theatre on the corner of Grove and Franklin is \$25 million. To begin with, I do not

collection. Everyone agrees that putting the art works in the upper stories of the Veterans building was a makeshift solution to the Museum of Modern Art. Why should the Museum now want to institutionalize that shortcut by taking over the whole building?

Since some building needs to be built, why not design an aesthetic object whose original purpose is to display the great works of the 20th century visual imagination? Who is better qualified to oversee the creation of a great work of modern architecture than the Museum of Modern Art? Doesn't it

Critic's Corner

Continued from page 6.

paintings borrowed from the Louvre which have only been seen in New York, thus far. Or as Fitzpatrick puts it, "More French Impressionistic works than will ever leave France again."

"We are spending 12 million to bring 21 million dollars worth of talent. There will be a pre-opening concert before the games for 18,000 close intimate friends and heads of state. I want a new audience. It's not a festival trying to prove a point. If you go to Europe next summer you're going to see signs saying 'Gone to L.A.' It is not a blacktie festival; the average ticket price is \$16. It will have more foreign language theater than has ever been done before, without subtitles."

"But three years of negotiations were not without problems - Jimmy Nederlander threw bagels at me because I needed the Dorothy Chandler Pavilion he has the contract on; the Japanese need 1500 dried fish heads for their performance; the Royal Shakespeare demanded a tearoom and fresh boiling hot water in their contract, and the head of the Piccolo Teatro de Milano refused to sign the contract after everything was negotiated because she said 'I will not sign because I cannot see your eyes through the telephone'... so I had to go to Milan (the contract was signed)."

If you want the full list of 76 companies of dance, opera, and theater, you can pick up the *Olympic Arts* brochure at any First Interstate Bank locally, or call (213) 741-7777 and they will mail you one. There are package deals and tickets are selling fast for many of the major events. Mailing address: Olympic Arts Festival/LA/OOC, Box 8984, Marina del Rey, CA 90295. This is definitely a once-in-a-lifetime event.

DISH, DIRT & DATA

LITTLE MARY SUNSHINE is now gone and quickly forgotten from the Alcazar, lasting one brief week before the announced budget of \$125,000 ran out for the person next to me midway thru Act II and said, "It is down today, yet?" feeling like I had been sitting in the Alcazar for four days on horseback. Funny thing is, everything that was wrong

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with the show could be laid at producer/director Jack Brooks' feet, the flat cannot spot a spoof, it's redundant. But sets and costumes were first-rate, the chorus quite good, the seven piece band very decent. A good idea gone wrong, it could have been salvaged with a fresh hand; the talent was onstage, just not enough off. And how nice to see Stephanie Rhoads back on the local scene, after leaving the Bay Area a few years back. One very fine soprano now at liberty, casting director

Forget those "pre-Broadway" rumors intended for A SENSE OF HUMOR. It dies with no mourning right here according to scuttlebutt.

And what leading lady now on tour threatened to go to Equity about her leading man drinking before the show if her part wasn't re-written by the egotistical young auteur? And does she know Lee Remick was approached to replace her but turned it down?

Speaking of closing - the Berkeley Stage Company may fold Feb. 19th if instant funds aren't raised. It has a "large deficit that needs to be made up in a hurry." If you've got a few thousand lying around and need a tax loss, now's the time to contribute.

Linda Ronstadt sold out all four concerts March 14 in two days; she's now the scalpers' delight. With Nelson Riddle and his 43 piece orchestra, Peter Allen was right - "everything old is new again!" Especially when Ronstadt sings it. This is a lady who's made a career out of taking risks... and thus far, every one has been worthy.

Watching Dudley Moore in UNFAITHFULLY YOURS, I have now decided Moore's "cute," he only has one performance in him, Arthur being that one shot at its peak, and he's very funny in a cute way in cute movies. When he's not cute, and tries for serious, the movie is a disaster: In UY, he's cute, it's cute... and Nastassia Kinski makes Brooke Shields look like the face on the barroom floor. The girl is gorgeous. Can't act... but I'm not giving out any scholarship.

Another Ann Miller story to close (I collect them) - When Miller heard they were going to do the musical version of *Exodus* on Broadway, titled *ARI*, she called her agent and said - "If they're going to do a musical about Ari I want to play Jackie Onassis."

Dance

Alvin Ailey & the S.F. Ballet

by Mark Woodworth

I never imagined, on going blithely to the ballet, that I'd find women represented as the heroes of their own lives. Not heroines, *heroes*. Not made more beautiful, put on pedestals, swept into the air by men (both as choreographers and as partners). But women alone, or together, in control and evolving. That's just what I saw — and what brought people to their feet cheering — in Elisa Monte's work called (unaccountably) *Pigs and Fishes*, which both the San Francisco Ballet and the Alvin Ailey American Dance Theater presented last week. (I caught only the SFB version.)

One sees women — magnificent, funny, mythic, pioneering in modern dances by Graham, Tharp, Taylor, and so forth; but then women seem to own modern dance. Ballet has been a cult that — like our patriarchal society — reveres and worships women, while denying them their own life or empowerment; without men, women in ballet lose position, respect, even their minds (see *Giselle*).

To the steadily more attractive minimalist (midminimalist) music of Glenn Branca, Monte sets one woman (Tracy-Kai Maier) alone on the stage — hair unconfined, wearing soft slippers and an elemental costume, and caught up in a fit of passion about her own life.



The S.F. Ballet's "Troy Game."

After a solo so powerful that you think the ballet has nowhere to go, she is joined by six women behind a *maize* drape. They come out to break all the rules of ballet — with turned-in legs, they do fierce contractions, rock their pelvises, wildly flip their manes of hair, sit spread-legged. They have all the power of women freed from games of sexual politics, and it's a magnificent sight.

Pigs and Fishes should have closed the SFB program, but male dominance instead of good artistic judgment ruled that an all-male piece have that honor: Robert North's *Troy Game*, a gymnastic

exhibition of men cavorting to the wild sounds of Brazilian batucada, a kind of muscular *tour de force*. Compared to *Dance Theater of Harlem's* performance here two years ago, SFB's has too many gaps in dramatic continuity; too little brio, devil-may-care risk, and physical commitment; and a snagle-toothed sense of humor. Horacio Cifuentes, however, sparked as a samba-guy who can't stop the shimmy-shams, even when his buddies hold him down.

The other pieces on the decidedly odd second program were Michael Smuin's *Death-carries-off-the-maiden Scherez*, to Mahler. It's a throwback to perhaps the 17th century in terms of story line, particularly since it follows Betsy Erickson's up-to-the-nanosecond and humanistic computer-animation experiment, *Pixillage*, whose live dancers are seen more clearly, and don't bite off more than they can chew, now that we've viewed the amazing graphics once. (I expect any day now some hotshot will design a ballet at home on a computer, then take a printout or a video simulation into the studio for the dancers to copy. Can implanting circuit chips into dancers' brains — as quick-memory cells for learning a new ballet — be far behind?)

The much-touted and -touted Alvin Ailey company brought 18 (gasp!) pieces to its short season at U.C. Berkeley's Zellerbach Hall, as part of its 25th Season national tour, sponsored by (cough) Philip Morris. Much as its chosen music — jazz, blues, soft rock, gospel — lies in the popular mode, so does the company's style of modern dance, which it molds tight to the lithe bodies of its beautifully school-

ed dancers. Such dancers! Sometimes they seem all sinew and spirit, all soar and lift and drive and quickness.

Watching the company perform Ailey's own *Isis*, with all the women (and one of the men) swirling madly about in hot-colored long skirts before a glorious vortex of a painted drop, I thought how the company does only things that make the dancers look gorgeous, that capture them at their max (extension, elevation, grace, mystical spirit). The blues, artistic tribulations, or games with other than predictable outcomes can no more be allowed to oppress them than can gravity anchor them to the stage. This may result in a formula for building programs — one would have to look at their entire repertory to prove it — but that's my intuition.

Mari Kajiwara and Keith McDaniel were incantatory in a fluidly sensuous duet (also by Elisa Monte) called *Treading*, under dappled golden lights. Ailey dancer Gary DeLoatch worked up an amusing and touching piece, *Research*, that contrasts five dancers dressed in rainbow-hued unitards against five with hats and spats. The piece is lyrical, as the rainbow folks toss into the air glittery balls with tails like icicle-comets, which come to seem symbols of sweet spirit (the program calls them the senses). But the work looks padded, with some low-tech flashlights waved behind a scrim and dancers wiggling out of Nikolais-like body sacks. It could be punchier and more effective if shortened.

And what of the company's signature piece, *Revelations*? It must be difficult, after one's 100th performance of this life-affirming work (or maybe 500th, in the case of the great Dudley Williams in the "I want to be Ready" segment), to give it the spirit it deserves. But the company — many of whom are unavoidably new names this year — gives it that, pours life into the spirituals ("Fix me, Jesus," "Sinner Man," "Rock my soul in the bosom of Abraham"), takes us through a catharsis of pain and ecstasy that, after 20 years, still moves me immensely.

This is the power and control that those San Francisco Ballet women showed in their triumph at the Opera House, and it makes them all shine.



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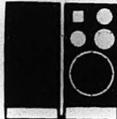


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