



## Newsbytes

**JURY CONVICTS KILLER OF GAY EXE**  
**San Francisco, CA** — A San Francisco Superior Court jury convicted 21-year-old Dana Holley for the brutal burglary-slaying of William Sink, a gay bank executive with Wells Fargo. The eight-man and four-woman jury deliberated for three days before finding Holley guilty of first degree murder in the Sink killing. Sink's blood-spattered body was found in his luxury apartment almost two years ago. A coroner's report said that Sink had been stabbed many times in the chest and throat, his skull was fractured and both his neck and jaw were broken. In finding Holley guilty, the jury also found "special circumstances" in the murder which preclude the slayer from ever being considered for parole.

**WHARTON STARS IN GENERAL HOSPITAL**  
**San Francisco, CA** — Dave Wharton, a gay attorney who ran for the Board of Supervisors last year and who has expressed interest in making another try in 1984, was recently named to the San Francisco General Hospital Volunteer Board of Directors. "My first priority is to have the board focus on AIDS and other lesbian and gay health issues," Wharton said.

**"GAY AND LESBIAN PIONEER" SERIES**  
**San Francisco, CA** — Homosexual history has become the new fad in SF. Vanessa Rose is continuing its popular pioneer series in its cabinet with a presentation July 12 at 8 P.M. on **The Society For Individual Rights**, the influential "Homosexual Revolution" organization started in 1964. Featured for this presentation will be **Sentinel** publisher/editor **W. E. Beardemphl** who was founding president of SIR and SIR co-founder **Bill May** presently serving as Chair of the SF School District Community Advisory Council for Handicapped Children.

**HIGH SCHOOL STUDENTS SUE FOR GAY AD**  
**Minneapolis, MN** — A federal appeals judge recently upheld a lower court ruling ordering the Minneapolis School Board to allow a high school paper to run an ad for the Minnesota Gay Pride Committee's "information and volunteer line." The decision came after the officials informed editors of the Southwest High School **Arrow** that they could not run the gay ad, which was scheduled to appear in the paper's April 29 edition. The paper's editors, **Julie Risser** and **Jeff Robertson**, with the help of the American Civil Liberties Union, took the school system to court, alleging violation of their First Amendment rights. They won lower court decision on May 20 and the appellate decision on May 23. The ad ran in the paper's May 27 edition. (*Washington Blade*, 6/10/83)

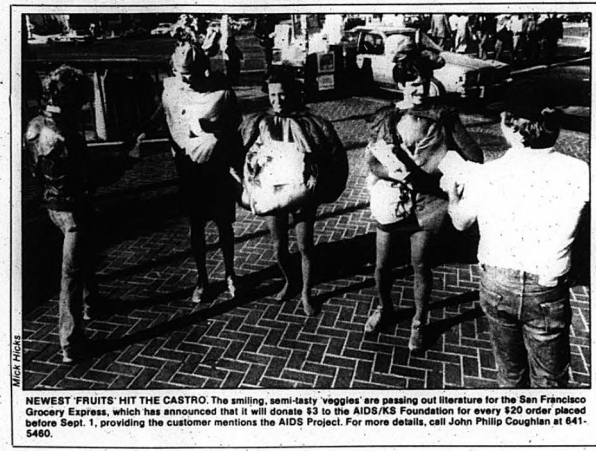
**FALWELL SOUNDS OFF ON AIDS**  
**Cincinnati, OH** — Rev. Jerry Falwell, mouthpiece of the Moral Majority and a leading spokesman for the political rightwing, said last Monday that the government must control homosexuals if it is to check the disease AIDS. "If the Reagan administration does not put its full weight against this, what is now a gay plague in this country, I feel a year from now, President Ronald Reagan, personally, will be blamed for allowing this awful disease to break out among the innocent American public," Falwell ranted at a Fourth of July rally. To check the spread of AIDS, Falwell said potential blood donors should be required by law to fill out questionnaires about their health and sexual orientation, and that government officials should close all bathhouses.

**ITS MILLER TIME FOR GAY RIGHTS**  
**Milwaukee, WI** — A cooperative effort by two officers of the National Association of Business Executives has resulted in the adoption of a policy of nondiscrimination on the basis of sexual orientation by the Miller Brewing Company, according to an NABC press release. Discussions over a period of more than a year between Miller Brewing executives and **Ralph Navarro** and **Arthur Lazare** of NABC led to the adoption of the new policy. Miller has adopted the policy companywide, which includes many locations outside of Wisconsin. The company is also planning to include gay sensitivity materials in company training programs.

**by Joseph Bean**  
 A cold, very chilly wind whipped around the compound. It had already erased the chalkline near the gate that marked the boundary. Inside was jail, meaning two gaily striped — if unmatched — tents and a collection of portable heads, showers, phone booths and guard stacks. Outside was freedom. Besides the chalkline, there was nothing more forbidding than a continuous coil of barbed wire. Guards stepped back and forth over the loops of wire to go home or to go to meals. Prisoners' meals were served across the now-imaginary chalkline.  
 Sunset Friday was a somewhat sobering moment. Of the 1028 people arrested June 20 for blocking the Lawrence Livermore National Laboratory, over 900 had stayed rather than pay off their time in cash. Those who bought their way out had done so, for the most part, in order to serve as liaisons for those who stayed. So, there were about 400 left in the men's compound watching the sun go down on the "judicial week." They'd be inside for the weekend. No problem. On the other hand, for about 30 or 40 of the men, this

## 'WHITEWASH' BRINGS BACKLASH

### Cusic a No-Show at Stonewall Forum



**NEWEST 'FRUITS' HIT THE CASTRO.** The smiling, semi-tasty 'vegges' are passing out literature for the San Francisco Grocery Express, which has announced that it will donate \$3 to the AIDS/KS Foundation for every 120 order placed before Sept. 1, providing the customer mentions the AIDS Project. For more details, call John Philip Coughlan at 641-5490.

by Garv Schweikhart  
 David Horowitz, co-author of the controversial *California Magazine* article "Whitewash," accused the gay community of both "paranoia" and "schizophrenia" during a forum sponsored last Tuesday night by the Stonewall Gay Democratic Club.  
 Horowitz did admit, however, that there were portions in the story which he regretted, including the reference to an attempt for "gay control of the board of supervisors within the next decade."  
 The forum was called after the magazine article caused an uproar within the local gay community. In the piece, Horowitz quoted a number of people — specifically Catherine Cusic, co-chair of the Harvey Milk Gay Democratic Club's AIDS Committee — charging some gay leaders — notably health expert Pat Norman and Alice B. Toklas Memorial Democratic Club's Randy Stallings — of a "conspiracy of silence." Cusic is quoted as calling the two "criminally negligent" and said they have "betrayed their own community."  
 Other forum participants strongly disagreed with Horowitz's conclusions. Ed Power, project director for the AIDS/KS Foundation, described the article as being "all too full with homophobic, sensationalist lies just to titillate bored suburbanites into buying the magazine." Catherine Cusic, failed to appear for the forum. Stonewall President Paul Boneberg said that Cusic had cancelled because Pat Norman was not going to participate. "Catherine said she didn't feel it would be productive for her to be here," said Boneberg.  
 Following the forum, the Stonewall Club passed a motion of support for Pat Norman and the Lawrence Livermore Advisory Committee of the Department of Health. However, a motion by Robert Barnes Jr. calling for the Milk Club to "disassociate itself from the comments made by Catherine Cusic" in the *California Magazine* article was defeated.

## Disbanded Gay Task Force Rejects Church Plan, Regroups

by Garv Schweikhart  
 The controversial Task Force on Gay/Lesbian Issues, which was officially "dissolved" last week by the San Francisco Archdiocese's Commission on Social Justice, "has been reconstituted as the task force of the new San Francisco Consultation on Homosexuality and Roman Catholic Theology," according to Kevin Gordon, chairperson of the disbanded Task Force and founder and director of the new Consultation.  
 "We are delighted to have served the Archdiocese so well these last few years, and are happy to move on to the next logical step. Namely, to create a new task force, and a blue ribbon consultation that will be able to raise the religious and moral issues of homosexuality in an open forum, without getting immediately co-opted into authority issues," Gordon told *The Sentinel*.  
 The rift between the Catholic Archdiocese and the Task Force widened noticeably last week when the latter held a press



Kevin Gordon

conference critical of the recently released Senate of Priests' document, *Ministry and Homosexuality in the Archdiocese of San Francisco*. In a statement released by the four co-sponsoring organizations of the press conference (Catholics for Human Dignity/Bay Area), the Coalition for Human Rights, Dignity San Francisco and the Task Force) the pastoral plan was returned to the church for being "theologically and pastorally inadequate and, therefore, unacceptable."

The four groups rejected the pastoral plan on a number of grounds:  
 • "... we cannot receive, in conscience, a pastoral plan whose very process and product is seriously flawed, both practically and theologically."  
 • "Despite Archdiocese claims to the contrary, any consultation by the Senate of Priests with the lesbian and gay community has been thin to nonexistent."  
 • "The Senate of Priests' pastoral plan neither comes out, nor speaks to, the real lives and loves of lesbian women and gay men, and the document suffers, therefore, in having neither accountability nor credibility."  
 • "Lesbian women and gay men do not intend any longer to lie about their lives and loves... if they are to approach the Lord's Supper... the proposal that lesbian women and gay men live in chastity like life-long celibates is practically meaningless and pastorally useless."  
 Continued on page 5

## Gay Freedom Celebrated in Santa Rita Jail

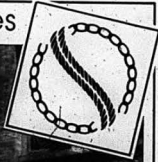
group had still not decided whether to take part in the parade, or how, until the rest of the groups were already lining up outside the main sleeping tent. Suddenly, a decision, but they wanted to ask the Catholic affinity group's permission before folding their crumpled sheets and draping themselves in the blue wool blankets to become "insert fanfare here." The Sisters of Perpetual Incarceration.  
 Chanting with something like harmony in mind, the 80 to 100 celebrants circled the tent, snaked around the compound and passed through, the big tent where they were cheered and applauded by the remaining prisoners.  
 Since there were no dykes or bikes in the men's compound, two very accommodating disabled heterosexuals in motorized wheel chairs, led the way as Dykes on Bikes Surrogates. Meantime, in the women's compound, a similar procession was being led by women in piggy-back pairs calling themselves Dykes on Dykes.  
 The rest of the men's parade included a Magic Marker-painted sheet banner later confiscated by

a guard) emblazoned "Santa Rita Peace Camp LESBIAN/GAY FREEDOM DAY PARADE" behind the pseudo-dykes and, then, the Enola Gay group in sheet dogs drag with laurel crowns made of frayed tent tie-down ropes.  
 Skin being an essential display in any gay freedom event, the next contingent marched in bikinis made of colored hankies. A slight shortage of hip-pocket hankies developed, though, "forcing" one young man to improvise his bikini, diaper-style, from a sheer chiffon print scarf. He covered his "embarrassment" by carrying a sign based on the city-parade's "Straights for Gays" group. "Gates for Straights" his placard read.  
 Since one man was arrested in a wedding dress but didn't intend to wear it in the parade, someone else — a straight man we are told — danced the dress through the parade for him. Sistah Boom — the women's rhythm band — couldn't be present in body. So, maracas had to be worked up from plastic drinking cups and gravel. Alhambra water bottles were turned over to become conga

drums. The spirit, if not the musicality, of Sistah Boom, spread through the compound until just about everybody was ready to join in.  
 The late entrants, the Southern Baptist Sisters of Perpetual Incarceration, led the last group at the back of the parade. There were Catholic priests; protestant ministers and other members of religious affinity groups bouncing along with the sisters when the procession reached its makeshift City Hall, a disused loading ramp.  
 The crowd loved a "scientific" lecture about the DNA/Information package in every spermatozoa addressed to the "men who are interested in sperms" but the high point of the rally was something very different. Early in the celebration, the chanting and singing were shaking the air for awhile. Then, unplanned and unannounced, the volume drifted down and down to an easy silence. After a few minutes, the silence was broken by Paul David's voice. He assured everyone, especially the Christian groups, that no disrespect was meant to anyone.

Then he read the letter than Donna Warnock was reading at about the same time to the crowd in San Francisco's Civic Center.  
 Cheers and Alhambra drums rang out and the Choral Majorities stepped forward.  
 When only one chorus remained of the final sing-along song, a guard appeared on the edge of the loading ramp with a bullhorn. He allowed as how his announcement that the showers were about to be opened could wait until this chorus had been sung. There he stood as about 200 voices sang out, "What kind of fool do I feel as I stand here?" He interrupted with his announcement after all.  
 Jail regimentation imposed itself on the celebration of freedom and many of the pink triangles were not re-installed after the showers. But the power of the Gay Pride message asserting itself within a ring of barbed wire was not lost on the participants, spectators or guards.  
 Who knows? Maybe we'll see a contingent of men and women marching together under a "Santa Rita Peace Camp" banner in the 1984 Gay Freedom Day Parade.

Parade '83: Breaking Chains, Strengthening Ties



July 7, 1983

NOTEBOOK

**July 8 (Fri.)** • Stonewall Gay Democratic Club Executive Board meeting. At 159-A, Hove St. at 6 P.M. All members welcome.  
 • The Center in Concord presents a rap on "Minorities in Gaydom." At 1818 Colfax Ave. in Concord. 8 P.M. For info, call 674-1071.

**July 10 (Sun.)** • K&AN's 'Gay Life' presents speeches from the 1983 Lesbian/Gay Freedom Day Celebration. At 6 A.M. at K&AN (955 PM).

• San Francisco Hiking Club trek to Sausalito Regional Park, south bay near Fremont. Meet at 9:25 A.M. in McDonald's parking lot. Haight and Starbon streets. For details, call Lon Rana at 621-3413.

• Unionist-Universalist Gay/Lesbian Caucus presents "The Gay Party Circle." At 10 A.M. First Unionist Church, Franklin at Geary.

• East Bay Lesbian/Gay Democratic Club meeting and pollack dinner. At 7 P.M., West Branch of the Berkeley Library, 1125 University Ave. For info, call 849-3963.

**July 11 (Mon.)** • Alice B. Toklas Democratic Club general meeting. At 7:30 P.M., 2274 Market St.

**July 12 (Tue.)** • Gay Issues Seminar on "Issues and Resources for Older Lesbians and Gay Men," with GLO's Stafford Buckley. From noon to 1 P.M. at Health center 5, 1351 24th Ave., Room 204. Bring a bag lunch. For facts, phone Mike Burton at 334-4717.

• Valencia Rose's 'Gay and Lesbian Pioneer' series presents "The Society for Individual Rights." Speakers include Sentinel publisher and SFR co-publisher Bill Beauchamp and Bill May at 8 P.M., Valencia Rose, 766 Valencia St. Tickets are \$4. For reservations, call 863-3863.

**July 15 (Fri.)** • The Connector presents a benefit concert for the AIDS Foundation at the Oasis, 278 11th St., from 8 P.M. to midnight. Featuring Lee Rodgers and Jimmie in concert. Tickets at many South of Market bars and all authorized retail outlets for The Connector.

• The Center in Concord presents a rap on "Gay Fathers." At 1818 Colfax, in Concord. 8 P.M.

**July 16 (Sat.)** • Garage Sale to benefit the Stonewall Gay Democratic Club. At 647-A Castro St., from 10 A.M. to 6 P.M.

• KGO-FM's Dr. Bernie Goldstein talks to AIDS expert Dr. Morton Koopfer. At 10:05 on KGO (104.1 FM).

**July 17 (Sun.)** • Unionist-Universalist Gay/Lesbian Caucus presents Tom Menendez on "The Climate and Micro-Climates of San Francisco." At First Unionist Church, Franklin at Geary streets, 10 A.M.

• G 40 Plus presents the film *Dax & Lou, Friends and Lovers*, plus bodybuilding **Chuck Grand**. At 2 P.M., First Unionist Church. For more info, call 552-1997.

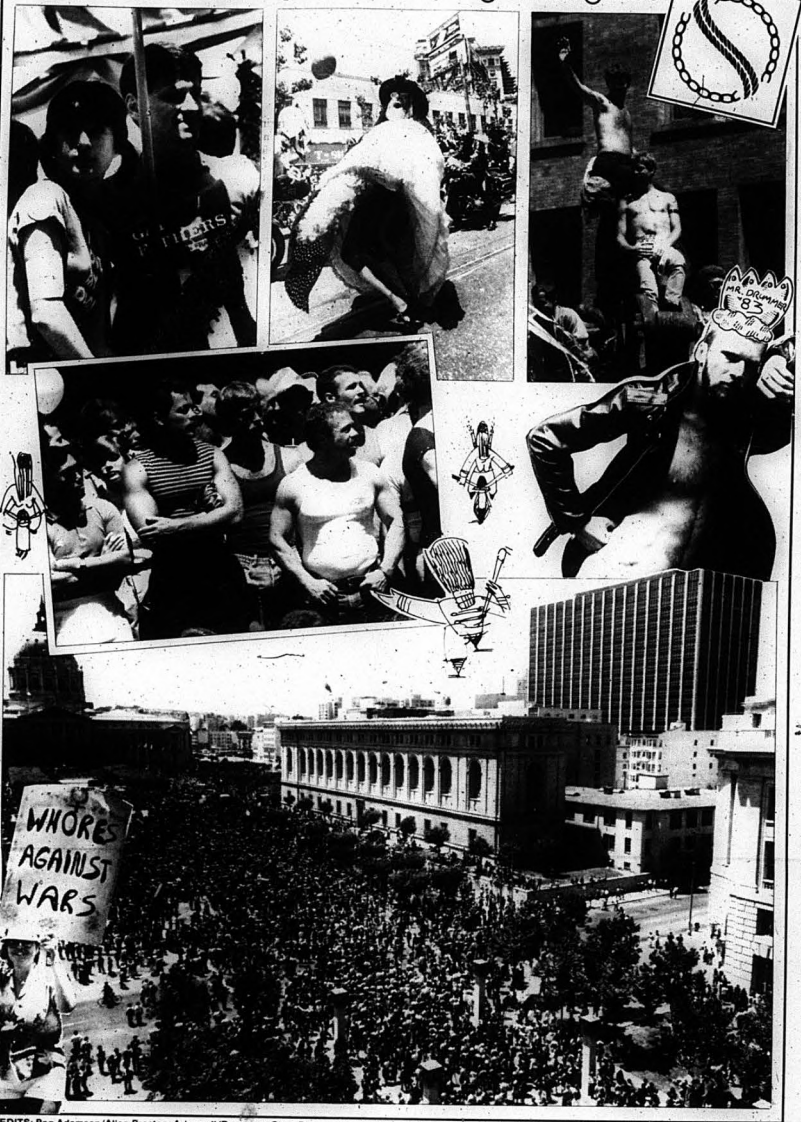
**July 18 (Mon.)** • Concerned Republicans for Individual Rights general membership meeting. At the Assay Office, 56 Gold St., at 6 P.M.

**July 19 (Tue.)** • Lesbian Butch/Femme Sexuality Group meeting at the Women's Building, second floor lounge, 7 P.M. On going, informal and open. For more, call 752-1482.

• Valencia Rose presents the slideshow *She Eves Chewed Tobacco*. At 8 P.M. For reservations, call 863-3863.

**July 20 (Wed.)** • Ralph K. Davies Medical Center presents a free public forum on AIDS. At Franklin Hospital, Davies Medical Center, 7 P.M. in the hospital auditorium, level 8. Questions? Call 955-6071 or 565-6779.

The Laull Research Foundation of Portland is looking for anyone with information about AIDS and laparoscopic research. If you have info, please write Laull Research Found., Inc. P.O. Box 19291, Portland, OR 97219.



CREDITS: Peg Adamson/Alice Preston, Arimondi/Drummer, Chris Dale, and Mick Hicks; design and graphics by Vaughn Fick.

PARRIES & THRUSTS

by dbsovereign  
**Baltimore, MD** — It was easy — we just popped it off. The professor of popular dynamics at Johns Hopkins University, Melvin Zelnick, has announced that "for most men and women, the initiation of sex appears to have been a spur-of-the-moment decision." The researchers studied the lives of 2,634 people and report that men have sex by about age 16.7 and women by the age of 16.2. After sixteen years of playing around, first hand knowledge finally comes from acting on impulse.

**Vatican City, Rome** — Imagine a world where we're all married and having babies for God. In a book *Activities of the Holy See 1982*, the church's high court ruled that latent homosexuality is not valid grounds for granting annulment or divorce. "Such a state (homosexuality) does not exclude the possibility of achieving conjugal harmony." We're just supposed to keep on plugging away... A Roman Catholic wedding can make for strange bedfellows... bishop captures queen — pawns move to check mate.

**San Francisco, CA** — We all get to greet Marilyn Monroe when we die. Clarisa Bernhardt was at the Victorian Alliance meeting, talking about ghosts. She's felt "presences" in many of San Francisco's Victorians and has found most of them to be very friendly ("nothing but positive vibrations"). However, she told the group, if an unpleasant presence does present itself one merely has to say "please be gone" or remind the spirit that it is "violating cosmic law." Clarisa also told of the time Marilyn Monroe visited her. Marilyn's face appeared in a purple cloud and said: "I came over before it was my time. I won't tell you that she murdered me because it might make you come over before it's time." Marilyn told Clarisa "that it was very important for her fans to know that she didn't commit suicide." Also, Marilyn wants everyone to know that she's formed "the Crossover Club, where people could stay until they regain consciousness and get their assignments. It's like a very big stage." Yes, we know, "all the world's a stage."

**London, UK** — The spy who came onto the hustler. Once there was this Russian attaché who was sent home for spying. He'd made it with a hustler, a t.v., named Vikki deLambrey. The former permanent undersecretary of state at the Ministry of Defense has recently admitted that he had 50 minutes worth of Vikki too. The knight's name is Sir James Dunnett. And he did.

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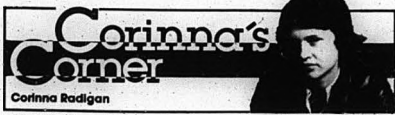
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Fantasies, Flashes & Fruits

It was a fantasy come true. "In the Heat of the Night," a woman's dance party at the Galleria (the one on Kansas, not Sutter), lived up to its name. Over a thousand hot women showed up to boogie down to Page Hodel's disco tunes

Kate Doty and Beverly Bennett are to be commended for putting on a fine show at a great location... so when's the next party? I have a few corrections to make, folks. In my last column I wrote that comedienne extraordinaire

All the bars in town were hopping after the parade, and Amelia's and Mauds were no exception. I was at "A's" when they opened at 2 P.M. and left when it started to turn into a zoo around 6 P.M. Thanks go to Rikki Strecker for providing comfortable places for us to party. The Feminist Democrats fundraiser at Toler Art Studio on Folsom St.



Francesca Dubie

last Friday was a great success. Lesbian activists Del Martin, Phyllis Lyon and Louise Minnick were on hand to honor local congresswoman Barbara Boxer.

Next time you're in Valencia Valley, check out the newest addition on Dyke Drive: Woman-Crafts West, an arts and crafts shop at 1007 1/2 Valencia (right next to Old Wives Tales). They're open Wed-Sun, from 11 A.M.-6 P.M. Alice's Lesbian Agenda conference at the State Building Aug. 6 has been postponed until the fall and the Campaign for Economic Democracy will not sponsor a state-wide Women's Agenda conference in August either; I will keep you posted regarding further developments.

Parents-to-be Tom Waddell and Sara Lewinstein are featured in the latest issue of San Francisco magazine. Local photographer Lisa Kanemoto shot a photo essay that is supposed to depict the diversity of S.F.'s gay community; pictures of last year's parade would have been a much better representation.

Anne Edwards just published a biography of Margaret Mitchell and is putting the finishing touches on *Gone With The Wind II*. I can't wait to see if Scarlett gets Rhett back or finally comes to her senses. On July 24, there'll be a benefit for the Lesbian/Gay Chorus featuring popular cabaret singers Sharon McNight and Francesca Dubie at the Women's Building from 2-7 P.M. For \$8 you get a buffet, great



Sharon McNight

entertainment and a chance to win a fabulous door prize.

Last weekend was hot in the city and out: the Polk Street Fair attracted many out-of-towners while most of the locals sought refuge from the Fourth up at the River. I hear a lot more than steak was sizzling at Fee-fees and Drums (ask Sharon about that). Tom Waddell is hosting a cocktail party for supervisorial candidate Pat Norman at his 140 Albion mansion tomorrow (8th) from 5-8 P.M. should be interesting. Don't miss California Fruits at the Artemis Cafe this Sat. evening (9th) at 9 P.M. Another fundraiser for Harry Britt is coming up on July 29 at UC Extension, 55 Laguna St. I just hope poor constituents are eligible to attend this time.

Till next time: don't be sexually inhibited, eat those M&M's and happy birthday to my favorite Dyke on a Bike.

**STOP WASTING YOUR MONEY ON HIT-OR-MISS ADVERTISING**

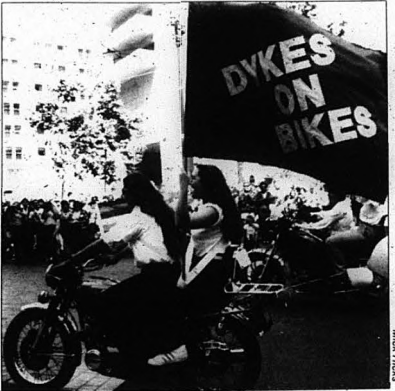
The Amesbury Agency, a lesbian/gay-owned advertising agency, is offering evening seminars for the lesbian and gay business community.

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Lesbian/Gay Freedom Day Parade 1983.

and watch The Flirts, three women from New York, sing four passionate songs. They received an enthusiastic ovation and most of the crowd was disappointed that their set was so short. A special *Flashdance* number riveted everyone's eye to the stage (I want your phone number, honey!)

Lea DeLaria was going to be on vacation all this month. Not so. She'll be here performing, so be sure and catch her act. Also: almost all Pal Ahler's birthday guests were invited... and there were hundreds of women at Mauds' 17th anniversary party. Well, we all make mistakes once in a while.

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- Auto buff's bookstore.
- Computer terminal (to figure your own financing).
- Wide, elegant mall, lots of comfortable seating areas, an espresso bar.

**THE WAY IT WAS**  
It was the fire break that held in '26 and the site of the First Annual Auto Show in 1907. Auto Row was a place of famous cars (Packard, LaSalle, Pierce Arrow) and even more famous names: Billy Hughson, world's first Ford dealer; Don Lee, before KFRD transmitted from towers on Van Ness; and Bernard Maybeck, the architect.

**ENTER THE SUBURBS**  
After the war, the suburbs grew and car dealers opened shop nearby. It was convenient, parking was not a problem, and prices were often lower than those on Auto Row, where real estate was more expensive and wages higher. San Franciscans, reluctantly, often bought out of town.

**WHY WE MOVED**  
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**ALFA ROMEO/ SAAB** Europecars 626-5111

**CHRYSLER/ PLYMOUTH** Autocenter Chrysler/ Plymouth 626-9700

**TOYOTA** Toyota of San Francisco 626-5700

**DATSUN** San Francisco Datsun (formerly Van Ness Datsun) 626-6600

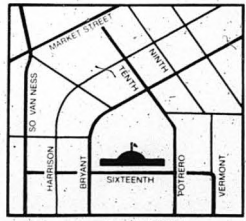
**ISUZU** Isuzu of San Francisco (formerly Van Ness Mazda) 626-6888

**MAZDA** Autocenter Mazda (formerly Van Ness Mazda) 626-6400

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# Theatre

## No Missteps in 'Falso Movimento'

by Mark Woodworth  
You whine that you're behind in your gallery-hopping ('tis Grace (your corgi) is in Switzerland having a charisma-lift? Povero Bambino! You're not up on ex-post-convict-dance, since your subscription to *Not Pop* (the high-brow's *People*) lapsed, you having lavished your drachmas on a homeless wail who had never Concorded the Atlantic?



**TANGO GLACIALE: No more frontier?** projected settings — a placid yellow house, classical Grecian columns, a pop-art galaxy, a wall of daisies, trams hurtling across our field of vision — recall, retouch, reclaim our experience of them.

You need a superfix, a one-hour, one-stop spruce in all these artistic dales. You need to be blasted into ecstasy by... yes, **Tango Glaciale**, la sensazione ultima by the performance group *Falso Movimento*. Based in Naples, they're presented by the San Francisco International Theatre Festival at Theatre Artaud (621-7797) through July 9. Hey they're taller than Pompeii!

For *Cold Tango* wants, I suppose, to be ex'd (pliated, -oriced, -iated), but not by me. (Borges is too hot, Devo too cold.) After a good deal of refraction I've come up with the pluperfect analogue: random lines of the late newyorkese poet Frank O'Hara. These, I swear, tell you all you need to know about *Tango Glaciale*.

"Let me dance! get your hands off me!... flesh is exciting, even in empirical pictures! No?" (This multimedia, multilingual theatre piece is a jangle of diamonds... a revolutionary canticle [performed with] young-old darlingsness, the careening of an Apache... the bang of aliveness, loneliness, position that preheats experience... exceptional delights of intelligence!... Oh Jane, is there no more frontier?... Is it a triumph? No, Jane, no more frontier: *Falso Movimento* guns it down. Now, to be more pretentious and less accurate: like all avant-garde art, *Tango* disorders the accustomed ways of seeing in its time. It's precise hallucinations (help! I'm falling into the style of its European reviews) reinvent modes and manners of perception. The group's scenario is as unpredictable as the economy. Its light-

# Gay Summer Fiction

Continued from page 6  
sweet and subtle consistency of Coriolan's fantasies: the protagonist, who has a small to average endowment, searches for and finds a friendly partner with a huge endowment who's happy to share. The sexual activity is timely — phallic-obsessed but not penetration-oriented. The Big Ones, according to Coriolan, are meant to be pursued, captured, caressed, adored, and watched when they shoot. In *Unzipped*, stimulation and safety are seldom at cross purposes.

Also new from Gay Sunshine is *Enemy* (157 pp., paper, \$7.95), the final novel by Robin Maughan (Somerset's prolific and uncollected nephew). Set in North Africa during World War II, *Enemy* is about the confrontation of two soldiers — one English, one German — separated from their companies after a tank battle in the desert. Maughan skillfully evokes a parched and hostile landscape, and movingly records the enemies' changing relationship, from distrust to friendship to intimacy.

*Enemy* is published in a handsome, prestigious matching slipcase. *The Boy From Beirut* (160 pp., paper, \$7.95), a collection of Maughan's stories with homosexual themes which Gay Sunshine brought out last year, *Boy* also contains an enlightening introduction and interview with the late author by Peter Burtin. Maughan's sexual outlook is very English public school, preoccupied with illicit relations between the classes, and his settings are often exotic, colonial. In this he brings to mind E.M. Forster, though, while more open about his own sexuality, Maughan's conclusions are usually less optimistic. Together, *Enemy* and *The Boy From Beirut* contain an important body of work by a significant and often overlooked author.

If Gay Sunshine is probably the most prestigious of the gay presses, *Alyson Books* of Boston is probably the most popular. A look at their summer titles shows why. Giving Avon stiff competition in the mystery and gothic genres, *Alyson* is offering Richard Stevenson's *Death Trick* (190 pp., paper, \$5.95) and *China House* by Vincent Lardo (204 pp., paper, \$4.95). *Death Trick* was originally pub-

lished in hard cover by St. Martin's in 1981; to rave reviews. Its paperback reappearance should be good news to mystery fans, a category which doesn't include this reviewer, but does include this paper's film critic — who consumes about half a dozen mysteries a week and who tells me that *Death Trick* (despite the doubly unfortunate title) is superior stuff.

*China House* hasn't yet arrived for review; *Alyson's* catalog describes it as "a gothic romance for us," about a young man returning with his lover "to the mysterious old mansion where he lived as a child." They encounter strange coincidences, apparently supernatural phenomena, and what may be the ghost of the hero's long-lost identical twin brother. *Alyson* also tells us that *China House* "is full of bedroom scenes." Sounds fun.

Definitely fun — as well as invigorating, touching, and proud as hell — is John Preston's *Franny, the Queen of Provincetown* (89 pp., paper, \$3.95), the fictional life and times of an unflappable drag queen and her unflappable circle of friends, from 1950 to the present. Franny encounters trials, tragedies and triumphs in the struggle to be him/herself, and her story is an ode to unconventional individuality.

Franny would make an interesting dinner companion to other unconventional characters. Mr. Benson; both are creations of author John Preston. Mr. Benson first appeared in serial form in *Drummer* magazine a few years back and created something of a sensation in the leather community. What will Preston wear to the booksigning parties — lavender and lace, or leather and chrome?

**Gay Sunshine Press:** P.O. Box 40397, San Francisco 94140. Mail orders \$1 per book (California residents add 6% sales tax).  
**Alyson Publications:** Dept. F-36, P.O. Box 2763, Boston, MA 02208. Mail orders: \$1 for one book, no charge for larger orders.

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# Critic's Corner

Continued from previous page.  
bribed him to win by offering him Helen's hand, unbeknownst to Helen. Well, Helen decides to make him suffer a bit before giving in... when confronted with a choice between Paris and her husband, the buffoon Menelaus... there's no contest.

All this is told in operetta fashion with lots of lurid, swoopy Offenbach arias. So far, so good. Even the tacky colorful costumes are kind of fun, tonics with feather boas, etc. But then, we had to deal with *Earlyne Kilder*.

Kilder is the so-called "director" of this opus. She would be perfect for staging high school graduation ceremonies and outdoor religious pageants. Her sense of theater consists of everyone standing in formations and advancing front and center for each solo — your basic "Aida" Triumphant Scene staging. No wit, no humor, no show biz savvy, plus resorts to the terminally cutesy-poo, to compensate for a lack of imagination. She manages to turn this spritely, tongue-in-cheek *buff* into deadly tedious. Without dwelling, let's be charitable and say LA BELLE HELENE might be good fun under someone else's direction.

Gilbert P. Russak conducts the ever-enthusiastic orchestra, and I was rather amused by William Wilson's droll narrator, Homer (not that one), while Baker Pebbles brought his glorious tenor and presence to the role

of Paris. Helen was played by Diane Gilfether on opening shows are double cast, and while she caught the spirit of the sly mix, her thin soprano added little to the evening. John Ziaja neatly walked off with every scene as the crooked soothsayer Calchas, and Ross Halper was obviously funny as Menelaus in a burlesque, baggy-pants sort of way. Patrick Hennessey as Ajax II and Ulysses Crittenden, Jr. as Achilles (with the bad heel) were stand-outs in supporting turns, all aided by Jesse Hollis' cleverly Spartan sets.

Mr. Pippin's translation deserves better; where's that veteran director George Abbott when you need him? Now at the Presentation Theatre, 2350 Turk, thru July 31.

**McLEAN'S ADIEU**  
Even as you read this, I am 3000 miles away. My best friend alert cpr LORI SHANNON is working in Provincetown, Mass. this summer and I went along to carry the 'bags'. So, faithful followers, forgive me for abandoning you just when MASTER HAROLD and ZORBA approach, not to mention TORCH-SOFT, but my fingers need a rest. Hopefully, I'll be back in the not-too-distant future and we can resume our relationship. Have a terrific hot summer!

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# EXPLODING THE AIDS FEAR: Part Two — Baths and Private Clubs

- FEAR:** Because of the mounting AIDS hysteria, all bathhouses and private clubs should be closed.
- FACT:** It's not the where which may spread AIDS, it's the what. Some sexual acts, specifically anal intercourse, are suspected of being a possible means of transmitting AIDS... but these acts can be performed anywhere, they aren't limited just to the bathhouses and private clubs.
- FEAR:** But if these sex acts are to be avoided, then why go to a bathhouse or private club at all?
- FACT:** Not all sexual acts are being questioned. That's why there has been this push for Safe Sex, which can be just as much fun, perhaps even more imaginative, without exchanging bodily fluids.
- FEAR:** But is this safe sex really fun?
- FACT:** Mutual masturbation, tenderness, touching, massage, tit play, using condoms can be both exciting and satisfying. Sexually, this is the time for challenge, not hysteria.



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## YOUR BEHIND Western Medicine

by Steve Perkins

Tens of millions of Americans suffer from the vague medical diagnosis of Colitis; the improper functioning of the intestinal tract. Three of the top ten most frequent surgical operations made in the U.S. are performed on the anus and rectal areas. Is it any wonder that the medical community turns its head to information relating to important hygienic measures in regard to the colon and intestinal tract? Dirty anuses are very big business for western medicine!

But evidence indicates that sexually aware, gay peoples' involvement with colonics (colon enemas) keep them immune to — not only the medical problems which are rampant in heterosexual society — but that such hygienic measures also prevent the common sexually transmitted diseases which plague those sexually active people who do not keep their colons clean. With all of the above in mind, it is important to remember that western medicine's involvement with hygienics of any kind is very recent. Louis Pasteur, father of surgical hygienics, died less than 100 years ago. Oral hygienics, even more recent, were introduced in the mid-1930's. Sexually aware gay people have practiced colon cleansing for thousands of years. Ourgood health is the real reason the establishment has always turned us

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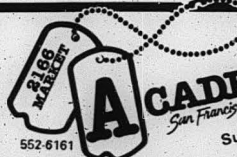
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Films

# Summer Celluloid Potpourri

## New Releases Range from Losey to Lousy

by Penni Kimmel

Robert Duvall, long a genius in front of the camera, is now a genius behind it. His inspired, indulgent direction of the non-pro, largely Gypsy cast of *Angelo My Love* (at the Vogue) is well rewarded by vivid, spontaneous performance. Angelo himself, an immense, undisciplined persona in a 10-year-old body, will captivate the most fastidious tastes as he out-condemns the camera that looks down on him. Illiterate and bilingual, street- and people-wise, Angelo is just the star of the extended Gypsy families the film explores. They have a stake in retaining their outlaw status from the "gajdo" world, ignoring its politics, psychology, sociology and symbolism in favor of their own lives — a trial, a con, a chase, a camp, a ghost, a wedding, and yet another layer of New York captured on film: live, wild, and uniquely satisfying.

Another "director's" film, this time in total control of an experienced cast, is Joseph Losey's stylish challenge to the sexual sensibilities. *La Truite* (The Trout). With a plot as slippery as its title and a cast concerned with explaining itself, the film is hooked to gamine/woman Isabelle Huppert to visceral young Shirley MacLaine as she plays the profitable-virgin line against a world of men and male power, sometimes sensually out of her depth. Jeanne Moreau is as contrapuntal as ever as the elegant, serene "other wife" from a distance who burns with rage and fear up close. Mostly filmed in Japan, *La Truite* captures that rare "real" feel emanating from the contrast and balance between high-rise, high-finance interiors and house-and-garden milieus that make Western environments — and emotions — seem both barren and cluttered by comparison. Liberally salted with quirky flashbacks and unexpected pairings — the sushi bar cook and the salaryman, the movie "passing" homosexual and his bottle, the jet set and the bowling alley setting — the film is a tasty morsel for the cinematic gourmet (at the 4 Star).

Followers of the mystery story genre know the difference between Georges Simenon and Agatha Christie, often forewarned that "Pierre Granier-Deferre's *L'Etoile du Nord*, despite its titling as *The North Star*, George's second most romantic trait is not about to fulfill any vision of an eccentric Belgian detective making omelette, neat deductions on a murder aboard a classic express. The murder occurs offscreen. The action of a psychological thriller centers on a Brussels boardinghouse in 1934 in an almost hackneyed story of a newcomer who upsets a household's unity and surface peace, who



DISCIPLINE: Alexander (Beril Guve) receives a lecture — and a beating — from his new stepfather, the Bishop (Jan Majmola), in Bergman's FANNY & ALEXANDER.

entrances them and hauls their dusty secrets out. The success of *L'Etoile* rests on the experienced and ever-surprising shoulders of Philippe Noiret and Simone Sig-noret as mysterious lodger and mundane landlady. A special excitement prevails as you are drawn into the vortex of erotic minds behind the conventional masks. *L'Etoile* hasn't the polished pace of earlier Simenon adaptations like Granier-Deferre's *Le Chat*, also with Signoret, or Bertrand Tavernier's *The Clockmaker*, with Noiret, but it is a thorough period piece and a fascinating study of ordinary people gone momentarily askew and committed to the consequences.

It seems to be a cardinal rule and an inevitable frustration of the artist that the Art never become quite finished. Only a few will actually have the nerve to match their talent; to try for that one magnificent swan song that is meant to encompass and express the whole of their medium. This does Ingmar Bergman present us with the turn-of-the-century saga of the Ekdahl clan, in *Fanny and Alexander* opening July 8 at the Clay). In relentlessly rich cinematography, the wealthy can be boisterous, theatrical, or melancholy against brocade and bronze, their servants handsome in the firelight, the ghosts and illusions of magic, white and black are as intense as the bawdy comedy or peaches-and-cream sex; and the atrocities in the Bishop's palace are as immediate as today's news, and as positively imaginative. Bergman toys masterfully with an epic story, manipulating visual rhythms, tones of voice and points of view like the ideal epic masturbatory fantasy — stroking each scene just enough to prolong interest, returning again and again until each reaches climax. The beginning and end are joy and terror, mixed. The cast is as exquisitely detailed as the setting.

Best seen when rested and fully receptive.

Swimming out of the Australian "newwave" comes an undertow of history that threatens to engulf the still-conservative government and culture with the blazing spotlight of today's knowledge (turned on the pioneer spirit of the past, Igor Auzan's *We of the Never-Never* at the Mercury). Has the cinematic sweep of the recent American independent *Heartland*, as it follows a city-bred young woman to her new husband in the wilderness, isolated with Aborigines and female-shy stockmen. Blended with fresh "western" scenes — roundup, campfires and the like — and the emancipation of sex and race follows its own optimistic logic and dramatic narrative suitable for the times. Almost too entertaining for its insights, the film has a break-through feeling for both hemispheres.

And now, further episodes in the continuing story of the Summer Popcorn Circuit, for jaded serial appetites: *Ottopussy* (at the Royal); *The 13th Bond* flick, despite a nauseating title and James-please-be-careful, dialogue, comes up crisp, whizzing and glossy, even without a classic heavy to push the Faberge egg and neutron bomb plot. India hosts ravishing travelog footage even while resurrecting Kipling-square prejudices and behavior (tremis star Vijay Amritraj neatly ties a lot of it back in British faces), and Maud Adam's harem of Amazons along the Ganges retain more dignity than most (you get the idea they could survive happily without a man around the most). Back to a time when stunts were stunts, and movie goes got something approaching their expectations from the secret-agent saga. Not so for *Superman III* (at the Coiseum), a stingy effort on all counts by Richard Lester of *Mus-keteer* and Beatles film fame. Chris Reeve with free-of-clock shadow and a snazzy heave, all the comic-book rules, and Pryor, trying hardest even with the gratuitous coke-poke to deal with, comes up a sorry #2. As Jimmy remarks before he and the rest of the familiar *Planet* crowd disappear for the nonce, "Most of the people I went to high school with are still in high school." No reason for the audience to get left back, too.

••• Flickerbits •••  
 • Second Helpings simmering on the cinematic sleazebags to a favored peak. *Trick*, Toronto's exhilarating doc on the revolt of the bathhouse raiders and gay-together aftermath, a nudge to the collective memories and intercontinental comradeship at the *Victorian* (July 8 & 9, France). Ripplian *Fast zum Klo* zums to the Strand on the 13th, one of the few truly funny X's ever made. *Rose*, the *River* hammers out her legendary look at the women workers of WWII at

the *Rose* (July 14) and John Savoy's *Lianna* reprises at the *Castro* on the 15th (this little flick of a faculty wife finding her lesbian legs just passed the \$1 mil gross mark — a first for an almost-pure homophobic film).  
 • Last chance to make film history: Open your checkbooks by the 15th if you want to see the completion of *Order: The Times of Harvey Milk*, slated for PBS prominence, featuring only to match the \$50,000 WNET grant to makers Epstein and Schliechman — only a few thou to go. *Capo Street* Foundation/Milk Fund, Box 77045 S.F. 94107. P.K.

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## Sight & Sound

### Stage

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- **Gay Comedy Open Mike** with co-hosts Lea DeLaRia and Tom Ammanno. Valencia Rise, 766 Valencia, each Mon. at 8:30 P.M. Sign-up at 7:30 P.M. \$3, 552-1445.
- **Harrison, Hofsass, Clevenston & Beall**, cabaret with a lesbian touch. Artemis Cafe, 23rd St. and Valencia, July 9 at 9 P.M. \$4.
- **The Member of the Wedding**, by Carson McCullers. Directed by Paul Bond and John Beeman stress the lonely heroine's fledgling lesbianism, and elicit a dynamic performance from Esther Scott. Studio Rhino, 2940 16th St., Thurs.-Sun. at 8:30 P.M. through July 17, 861-5078.
- **MotherTongue Reader's Theater**, a feminist reader's street sponsored by the S.F. Women's Building, will present two scripts at Valencia Rose, 766 Valencia, July 7-9: "Mothers and Daughters," July 14-16 and 21-23. "Did You Come or Fake It?" All performances at 7:30 P.M. \$4-\$6 sliding scale, 863-3863.
- **Nocturnes**, a performance piece for six male dancers by choreographer Christopher Beck and playwright Robert Chesley (Stray Dog Show, 766 Valencia Performance Gallery, Thurs.-Sat. at 8:30 P.M. through July 16, 621-2683).
- **A Perfect Relationship**, a fine production of Doric Wilson's comedy, featuring electric performances by Thomas-Mark and Richard Patton. Theatre Rhinoceros, 2840 16th St., Thurs.-Sun. at 8:30 P.M. through July 16, \$7-\$9, 861-0276.
- **The Ritz**, an uneven but enjoyable production of Terrence McNally's farce set in a N.Y. gay bathhouse. Vielertheatre, 16th St. and Mission, West.-Sat. at 8 P.M. and Sat. at 11 P.M. through July 38-14, 863-7576.
- **Romonosky & Phillips**, gay musical duo, in concert with feminist singer/songwriter Jenny Manhart. Valencia Rose, 766 Valencia, July 13 at 8:30 P.M. \$4, 863-3863.
- **What the Hell?**, a musical review by Sean Delaney and Richard McNeese, loosely based on Dante's Inferno, featuring Pearl Heart, Vickie Rochas and the Rhythm Methods. Studio Elements at Project D, 17th St. and Alabama, July 8 and 9 at 7:30 and 10:30 P.M. \$12.50 door, \$10 advance (Headlines), 849-2209.



**BACKSTAGE AT TORCH SONG:** Harvey Fierstein's triumphant, Tony-winning play about a gay man's search for love and security. **TORCH SONG TRIOLOGY** opened July 6 at Theatre on the Square. The cast (clockwise from center): Donald Corren in the central role of Arnold Beckoff; Brian Kerwin as his bisexual lover, Ed; an unidentified non-cast member (give us a call); Sylvia Kauders as Mrs. Beckoff; Christopher Collet as Arnold's adopted son; Meg Mackay, who plays Laurel and sings as Lady Blues; and Marc Poppe! as Alan. **TORCH SONG** continues through August; call 433-9500 for ticket information and reservations.

### Screen

- **F.R. Gay Movie Fest**, presented by Framing each Monday at 9:30 P.M. on cable channel 25.
- **She Even Chewed Tobacco**, a slide show produced for the S.F. Lesbian Gay History Project about women who passed as men in early San Francisco. Valencia Rose, 766 Valencia, July 19 at 8 P.M. \$4, 863-3863.
- **Track Two**, a documentary by Harry Sutherland, Jack Lemmon and Gordon Keith about the evolution of Toronto's gay community, centering on the organized resistance that resulted from the police raids on Toronto gay bathhouses in 1981. Red Victorian Movie House, 1659 Haight, July 8 and 9, 826-8999.

### Exhibits

- **Nina Glaser**, Nudes II, black and white photographs combining the human body and everyday materials (tape, paper, sticks, plaster) to express the artist's attraction to "ambiguity and androgyny." 544 Natoma Gallery, July

## Beethoven Festival

Continued from page 6  
great work does not appear until the late quartets, Rhodes did shine where he was, most needed. However, his support elsewhere was too sketchy. Had he and Krosnick more often been up to their best, this series would have been a more pleasurable one. Mann is himself an aggressive musician. His tone is piercing and acerbic, his method ferocious. The early quartets thereby lost all of their sweetness and most of their charm. Though Mann was everywhere clear about the music's intellectual content, he tended to misjudge its emotional appeals. The middle quartets fared best of the set. In them the Juilliard could lock into the struggle Beethoven was picturing. Here was music-making of an intense and committed kind. It is not the only way of hearing these pieces, but it worked.

In the late quartets, Beethoven is beyond struggle, though he is not beyond pain. Clear harmonies are the crux of them musically, and wonder is the heart of them emotionally. The Juilliard almost reached the sublime stance necessary for this music, but they had too much trouble with the pitch to relax into the meditative world these quartets present.

## 'Falso Movimento'

Continued from page 7  
plummeting lazily, two-dimensionally, into a three-dimensional pop as a mindless bathing beauty plops up through an inner tube... penultimately, a man blithely dancing on rubbery knees through a demolished kitchen, the way escapism-in-futurism trashes our culture... and ultimately, projections telescoping away of the bright yellow house/housing tract/neighborhood/city evolving, silting over, turning into a Gross Canyon landscape devoid of life but reeking of history.

What's the point of history if you don't learn its lessons? Or of a swimming pool if it's cracked and empty? Or of life's dance if you don't do the Ice-Cold Tango?

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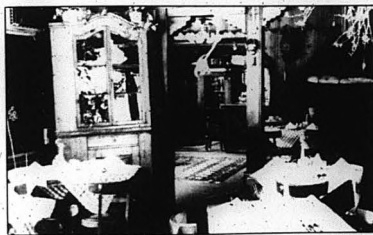
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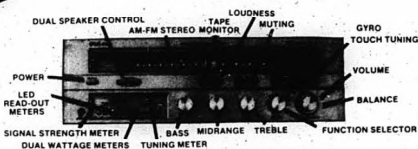
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