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TWENTIETH CENTURY FANTASY CORONATION '81

Saturday, February 7, 1981
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7:00 p.m. Sharp
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Donation: Main Floor Reserved \$12.00;
Balcony Unreserved \$7.00.

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S.F.'s Empress XVI Crowned at Royal Gathering



Bubbles, the other candidate in the Empress race, presents herself to the Coronation throng. (Photo by Rink)

by Allen White

Last Saturday night Empresses, Emperors, Barons, Czarinas, Lord High Executioners and royalty of every title you could possibly create assembled at California Hall. They came for the coronation of Empress XVI Phyllis of San Francisco. Last week she was just plain Pushy Phyllis. Now life has changed as the reign of Empress Tessie has come to an end. It was my first Coronation Ball, and my reactions were

certainly different than those I anticipated.

For you that have never been to one of these events, you should know that they are a tradition that goes back 16 years in this city. It began back in the days when "going in drag" was the zenith of expression for a Gay man. As a matter of fact, it was so strange that there were laws that forced those in drag to wear a badge saying, "I am a man." There were laws that said a man in

women's clothing must wear at least one article of men's clothing or be subject to arrest. To bring home the point, many most certainly were arrested and taken dressed to the tits right down to jail and booked.

Possibly the most knowledgeable of those days was Jose, known today as the Widow Norton. As he sat in the balcony observing this year's Coronation Ball, he commented on the differences the years

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San Francisco Gays Targeted

Moral Majority Comes Out of the Closet

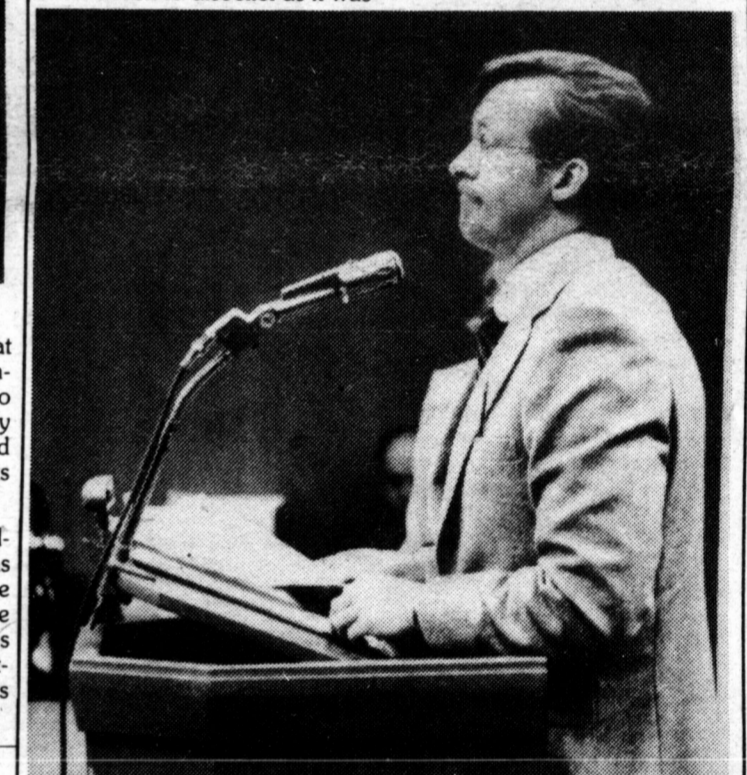
by Allen White

This week KRON-TV (Channel 4) broadcast a five-part series relating to the projected political activities of the Moral Majority and other latent religious groups in San Francisco. The execution of Gays was advocated by two ministers. The series has stirred strong reaction all over the United States. In San Francisco it was met with reactions that ranged from shock to disbelief as it was

aired on the 6 o'clock news.

Last Tuesday evening this reporter spent several hours at the Channel 4 studios viewing videotape and discussing the program with Evan White, the reporter for the series; co-producer Erica Chabal; and the senior producer, Mark Schwartz.

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Rev. Charley McIlenny at this summer's Congressional hearing testifying against Gays. The fundamentalist preacher is a prime mover in driving Gays back in the closet as revealed in KRON news special. (Photo by Rink)

7th Cable Car Awards Draw A Thousand



Ann Daley (R) recipient of the Dorothy Langston Award at the 1981 Cable Car Awards. Police Commissioner Jane Murphy (C) and Larry Epinetto (L) were the presenters. (Photo by Rink)

The Japan Center Theater was filled to capacity with bikers and drags, female athletes, Gay actors and journalists last weekend. The crowd was estimated at 1,000 — nominees, presenters and supporters — and they began arriving shortly after 6 p.m. At 7:30 the evening got underway with a combined Gay Freedom Day Band and Pure Trash playing "Alexander's Ragtime Band." All of the local TV stations were on hand including reporters from both the *Chronicle* and the *Examiner*. Four hours later winners and losers — all somewhat the wearier — called an end to what some observers saw as one of the most successful Gay events of the year.

Every segment of the highly diverse Gay/Lesbian community was represented; over \$5,000 was raised for various

Gay charities and programs; as they say, everyone who was anyone was on hand. The Award evening has been put on now for seven years by Bob Cramer and his 10-member board of directors. Gene Boche had constructed a full stage set in soft blues and golden boughs (resembling a Maxwell Parrish painting).

Longtime political worker and friend of Gays Ann Daley was awarded the prestigious Dorothy Langston Human Rights Award along with Glide Memorial Church's colorful minister Cecil Williams. The Emperor Joshua Norton Award for Community Service went to Febe's (owners Don Geist, John Kissinger, and Doug Anderson). The Harvey Milk Community Service Award was presented by Supervisor Harry Britt to the seven delegates to the 1980 Democratic Convention in

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Moral Majority Comes Out of the Closet

As the tapes were viewed, several points became clear. First and foremost, the aim of these groups is to provoke, scare, and anger the Gay community to a degree that will generate a backlash to their rhetoric in some manner. They would hope for a violent response. To be successful they desperately need to polarize the citizens of San Francisco into taking a stand against the Gay community.

There are three primary groups. One group is the Moral Majority with a Lou Barnes as a spokesman in California and Dean Wycoff who heads the organization in Santa Clara County. There is the California For A Biblical Morality which includes Charles McIlhenny, pastor of a church in San Francisco which last year fired their organist because he was Gay. Finally, there is a group calling themselves "In God We Trust, Inc." headed by Richard Zones.

The video material revealed that the "In God We Trust" group will make the financial expenditures in San Francisco. They say they will begin with a \$100,000 radio blitz combined with a mailing targeted towards homophobes from whom they hope to eventually solicit three million dollars. As they spend this money, they will be also collecting side money in the form of advertising agency commissions. Agency commissions are 15% of the amount spent on the radio stations and they do not disclose who receives that money.

Their primary goals appear to be money and power. To raise the money they have to agitate those who hear them, and to get power they are going to try and get it at the ballot box.

On the Wednesday segment, Evan White zeros in on the tax-exempt status of these groups. They put together reports on how legislators vote on such issues as abortion, Gay and

named Crabtree in San Jose described on Wednesday evening as "hit lists." Though Crabtree doesn't believe in "hit lists," the report shows that he, like the others, will jump on any passing issue of he thinks it will work for him.

The San Francisco minister, McIlhenny, when questioned about the tax issue, takes a position which implies that he doesn't really care. Evidently he plans to do what he wants.

Reacting to MM's TV Expose

by Konstantin Berlandt

Organizing on television this week, Moral Majority "preachers" called for the execution of Gays.

"We're not going back into the closet," said an unnamed person interviewed on Castro Street for reaction. "No way," said the tall Black man beside him, whom I recognized as Chrysler, DJ at Castro Station.

The five-day Channel 4 special report headlining their news this week and carried in a special half-hour show at 7:30 tomorrow (Friday) night has the Moral Majority on camera calling for the state to punish us, and even though some of their preachers and Cops for Christ sympathizers shy away from the severity of punishment, none will disagree that homosexuality is a sin comparable to murder and must be, as it were, repealed if America is to survive as a righteous state.

Nowhere on the first two days of the show — a few tantalizing minutes at both six and eleven p.m. — was it pointed out that this so-called religious prescription for a more pure society was the perfect disguise for fascist "Kill 'em All" philosophy that has no real answers to escalating social problems.

God is the last gasp of the wicked trying to hide their sins, but when major television gives such hate-mongers a platform, the situation is indeed grave.

Although covering their flank where their Gay viewers were concerned, the station also interviewed Advocate publisher Peter Frisch and Harvey Milk's Gwenn Craig and Bill Kraus to voice their political objections — the overwhelming passion and impact of the show comes from the Moral Majority themselves, being given the coverage they've been building to for several years.

Their entire 60-second successful "Don't Let It Spread" spot against Gay rights in the South Bay was given airing Tuesday evening. The ad begins with shots of both bizarre and average looking faggots in the Gay Day parade and closes with the innocence of a little girl, captioned: "Don't let it spread!"

Whether the little girl is expected to grow up a Lesbian or just impaired by the shock of seeing faggots in the street is not made clear, and no slick offering by Gay people of what we're really about is presented in response, although a Gay man and Lesbian are interviewed talking about the bloody havoc to the San Jose Community since the rights ordinance was repealed.

To the preachers' violent reaction to our lifestyle, the station announcers may all sit about looking shocked and dismayed, but it is an expression they can hold through an era of horror and redemption. It is the look they were hired to project: Concern.

On Thursday the combined Gay clergy and religious affiliates held a joint press conference of protest at MCC. Included were Rabbi Allen Bennett of Sha'ar Zahav, Jim Dykes of MCC and representatives of other Catholic and Protestant Gay groups. On Friday, Feb. 13, a Town Meeting has been called to discover strategies to deal with the attempt to sabotage Gay life in San Francisco.

Konstantin Berlandt

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Forget what you've read or heard about indoor tanning. German technology has come to San Francisco with the arrival of the SILVER SUN solarium just introduced at ALWAYS TAN on Castro. Utilizing UVA tanning rays the results are dramatic and can be seen after the first visit. The best part is that the disadvantages of earlier indoor tanning salons that used UVB (ultra violet B-rays) have been overcome. With UVA you can't burn; your skin and hair won't dry out; and UVA does not promote aging. Unlike UVB systems or, for that matter, the sun itself, there are no dangerous B-rays that can contribute to the cause of skin cancer.

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and if the IRS gives him a problem, he will live by his comment, "so be it."

Possibly the most significant aspect of these groups is to take notice of how they, on even a minimal inspection, totally violate the basic values of the Christian faith as they manipulate their followers and extract unbelievable sums of money for their personal and organizational goals.

In the Thursday segment of the series, Channel 4 will deal with these groups' planned attack on the area's public schools. It will discuss how these political/religious organizations want sex education removed from schools and how they have filed legal challenges in the Mt. Diablo School District.

Friday evening the program will offer responses from various religious leaders in the San Francisco area. At 7:30pm, Channel 4 will present a one-half hour report which will have speakers representing both sides of the issue.

Evan White was guarded in

his comments — stating a desire to be as objective as possible. His strongest comment was that he felt that the primary goals of these groups in San Francisco were "to gain a strong reaction, aggravate the Gay community, and polarize the citizens of San Francisco." From watching the videotape, that would certainly be a realistic conclusion.

The next question is how will San Francisco's Gay community react. Supervisor Harry Britt said on the program that these groups underestimate this city. Tuesday, Bill Kraus, his aide, stated that "the people of San Francisco are decent people. They know they have less to fear from the Gay community than from these groups." The general reaction to this series and to these so-called religious organizations is one of concern and a most serious attempt to act with calm and responsibility that will serve to strengthen a Gay community which has, without exception, banded together at any time when it has been threatened.

Allen White

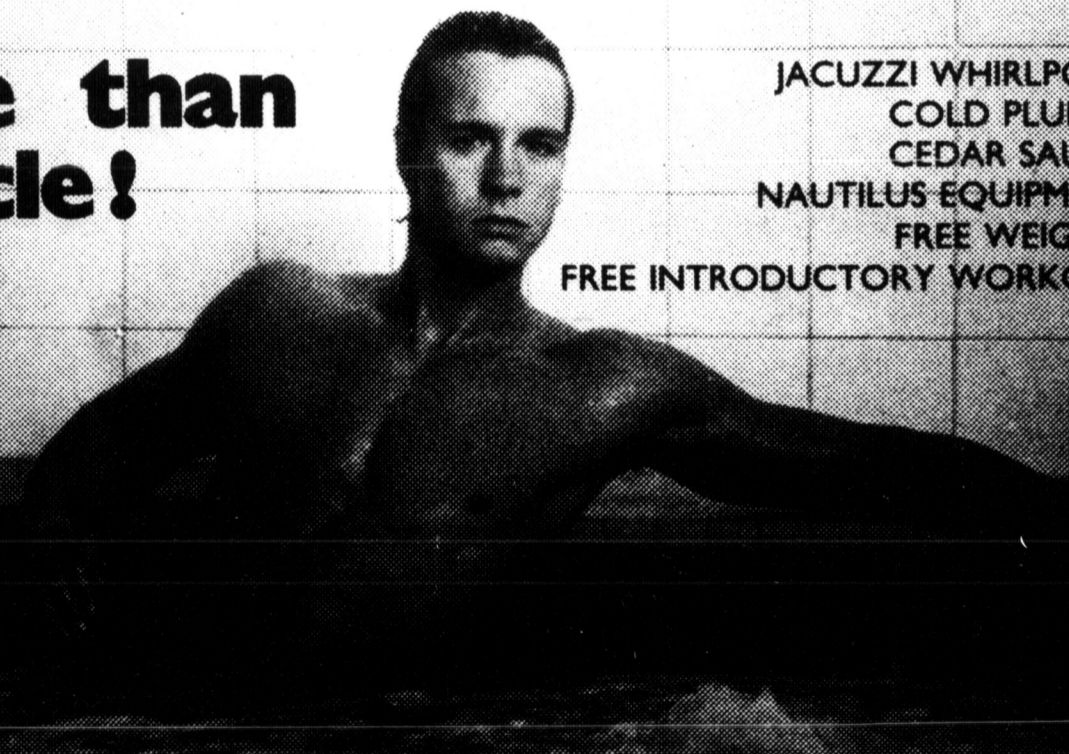
Mayor Appoints 2 Up-Front Gays

Mayor Dianne Feinstein (who according to City Hall watchers began to feel the mounting pressure) appointed two prominent Gay community activists to city committees this past week.

Jim Foster, a founder of the Alice B. Toklas Democratic Club and nationally known Gay activist, was selected for a citizens' committee to monitor local election practices. Foster has been involved in countless political campaigns, both local and state-wide. He was a delegate to the Democratic National Convention in New York this past summer. He works as a political consultant.

On February 6 the Mayor added six more San Franciscans to serve on the Holocaust Memorial Committee — a special citizens' group to develop a memorial to victims of World War II extermination of 11 million Europeans. The name of Sentinel publisher Charles Lee Morris was added to the list. Said the Mayor, "It is my intention to make the Committee as broadly representative of San Francisco's diverse population as possible."

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(Continued from Page 1)

7th Cable Car Awards Draw A Thousand

New York. The group included Bill Kraus, Gwenn Craig, Harry Britt, Larry Eppinette, Anne Kronenberg, Mike Thistle, and Jim Foster.

Politicians in attendance were Assembly Speaker Willie Brown; Supervisors Britt, Silver, and Hongisto; Sheriff Mike Hennessey; former Supervisor John Bards; Police Commissioner Jane Murphy.

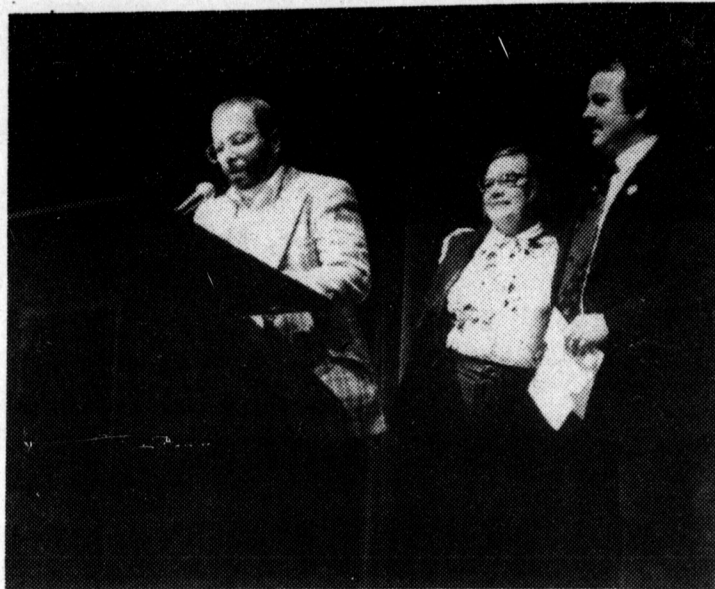
The Mayor's absence was remarked upon by *Sentinel* editor Ron Baker who accepted a journalism award for his Washington-based reporter Larry Bush. *Bay Area Reporter* writer Wayne Friday received an award for Social Journalism as did *Alternate* writer Dean Gengle. Pat Calafia of the *Advocate* and Steve Beery of the *Sentinel* were also honored.

Charlotte Coleman and Joel Coleman presented a plaque and certificate to Mike Newton of Terrific Graphics for outstanding community contribution by a business. The Community United Against Violence (CUAV) and the San Francisco Monitors Inc. were singled out for contributions to community well-being. Community Contribution by a Leather/Fraternal Organization was awarded to the Valley Knights of Sacramento. For Individual Contribution to a Leather/Fraternal Organization, publisher Bob Ross was selected.

Other individual awards went to Frances Culmone (sportsman), Skip Anderson (sportsman), Pat Campano (Entertainment), Mark Brown (Athletics), Greg Day (Photography), Rick Rediske (Poster Design). The New Bell Saloon/Red Eye Saloon was chosen as the most contributing bar for 1980.

The awards of the second half of the evening were largely decided by public vote earlier in the evening. The CMC Carnival of the California Motor Club was voted the Outstanding Sporting Event. In bar decorations, Mark Calhoun and Bob Shore's Starlight Room (A Candy Cane Christmas) was given first place, and the Midnight Sun (Animated Christmas) was second. Sylvester's Birthday Party at Dreamland was the overwhelming choice for a disco theme party.

Once again Charles Pierce and Sharon McNight were singled out for their one-person shows at the Hotel York's Plush Room. Randy Alfred, a free lance journalist, received a special Award of Merit for his work on debunking CBS's TV special "Gay Power, Gay Politics." This is Alfred's second singling out; two weeks ago he was also honored by the Golden Gate Business Ass'n.



Mike Newton, owner of Terrific Graphics, accepts his Business Contribution Award from Charlotte Coleman and Joel Coleman. (Photo by Rink)

The Beaux Arts Ball was voted the Outstanding Competition Event, and Trinity Place was given an award for its advertising designed by Image Development. Once again the Mint's annual Memorial Day weekend Tricycle Race was elected the Outstanding Sporting Event. In bar decorations, Mark Calhoun and Bob Shore's Starlight Room (A Candy Cane Christmas) was given first place, and the Midnight Sun (Animated Christmas) was second. Sylvester's Birthday Party at Dreamland was the overwhelming choice for a disco theme party.

The overall theme of the night was Outstanding — to which all of the nominees qualified. In many categories names were submitted to panels of judges. In entertainment they were Dick Bumpus, Joe Campanella and Alan



Outstanding Woman Athlete Frances Culmone

— Fresno. Most Inspirational float went to the Women's Float and Most Creative to the Jaguar Book Store. The Gay Band of Los Angeles was selected Most Entertaining; Most Humorous was the Lavender Harmony Band. Out of State went to Denver and Trocadero Transfer snagged the Flash Award.

Articles appeared in both local papers the next day and the *Examiner* ran two pictures of the event. Most TV stations carried the event for their 11 o'clock news. Allen White served as media advisor to the board and worked on the program. Rosie the Riveter and her tap-dancing troupe staged two numbers to the enthusiastic approval of the audience.

Cramer and his staff will shortly be issuing a financial statement for the evening and who will be recipients of the proceeds. Among the charter recipients the Gay Freedom Day Marching Band is pledged \$1,000. The Awards night culminates 12 months of observing, judging, encouraging, recording. Already the dedicated crew are assembling entries for the 1982 awards.

Lloyd. In Journalism Kandy Shilts; Frank Robinson, and Dan Curzon. Bar decorations was the responsibility of Fred Townson and Rick Thompson. For Leather/Fraternal Marcus, Gene Dennis, Todd Grabow, Jim Leuer, David Lewis and Pat Savino served. In sports the judges were Hyde Downard, Rikki Streicher, and various coaches and league officials.

In the business categories Bob Ross and Cynthia Neff were the initial screeners.

Awards were also given to the best floats in the 1980 Gay Freedom Day Parade: Hayward won the Freedom Day Award; Best Theme went to another out of town contingent



Sylvester accepts his 1979 award from Conceptual Entertainment's David Bandy. (Photo by Rink)

Sensational CBS Gay Show in International TV Festival

by John F. Karr

Randy Alfred's pride in winning a community service award for his report on the duplicity of CBS Television's "Gay Power" documentary turned to chagrin when that same documentary was entered in the 21st International Television Festival of Monte Carlo.

Alfred immediately dispatched a telegram to the Festival's jury which read, "Alleged Documentary, 'Gay Power - Gay Politics' found unfair by U.S. National News Council. CBS acknowledged and apologized for breach of own journalistic standards. Submission for prize is insult to jury and festival. Urge immediate disqualification. Details follow by air."

The details which followed explained that the documentary had been the subject of a 9,000-word complaint by Alfred last year. The complaint was joined by the Board of Supervisors of the City & County of San Francisco, the San Francisco Human Rights Commission and the National Gay Task Force.

On September 18, 1980, the National News Council, responding to Alfred's complaint, found "unfairness" in the show. The Council called upon CBS News to carry an apology for this breach of its own journalistic standards, in a national telecast on October 21, 1980. The report of the National News Council was published in the current issue of the *Columbia Journalism Review*, which Alfred sent to the jury in Monte Carlo.

Alfred's feeling that publication in the *Journal* made the report "a delivered news judgment" and not merely a personal opinion added conviction to his closing paragraph of his letter to the jury. "Under the circumstances," he wrote, "the submission of this show for an award is an insult to the jury, and it endangers the distinguished reputation of the International TV Festival. I respectfully urge the show's immediate disqualification from consideration for any awards."

CBS, already chastised for having aired the show, quickly disavowed any part in entering it in the Festival. CBS explained that submission was made by the co-producers of the show, Grace Diekhaus and George Crile, and that no CBS executive had been consulted.

"It is traditional for CBS News never to discourage its producers from submitting their shows for awards," a CBS spokesman told TV critic Terrence O'Flaherty.

Alfred rather doubts the innocence of CBS, and feels they must have had some knowledge of the producer's intent. After all, a copy of the program had to be obtained, and surely CBS knows which of its materials are leaving the premises. He feels that even though they admitted breaching their standards, they'd still like to win a prize.

Alfred's original complaint had centered on CBS's knowing distortion of fact concerning Gay life and politics in San

Francisco. He pointed out the inaccuracies and sensationalized treatment CBS had endorsed in putting the show together. It is this information, as reported by the National News Council and reprinted in the *Columbia Journalism Review* which Alfred sent to Monte Carlo.

The jury could easily dismiss the program from judging, or skirt possible controversy by not giving the show any awards. Alfred, however, urges complete disqualification in order for the Festival to maintain its reputation.

A gracious side note is the capable functioning of what Alfred termed the "network of Gays." Notice of the show's entrance in the Festival was carried in daily *Variety*. Several Gay media people spotted it and informed the National Gay Task Force, which relayed the message across country to Alfred. However, says Alfred, it was Pat Burke of San Diego's *Update* who saw it in *Variety* and told Alfred first.

The reaction of the jury is not known at this time, and Alfred awaits news from Monte Carlo which may attest to the effectiveness of his complaint, which has now become not only a national, but an international complaint for CBS Television.

Chief Murphy To Address CRIR

San Francisco Police Chief, Cornelius P. Murphy, will be the featured speaker at the February general meeting of Concerned Republicans for Individual Rights set for 7:00 PM on Monday, February 23, 1981 at Trinity Place, the popular Financial District bar and restaurant. Police Commissioner Jo Daly will also be in attendance.

Chief Murphy, who was appointed head of the police force by Mayor Dianne Feinstein in January 1980, will discuss his accomplishments in the last year and his plans for the future of the 1625-member force. He will also touch upon gay-police relations, a matter of some interest to CRIR, San Francisco's Gay Republican club.

CRIR President Duke Armstrong noted that in the year since Murphy's appointment the police department has de-

Accused Congressman Expected to Resign

Representative Jon Hinson, a conservative two-term Republican from Mississippi was preparing to resign from office today after pleading "not guilty" to a charge of attempted sodomy and was released without bail pending a trial scheduled for May 4th. Hinson, who had been arrested last week by Capitol Police in the men's restroom in the Longworth House Building, was reported preparing resignation paperwork. Hinson, re-elected last November despite having publicly admitted he had frequented homosexual bars in the Washington area, and had stated to his constituents that he was not a homosexual but admitted having "homosexual tendencies." Hinson, unavailable since the arrest last week, quietly admitted himself into Washington's Sibley Memorial Hospital in order to have the benefit of "professional care, counseling and treatment." Hinson's administrative aide announced Monday of this week that the Congressman has been urged by friends and Republican political advisors to resign his House seat, and that it was "now a question of when" the resignation came.



Rep. Jon Hinson - caught with his pants down.

to a misdemeanor, which carries a maximum one-year penalty and a fine of \$1,000. Marshall Hanbury, Hinson's administrative assistant, announced Monday that the Congressman is suffering from a two-year period of intense emotional and physical exertion and would not be speaking to the press in the near future. Hanbury, the Congressman's top aide, indicated that he expected his boss to resign,

Says spokesperson J.P. Michaels, "We wish to bring about a new way of relating to each other as people needing people." A cover charge of \$3.00 is requested.

Michaels can be reached at 347 Eddy St., Apt. #201.

probably within a week. Hinson's arrest was the third homosexual incident involving members of congress in the past few years. In 1977, Representative Fred Richmond (D-N.Y.) was arrested for soliciting sex from two males in the District of Columbia. Last year Rep. Robert Bauman, a conservative Republican from Maryland was accused of soliciting sex from a 16-year-old boy. Richmond admitted his act and Bauman conceded he had homosexual tendencies. Richmond was re-elected last fall, but Bauman was defeated.

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New Tenderloin Group

A new club pledged "to enable people of all types to come together and solve mutual problems that our society tends to keep us in the dark about." (TV's TS's Bi's and Gays are welcomed.)

The first meeting will be held March 7 at Rick's Steak House, 302 Eddy St. (at Jones).

Says spokesperson J.P. Michaels, "We wish to bring about a new way of relating to each other as people needing people." A cover charge of \$3.00 is requested.

Michaels can be reached at 347 Eddy St., Apt. #201.

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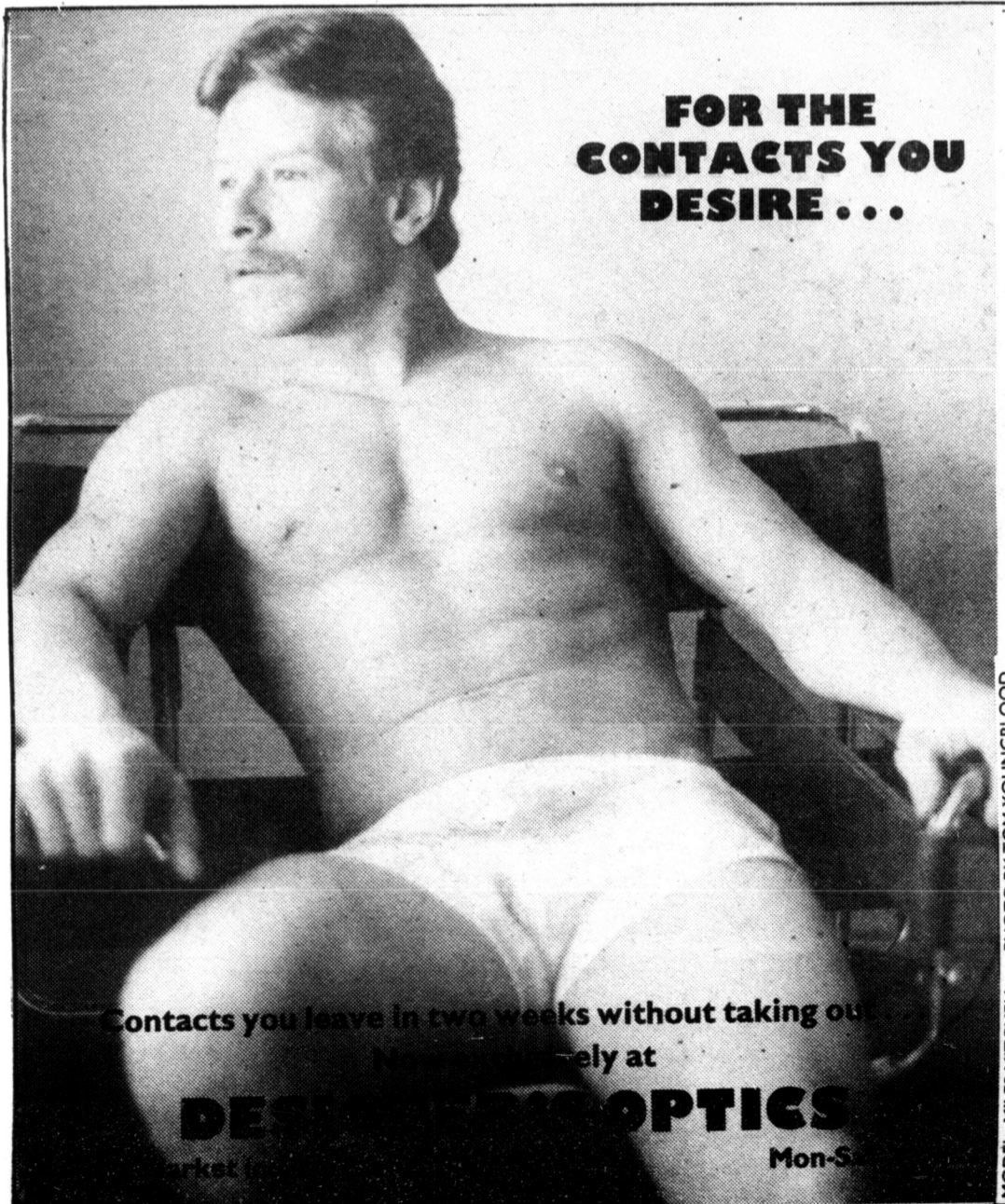
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— Pope John Paul II
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Good News for Gays & Lesbians
P.O. Box 11353 — San Francisco, CA. 94101

Let the Moral Majority Beware

by Supervisor Harry Britt

This week's series on Channel 4 on the thoughts and plans of the Moral Majority brought into sharp focus the conflict between the decent people of this country and those who would pervert Christianity into a doctrine of right-wing hatred.

We have heard all of this before—perhaps not so graphically. The arrogance of Rev. Wyckoff (who suggested on camera that homosexuality should be punished by death) comes from the Moral Majority's belief that it elected a President and won control of the United States Senate. Now they think they're ready to take us on—here in San Francisco.

I believe they will be very surprised.

Recently the city went through a struggle involving the Jaguar Bookstore. This struggle united our community as few issues have, primarily because we correctly viewed it not as an isolated permit case but as an attack on us as Gay people.

Eight members of the Board of Supervisors (Hongisto, Hutch, Molinari, Renne, Silver, Walker, Ward, and myself) voted with us on this issue. In doing so they showed a strong commitment to our community and an understanding that city

government must uphold the felt needs of those whom it claims to represent.

For supporting us, these eight Supervisors have been subjected to a storm of abuse from editorial writers and from citizens who accuse them of "caving in" to "special interests"—that is, to you.

It is heartening to note that, without exception, these Supervisors remain firm in their support. If anything, many of them and many liberal non-Gay people in San Francisco have been strengthened in their support for our community by the sickening display of anti-Gay bigotry which followed that vote.

The truth is that—even here in San Francisco—many people still hate and fear us because we are Gay. The Jaguar vote did not create that hatred; it served as a catalyst for the expression of feelings which were already there.

Although it is saddening to see this hatred openly expressed, we have experienced it before—institutionalized laws which make us illegal in most states; written on the faces of young punks who attack us on the streets; spoken in words of condemnation from those who masquerade as bearers of the word of God; and indirectly expressed in our inability in most places to openly hold our lover's hand or to begin to publicly express the affection which we feel and which heterosexuals express as a matter of course.

This, however, is no time to bemoan the limitations which our society places upon us or to grow fearful of the power and meanness of those who do not

accept our right to be who we are.

This is a time for us to feel the strength of what we have accomplished in San Francisco—nothing less than the historic beginnings of the development of a Lesbian and Gay culture and the beginnings of our inclusion as partners in the governing of our city and our lives.

This is a time to express appreciation for the courage of those non-Gay Supervisors who supported us on the recent critical vote (Letters of support are important—too often Supervisors hear only from those who wish to condemn them.)—and to all those non-Gay people in San Francisco who have supported us.

And this is the time to join together to preserve and strengthen what we have gained, to say collectively to the Reaganites and to the Moral Majority (who this week announced an ambitious campaign to roll back the gains of gay people in San Francisco) that we have tasted freedom and we will never turn back.

We have morality and decency on OUR side. We use these ideas to broaden the ability of all people to live their lives as who they are and as who they hope to be. And we have many friends who share our dream of a society where different kinds of people can learn to live together in peace.

Proposition 6 showed what we can do when we work together for the equal treatment which we have every right to expect.

Let the Moral Majority beware!

Milk Club Elects Officers



Harvey Milk Demo Club new executives: Richard Sevilla, Ron Huberman, President Guenn Craig, Keith Klegman, Simone Fleming, and Terry King. (Photo by Rink)

Guenn Craig, a popular lesbian activist and well-known spokesperson for the San Francisco Gay community was elected last week as the first woman President of the Harvey Milk Gay Democratic Club, replacing Bill Kraus who had served two terms in that office and who now is a City Hall aide to Supervisor Harry Britt. Craig, a native of Atlanta, Georgia has lived in San Francisco for the past 6 years and has long been active in liberal Democratic party politics; she served with Kraus as co-chair of the highly successful San Franciscans Against Proposition 6 in 1978, has been instrumental in Harry Britt's campaigns for Supervisor, and worked last year for the John Burton re-election campaign.

Craig lived for a number of years in Chicago and attended Mundelein College there. The new President is an elected member of the S.F. County Democratic Committee; a member of the State Democratic Committee, and was a Kennedy delegate to the National Democratic Convention in New York last year.

Also elected to Milk Club of fices were: Ron Huberman as Vice President of Political Affairs; Terry King, Vice President of Internal Affairs; Richard Sevilla as Corresponding Secretary; Simone Fleming as Recording Secretary; and Keith Klegman is the new Club Treasurer. The Milk Club, formerly the San Francisco Gay Democratic Club, was named after the late Supervisor upon his death, and meets the fourth Tuesday of each month at the Women's Building on 18th Street.

First Annual Report

Police Academy Gay Orientation Program

by Larry Hughes

As Co-Coordinators of the Police-Gay/Lesbian Orientation Program, we are happy to present this Report to our Community. We hope and intend that a Report is presented each year, in January, so that the progress and activities of the Program will be available to the Community.

The Police-Gay/Lesbian Orientation Program is not the product or project of any single Gay organization or group. The Program is responsive to the needs and aspirations of the whole Community, concerning Police matters, and the Program is responsive to the Police Department's needs for assistance in learning about, and responding to, our Community's needs and aspirations.

We are grateful for the Community-wide response to the need for people and resources to operate the Program. Over 40 Gay men and Lesbians have given many hours of time to the Program, to act as Facilitators for our Police-orientation classes and activities. Twenty Gay organizations have supported the Program. This kind of support has made possible an effective Program, which is of real value in establishing and promoting understanding and friendship between Police Officers and our Community.

HISTORY

The Program began in June of 1979, under the auspices of then-Chief of Police Charles Gain. The Program was developed by 20 persons representing the following organizations:

San Francisco Bar Association
San Francisco Council of Churches
Council on Religion and the Homosexual, Inc.
Congregation Sha'ar Zahav
Metropolitan Community Church of San Francisco
Noe Valley Merchants Association
Gay Legal Referral Service
Concerned Market Street Merchants
Golden Gate Business Association
San Francisco Night Ministry
The Pride Foundation, Inc.

Recently, the Program has been contacted by Parents and Friends of Gay People, which, as an organization, desires to assist in implementing the Program.

When the Program was established, in June, 1979, Larry Hughes and Del Dawson were appointed Co-Coordinators by the Chief of Police, Charles Gain. Recently the present Chief, Cornelius Murphy, has reconfirmed these appointments.

The San Francisco Police Officers Association has supported the Program from its inception, with some enthusiasm. Officers and Directors of the POA meet often with the Co-Coordinators.

FINANCES

For the first 18 months of operation of the Program, \$1,072 in expenses have been incurred. No salaries have been paid.

Expenses have included printing, supplies, long-distance telephone calls, and travel expenses. All expenses have been paid, and there are no debts owed to anyone except the Co-Coordinators, who have advanced funds for payment of the expenses. The following are the sources of funds for payment of the expenses:

Fundraiser hosted by Chuck Demmon and Remy Martin	\$ 240.00
Donation from Golden Gate Business Ass'n, for printing	150.00
Advanced by Del Dawson, Co-Coordinator	324.00
Advanced by Larry Hughes, Co-Coordinator	358.00
Total	\$1,072.00

PLANS FOR 1981

The Program undergoes continual updating, and new materials are regularly incorporated. The Co-Coordinators have also been contacted by Police Departments, or officials, in Los Angeles, Houston, Chicago, and the California Youth Authority, concerning extending the Program to their Police Departments and to the California Youth Authority. 1981 will see a significant extension of the Program, accordingly.

CONTACT TELEPHONE NUMBERS

Larry Hughes - S.F. Police Academy, 641-8827 or 863-8556.
Del Dawson - S.F. City Hall, 558-2407 or 648-2007

Mariposa Portraits Honor Gay Movement Leaders

Artist Don Bachardy's Series To Be Exhibited Nationwide

The Board of Directors of Mariposa Education and Research Foundation announced the names of twelve Lesbians and Gay men honored in the first of a series of portraits commissioned from noted California artist Don Bachardy. Those recognized for their ongoing and outstanding contributions to the well-being of Gays and to the education of the public throughout the 1970's are: Rev. Troy Perry, Barbara Gittings, Dr. Franklin Kameny, Del Martin, Morris Kight, David Goodstein, Phyllis Lyon, Dr. Bruce Voeller, Jean O'Leary, Jim Foster, Elaine Noble, and Charles Brydon.

Mr. Bachardy is known throughout Europe and America for his distinctive work, examples of which are at the National Portrait Gallery and the Metropolitan Museum of Art.

Dr. David McWhirter, Chairperson of the Board of Mariposa, indicated that the portrait series was conceived to acknowledge and pay tribute to the improvement in the quality of life for millions of people brought about in significant degree by the twelve leaders. He also announced that Mariposa plans to add four to six portraits to the series each year. Those honored in future portraits will include deceased leaders as well as non-Gay ones. The Board of Mariposa will announce selection of five more leaders this Spring.

The present twelve portraits will be shown during Spring and Summer at major U.S. cities. This week the portraits were unveiled upstairs at San Francisco's Trinity Place at a benefit for the Mariposa Foundation. San Francisco is the home of three of the subjects: Jim Foster, Phyllis Lyon and Del Martin. The three were in attendance for the opening.

Funds raised at showings around the nation will be divided with Gay organizations co-sponsoring these events; groups interested in co-hosting should contact Mariposa. Income to the Foundation will be used to continue the series. (Payment for the original portraits was provided through a grant from the Mildred Andrews Fund, a private art foundation.)

Those wishing to assist the Mariposa Portrait Program may make a tax-deductible contribution to the Mariposa Foundation.

Rev. Troy Perry's portrait by Don Bachardy for Mariposa Foundation.

Thank You, San Francisco, You Are Outstanding. The 1981 Cable Car Awards & Show

Charlie Chan Film Protestors Seek Gay Support

by Konstantin Berlandt

Forrest Gok, a fourth generation Asian American, Berkeley journalism graduate, and media spokesperson for the Coalition of Asians to Nix Charlie Chan (C.A.N. Charlie Chan) planning to demonstrate in front of the Alhambra Theatre, Polk and Union Streets, beginning at 7 p.m. tomorrow, was asked by one reporter, "Gee, you speak English so well."

The reporter merely illustrated the point of the group's protest of "Charlie Chan and the Curse of the Dragon Queen" that opens Friday the 13th in 800 locations nationwide, to be met with protest, Gok says, in New York, Los Angeles, Sacramento and here.

Four local television stations are refusing to carry the movie's promo spots, and likewise two TV stations in LA, according to American Cinema Productions Vice President of Marketing Richard Lederer, contacted by phone at their LA headquarters Monday.

Gok, now a freelance writer after five years arts critic for the San Francisco Journal; an Asian American chronicler, spoke a leisurely two hours to this reporter by phone here Monday, explaining the reasons for his group's protest, reasons so paralleling last year's Feb. 15 protest of the movie "Cruising" at a score or more of the 600 locations where that film opened that Gok is soliciting Gay support on the picket line tomorrow night. He is also expecting representatives of Woman Against Violence in Pornography and the Media and other ethnic minorities to be there.

Like "Cruising" and the recent "Fort Apache, South Bronx" invasion into a Puerto Rican neighborhood, "Charlie Chan" production company

wanted to use the backdrop of an ethnic/lifestyle culture to make a film demeaning of, insulting and ultimately destructive to the culture itself, according to Gok.

And like "Cruising" too, and protestors of "Fort Apache" in New York and "Windows" there and elsewhere, the protestors of "Charlie Chan" hope to educate the public as to how their specific population is discriminated by stereotype.

With the swing to the Right nationally, Gok fears the revival of 20's-50's stereotype Chan represents a move against ethnic minorities and human rights gains of the 60's and 70's.

Not at all the wily, sophisticated, ever-so polite and wise detective of B movie series a couple decades ago, Gok sees Chan as a parody of Asian intelligence, a man who can't speak English except Confucian fortune cookie talk, and rather than polite is merely subservient and passive in all his bowing and scraping.

His pigeon dialogue, Gok says, "perpetuates the class structure of discrimination in housing and jobs by depicting Asians as perpetual foreigners, a strange people who can't speak English and are unassimilable."

And because there are "so very few movies with major Asian characters on screen, why does it have to be a negative one that distorts?" he asks. Sound familiar? It goes on.

Asians, he says, are generally typed as Tong warrior hoods, old laundry men, restaurant workers or doctors and computer whiz kids. The list isn't any longer than the stereotypical Gay male and Lesbian professions, "when in

fact we're everything in between," Gok continues, "rich, poor, white collar, blue collar." Asian men, unless they are hoods, are generally characterized sexless (re "Cruising" where all the Fags were white and the only Asian was an undetermined Coroner's office worker) while Asian women are portrayed as "slinky, exotic types, usually after white men."

Movies like "Flower Drum Song" and "World of Suzie Wong" that feature mostly Asian roles are like tourist buses through Chinatown. Average life dramas, say "Towering Inferno," cast white people in all the central roles—not even an Asian fireman or policeman, let alone a talk show host, Gok points out, suggesting there are "more Asians on the radio because you can't see them." Those who are on TV, he says, "are significantly displayed, trying to meet FCC requirements, and they are usually women." Wendy Takuda springs to mind.

Take this background and enter a smiling producer Jerry Sherlock, eager to employ San Francisco's Chinatown in a 1980 set Charlie Chan movie. It could be like doing the Harvey Milk Story as a swish who dressed in women's clothing to do Bette Davis at the Board of Supervisors all day—maybe marketably funny to some, but little more than reinforcing already widespread ignorant stereotypes.

Add to this the insult of casting white people to play the Asian leads—Peter Ustinov as Chan, and a not necessarily Asian Angie Dickenson as the Dragon Queen.

Contacted by B.A.R. by phone in New York where his musical production of "Lolita" starring Donald Sutherland opens this week, Sherlock replied, "We screen tested Chinese but just didn't find any good enough for [the Chan] role. Peter was best."

Sherlock decried the rejection of film ads on local television as "bowing to pressure groups—I feel it's sad." He said that while people have a "right to picket, boycott and voice objections," he felt the protests were "JUST AS BAD AS THE Hollywood blacklist in the 50's" and if successful would "sanitize the entertainment field."

"They want to sanitize everything," he added. Sherlock was in town last April before location shooting on the film started, to distribute copies of the script



Photographers Victor Arimondi and Jim Scivani are opening a new photography gallery February 15 at 551 Haight Street.

and address a "town hall" type meeting of Asian groups.

"We were aware that people were concerned about the script," he said. "I have a half-Japanese son." Sherlock added a concern of his own, and says he told people then, "If there's anything offensive, I'd be happy to meet with you and change it."

No doubt, also, he did not want to meet in Chinatown the kind of riots Gays greeted writer/director Billy Friedkin's crews in Greenwich Village in '79 when he tried to film "Cruising" there.

But as Sherlock recalls, the first comment at the town meeting on the script brought up the word "exotic" on page 18, objecting it was sexist, and a flood of criticisms followed until he replied, "Obviously everything that you find is offensive," and apparently changed little or nothing at all.

Except his plans to film in Chinatown, which would have, he said, "tied up traffic, the streets are so small, and protestors would only complicate that even further." They built, instead, a back lot Chinatown in LA. He was "sorry for the San Francisco community for losing the lots of money that could have been spent there." Sherlock rejects most of the arguments leveled against his movie, insisting "Charlie Chan is no more a role model for Asian children than Colombo or Kojak" determine character in respective Italian and Greek communities. "Where does it ever end?" he asks. He maintains the movie is "not racist in any way. . . . We're not doing Steppinfitchit" or even "a bumbling fool like French Inspector Clusso. [Chan is] a wise, dignified detective and very honorable, not a pimp or bigot . . . but a very correct role in society."

The protests, he said, upped the film company's production costs by perhaps a couple million dollars for keeping the picture out of Chinatown.

One day the organization called a rally at Pier 39 when filming was expected there and featured an actor who had played Chan's Number One

He added, "I have plenty of" (Continued on Page 32)

BAY AREA REPORTER ENTERTAINMENT

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FILM CLIPS

MICHAEL LASKY



Lily Tomlin in a scene from THE INCREDIBLE SHRINKING WOMAN — she shines. "Everyone else is merely a plastic puppet to carry an overbearing message. . . ." — B.A.R. film critic Michael Lasky

constantly belittled, and humor of any substance is microscopic as well. What does shine — other than the floors and furniture — is Lily Tomlin in numerous roles: as heroine Pat Kramer; as tasteful lady next door Judith Beasley; as a snitty telephone operator; as Edith Ann, a little kid. Everyone else is merely a plastic puppet to carry the overbearing message that we are all victims of a system that sacrifices humanistic values for profit. Presumably THE INCREDIBLE SHRINKING WOMAN was made to earn profits, so what we are left with is a bitter little pill that's hypercritical, especially when we are expected to pay to see it. Now that's too much to swallow.

Melvin and Howard

A PICTURE TO CHERISH

It's perhaps poetic justice — or just ironic — that the same studio, Universal, has released another film that professes the same message and succeeds winningly. Jonathan Demme's MELVIN AND HOWARD uses the same quirks and props of the American Way to make its point but does not litter the story with them.

Instead it places the Pop Tarts of our daily lives into a true story that transformed into an American folk tale. Melvin Dummar (Paul Le Mat) is like many lower middle Americans, a dreamer. He wants to be rich and have what comes with money — the big car, the fancy



Melvin and Howard — "a film with clean insights that entertains and leaves us enriched." — Michael Lasky

house, the stable family life in the suburbs. But Melvin is not the smartest man, and when he earns extra money, he blows it on the things he can't afford. His ditsy wife (Mary Steenburgen) is constantly forced to leave him because he leaves them in poverty by focusing on

unaffordable, repossessed luxuries before the basic necessities of life. The shiftless, job-hopping Melvin Dummar only comes into money by luck and the endurance of his wife. When she (Continued on next page)

The Incredible Shrinking Woman

OVERDONE MESSAGE

What prevents THE INCREDIBLE SHRINKING WOMAN from being a successful comedy is control. Beneath (not too deep, either) the silly slapstick and the sight gags galore is one of the bitterest, almost hateful, polemics about the ways of American society. It starts by blitzing us with the mountains of useless consumer products we buy — processed cheese spread in a can to plastic furniture — and continues by hitting us over the head by pointing an accusing finger at our greed-oriented values.

Thank God the picture is only 88 minutes long. I love Lily Tomlin and wouldn't miss anything she does, but this time around she deals with evident truths without making us feel

comfortable about hearing and seeing them.

Tomlin plays a middle class wife who lives with ad-exec husband Charles Grodin in a polyester jungle development called Tastey Meadows. Grodin brings home more than the bacon every night. His obnoxious kids greet him only when he bribes them with a toy, and Lily, who could care less about gifts — she is a Total Woman and just wants her Man — gets a new untested consumer product. One of those products makes her shrink.

Soon to take advantage of her newsworthy freakiness, Grodin and boss Ned Beatty blindly want to sell "incredible shrinking woman" dolls and t-shirts. The doctors (Henry Gibson and Elizabeth Wilson) want to exploit her as a guinea pig for a serum that will make them masters of the world.

Along the way women are



Richard Dreyfuss stars in a San Francisco-based film, THE COMPETITION.

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FILM CLIPS

wins a room full of furniture and \$10,000 on a game show, Melvin imprudently buys a Cadillac and boat. His wife puts a down payment on a real house. There is still love between this hapless pair and their teenage daughter, but that is not enough.

The props of the American Dream interfere and we are made aware of how ephemeral and unessential these materialistic items are when they stand against human relationships.

When it's discovered that Melvin has been named an heir in the will of billionaire Howard Hughes, the vultures of American society descend on this little man's gas station. (After his wife has left him, he has moved to Utah with another woman who had the rights to the station.) The film is told from Dummer's side, and we are made to believe that he really did meet a crazy old bum in the desert who was the eccentric Hughes. But the promise of \$156 million by this point doesn't phase Melvin anymore. The love of the things money can buy has made him lose the real loves in his life. Sure, it would be nice to have, but without it he's nowhere worse off and with it he is the target for every other money-hungry dreamer in the country.

Beautifully written and acted (with a delightful, too-short

cameo by Jason Robards as Howard Hughes), MELVIN AND HOWARD is a picture to cherish. In its purposefully small scope it focuses on the nature of human beings and what Americans have lost — but can still reclaim — in their crazy unrealistic quest of the American Dream. It realistically and lightheartedly captures the flavor of middle American life with elegant precision as Le Mat fleshes out all the Dummers in America. From the slot machines of Vegas and Reno to the milkman on his daily route, we are escorted on a tour of the American environment.

Howard Hughes had all the money and in the end he had nothing. Melvin Dummer had no money but sacrificed all the riches he did possess to get it. What director Demme has assembled is a film with clear insights that entertains and leaves us enriched as well.

Tess

A BEAUTIFUL COLLAGE MOVING AT A SNAIL'S PACE

At close to three hours plus an intermission, Roman Polanski's TESS is almost as long as Thomas Hardy's original novel, "Tess of the D'Urbervilles." Using Hardy's old-fashioned pac-

ing, Polanski weaves the haunting and painfully beautiful story of the fate-battered girl into an elegant, occasionally turgid, film that captures our attention, if not imagination.

Expertly cast in the title role is Nastassia Kinski, a lovely, innocent looking woman that has "victim" written in her very appearance. From the day she was born, Tess had always



Leigh Lawson (L) and Nastassia Kinski star in Roman Polanski's TESS, now at Cinema 21.

been taken advantage of — first by her father, then a phoney cousin who possesses her sexually, and finally a wimpy husband who abandons her when he learns of her abused past.

Very much stylized like so many previous English epics, TESS moves at a snail's pace

as it examines the ways of 18th century culture and lifestyles. Sumptuously photographed by the late Geoffrey Unsworth and Ghislain Cloquet but often confusingly edited, the film faithfully follows Hardy's vision of the woman as victim. Polanski demonstrates how women let themselves be used by men and how men take advantage of that intimidation. The performances are all competent, if

The Competition

THE COMPETITION is a perfectly dreadful film and I enjoyed it. Armed with a bombastic, awkward script and perfunctory performances, the film about a \$20,000 prize piano playing competition in San Francisco still works on the level of the soapy Hollywood glitz of a mushy B-movie.

You know the story already. He (Richard Dreyfuss) is a vain pianist who has one last opportunity to win the big prize (there's an age cut-off). She (Amy Irving) is a better musician but is willing to give it all up for the love of him.

Because the prize (not to mention the money) means so much to him, he crosses her off his list, though he does acknowledge having an "itch" for her. Dreyfuss is the type of exasperating mannerism-laden actor who eventually gets us all itchy. Irving is an uncharismatic actress we cannot work up sympathy for. Added to this pair is Lee Remick as a bitchy, man-hating teacher to Irving who gets to wear nice clothes and spit out a few good lines. Sam Wanamaker as a libidinous Leonard Bernstein look-alike conductor lends some melodrama to the crescendo-ridden story.

As soon as he thinks he has clinched victory, Dreyfuss comes pining for Irving and in-

(Continued on Page 20)

ON THE BEAT

Adam Block's 1980 Top Ten LP's survey of rock DJ's will appear next issue.

ADAM BLOCK



The Victims

TIPS ON VINYL

Bob, has an import called **Who Feels It Knows It**, which puts her in the running as the Syleeta of reggae. The big dif is that the ex-Mrs. Wonder married a great composer. Bob, on the other hand, hasn't written a great book in his life. Rita is a stand by your man kinda woman, though, even if the lp sounds like elevator music reggae... X from LA fare far better with a new single, "White Girl," which is currently #2 on SF's prestigious Rotten Records chart. Folks are already accusing this group of selling out because the song

doesn't sound as though it were mixed with a sledgehammer and blender. This had more heart and less icy poise than Blondie — all to its credit. Ears open... Another fine new single comes from Genesis' drummer Phil Collins. It sounds like a very tender side of Peter Gabriel. The single goes for \$4.50, though, and will probably turn up shortly on a solo lp, so I'd advise patience unless you're that kind of rich.

David Bowie has a new side available on a Japanese import of "Alabama Song." The tune is called "Crystal Japan." It's an instrumental that sounds like muzak for an interstellar mortuary; collectors only... The Grammy nominations for best record of the year were published this week and, welcome to the Reagan era: Frank Sinatra and Barbra Streisand against Kenny Rogers, Bette Midler, and one newcomer — fanfare — Christopher Cross. **Billboard** describes 1980 as "the year adult contemporary rose to new levels of respectability"... I can promise you a finer disc than any of the nominees, and a record I think even Sinatra might enjoy — it is a new anthology of hits by Lee Dorsey, the New Orleans singer of "Workin' In A Coal Mine" and "Ya, Ya" fame. It comes out of the UK, with dippy liner notes by Joe Strummer of the Clash, and there isn't a bum cut on the sucker. Dorsey sings sweet as honey and funky as a dog in heat on a day too hot to move.



Equal Opportunity Sexism from 415 Records where Chief Poo-bah Howie Klein sent the VKTM's lead singer Nyna "Napalm" Crawford back to her boyfriend, artist Jim Osborne, for an alternative cover to their single — "100% White Girl" b/w "No Long Goodbyes." Osborne turned tables. The bound broad is on the '45, and I felt we at B.A.R. could appreciate its companion piece. The single? Well, it's #4 on the new wave show in Philly.

Millie Jackson doesn't plumb those depths, but her latest, **I Had To Say It**, is one of her finest: including her version of a Sugar Hill rap on Well-fare grafters, an amazing remake of her hit "Loving Arms" with one of her patent monologues — this time on cheating on your man, and a wicked account settler with Millie toughing through the hurt

called "You Owe Me That Much." I'd like to nominate Millie for a Grammy for inspirational music. Unfortunately Debby Boone probably has a lock on that award with her tune on Lamb & The Lion Records. Captain Beefheart has it right: "God's doing the jerk, and he's the jerk to let him..." Well, here's to '81 and keeping the dogs at bay.

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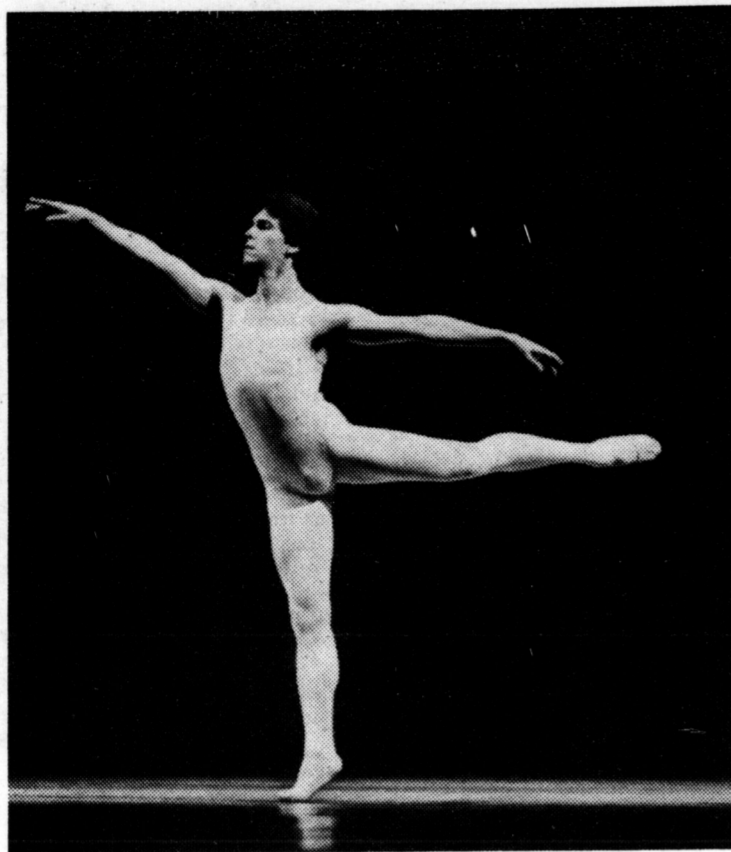
Ballet: Locals Hit New Highs and Lows

San Francisco Ballet's second and third programs showed the company to be dancing rather erratically. One night they were in excellent form; another night shockingly off target. Over the course of two programs, one also began to get the feeling that Michael Smuin is having trouble choreographing with substance these days (although he never fails to bring in plenty of "filler material").

Smuin's new work, DEBUT, was a solo creation for Kirk Peterson. Just as one used to sigh, "I came out whistling the scenery" after certain musicals, here I found myself paying attention to everything except Smuin's ballet. Sara Linnie Slocum's lighting was superb. But lighting alone does not a ballet make. DEBUT was basically a

dancer moving through a series of poses and exercises to some music by Scarlatti. Although Peterson did his best with the material, time will tell whether or not Smuin's creation is a piece of artistic fluff.

To my surprise, the company really bottomed out when tackling Frederick Ashton's MONOTONES 1 & 2 for the first time. MONOTONES 1 caused the most trouble as Madeleine Bouchard, Allyson Deane and Zoltan Peter battled for steadiness. Although the second trio of dancers fared better, the company missed the wry whimsy behind the piece. MONOTONES requires a tremendous amount of style for the dancers to appear as if floating in a trance. Watching San Francisco Ballet attempt a work which instantly exposes



Kirk Peterson performs in Michael Smuin's new ballet for solo dancer entitled DEBUT with the San Francisco Ballet.

the slightest inconsistencies, one could only see the dancers counting in their minds. There was no hint of the mystery and wonder inherent in the work; a sad loss for San Francisco audiences.

The company fared much better with revivals of John Butler's THREE, FEATURING Linda Meyer, Tomm Rudd and Vane Vest; and John McFall's CANTI. McFall's ballet continues to intrigue me. It runs about five minutes too long, but presents a stunning set of visual images as dancers link and then dissolve like images under a microscope.

A revival of Smuin's MOZART'S C MINOR MASS brought in the San Francisco Opera Chorus under the direction of Richard Bradshaw. After several viewings, however, Smuin's ballet has, alas, become monotonous. It takes a long time to build, in spite of attempts at novelty (including Smuin's Jesus metronome). When compared to Balanchine's DIVERTIMENTO #15, Smuin's work leaves much to be desired. The Balanchine ballet was stunningly performed by the company, and showed the solo dancers off to great effect.

Of the recent spate of revivals, however, two works of local creation proved to be the strongest on the program. Robert Gladstein's PSALMS (set to Leonard Bernstein's "Chester Psalms") remains a lusty, vital work. Celebrating the new society in Israel, the ballet evokes a feeling of hot desert sun, the devotion and strength needed to build a new world, and the commitment of the Jews in preserving a cultural life in a new land. The work is most affecting. The company dances Gladstein's ballet with intense pride and athleticism.

Lew Christensen's SCARLATTI PORTFOLIO continues to grow on one with repeated viewings. David McNaughton has put even more spunk into his Arlequin, and Horacio Cifuentes (in drag) has let his ugly Francischina grow more outrageous. Evelyn Cisneros was radiant as Isabella. Diana Weber, with her hair dangling in front of her face, and teasing McNaughton, was a delight as Columbine.

What surprised me about these two programs was the variation in performance level by the company. When San Francisco Ballet is in top form, they shine. But when they are out of their element, or simply having a bad night, it can be painful to watch. Let's hope the rest of the season improves.



"Look Ma, no hands!" Harlequin (David McNaughton) plays with his hula hoop in Lew Christensen's comic ballet SCARLATTI PORTFOLIO.

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KSAN Radio

"Gay Life" Talks with Lesbian Activists

"The Gay Life" on KSAN, 95FM, interviews Lesbian activists Phyllis Lyon and Del Martin on the occasion of their 28th anniversary together, on Sunday, Feb. 15, at 11pm.

Martin and Lyon were co-founders in 1955 of the Daughters of Bilitis, America's first Lesbian organization. Later, each served as editor of *The Ladder*, a Lesbian review. Together they authored the Gay liberation classic "Lesbian/Woman" in 1972. In 1976, Martin published a second book, "Battered Wives."

Lyon was San Francisco's first openly Gay city commis-

sioner. She is now vice-chair of the Human Rights Commission. Martin serves on the State Commission on Crime Control and Violence Prevention.

Looking back on 28 years of life together (as of Valentine's Day), Martin notes: "We've seen changes that we never expected to see in our lifetimes, so that's pretty meaningful for us. And the fact that we are moving into a more conservative era doesn't mean that we have to go back to what it was like in the '50s."

"I think once you're out of the closet, there's no way back in," she continues. "So we're out and we're going to have to keep on plugging."

On February 22, "The Gay Life" will talk with Hayden Curry and Dennis Clifford about their new book, "A Legal Guide for Lesbian & Gay Couples."

FILM CLIPS

(Continued from Page 18)
spired by love she wins the contest, much to his chagrin.

There are enough sub-plots to fill a cemetery and enough beautiful music to fill a record album or two but very little else of substance. Yet director-writer Joel Olsansky so slickly contrives the film that we watch merely to enjoy what remains consistently awful claptrap. On a musical scale, THE COMPE-TITION IS A C-Sharp Minor. Sure, there are lots of flat notes; sure it's often off key; but certainly, if there's one thing it can't do, it's B-natural.

Stage: Difficult Double Bill at the Magic

Two One Acts with Little

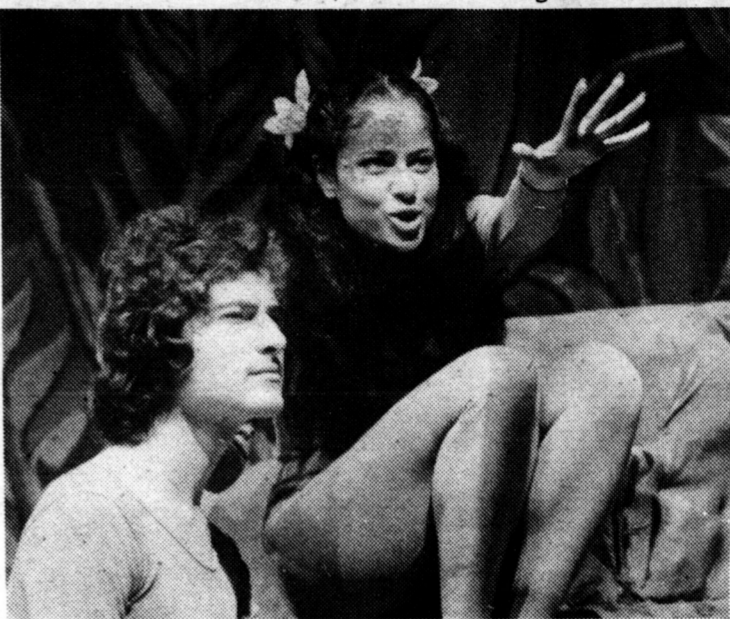
by Mark Topkin

Two new 'one-acts' received their world premieres at the Magic Theatre last week. Both THE STORY by Carol Lashof and MR. SMITH IS DYING by Martine Getty fail to fulfill the promise of their opening moments, and in both cases I had difficulty in staying with them.

Ms. Lashof's play is a retelling of the Adam and Eve fable with some significant twists and existential ponderings. According to the playwright, God created Eve who then bore Adam as a son and awaited his maturity and their subsequent union. Eve is portrayed as an ever-accepting, all-loving creature who sees that life offers as an experience to relish in totality. Adam, however, is portrayed as a creature for whom life is a never-ending battle to return to the warmth and safety of the womb.

THE STORY is aimed at explaining the basis of man's aggressively heroic drives and how he, motivated by fear tinged with paranoia, is bent on either destroying or overpowering everything in his path — including, unconsciously, woman, the very source of his sought-after haven. Unfortunately, for a fable, Lashof's writing is far too philosophical

and symbolically vague to create a substantial, lasting image of how the basic human personas were emprinted. At best, THE STORY offers some alter-



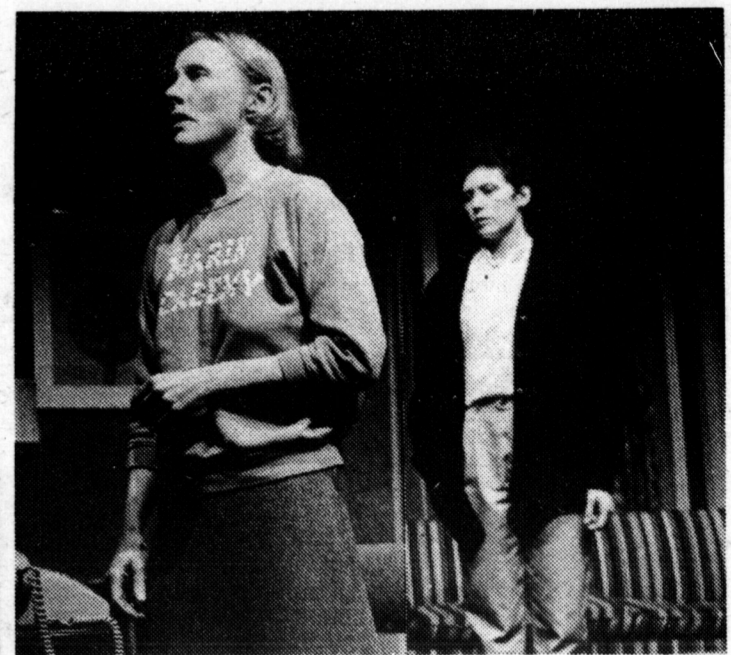
Adam and Eve in Magic Theatre's premiere of THE STORY — through March 8 at Fort Mason.

native pieces to the existential puzzle that humanity has pondered, no doubt, since its creation.

MR. SMITH IS DYING deals little with philosophy; its focus

is reality. Martine Getty's docudrama is an account of a family coping with the death of the father. The last days of a retired major, dying painfully of lung cancer, reunite a mother and daughter whose life perspectives clash in their attempt to cope with their impending loss. What might have been a raw yet poignant look at generational differences, turns, instead, into a tedious, often unexplainably fragmented play that ultimately resolves nothing.

The evening does hold two



Magic Theatre's latest offering, MR. SMITH IS DYING. Stephanie Smith (L) and Patricia Falvey (R) star

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TALES OF TESSI TURA

Dirty Work Afoot

GEORGE HEYMONT

Some Recent Comic Operatic Moments

Opera is a devious art form. No one ever goes straight to the source of the problem to find a solution. People invent the most insane excuses and hurtle themselves down the wrong path, inevitably making fools of themselves until love, justice and the composer can bring the proceedings to a triumphant and happy ending. Lecherous old goats get their come-uppance. Cheating husbands get caught with their pants down. Although morality usually wins out, the victor leaves with a mischievous grin on their face.

THE OLD MAN AND THE SHE

One of the classics in the repertoire is Donizetti's DON PASQUALE (which received a new production in San Francisco this past fall). Pasquale, a stubborn old fool, decides to marry late in life to spite his nephew, Ernesto, and cheat the boy out of an inheritance. The machinations of the plot can be hysterically funny when placed in the hands of good singing actors. But if performed by people without enough chutzpah, the opera can turn into a polite, sometimes tedious drawing room comedy.

Following a curious local tradition, the student cast of DON PASQUALE gave a far superior performance to that of the highly touted international cast. Earlier in the season as I watched the major stars going

through their paces, I found myself bored and severely disappointed. This new production lacked spark and was musically unexciting. Much of the problem stemmed from Lotfi Mansouri's usual tendency to direct traffic when he directs, rather than to bring life to his characters. Even Sir Geraint Evans (one of the leading buffos to perform the title role today), resorted to playing Sir Geraint Evans rather than Don Pasquale. Ruth Welting was a curiously bland Norina. David Rendall was downright unconvincing as Ernesto. The chubby tenor sang off pitch for most of the evening. Timothy Nolen looked fabulous as Dr. Malatesta, but often produced scratchy sounds. I felt as if I had been taken to dine at an exclusive gourmet restaurant and had been served a main course of white bread.



"My high notes aren't the only things which qualify me as one of the tops in my field!" The scheming Norina (Ruth Welting) asserts herself over her husband (Geraint Evans) as she teaches him new games of dominance in Donizetti's comic opera DON PASQUALE.

Later in the season things changed drastically when the younger singers took over the production. Most of them are fresher talents who are anxious to work hard, prove themselves, and use the opportunity to build their performances during a run. They were fortunate to be able to work under the guidance of David Agler, a young conductor who shows increasing signs of a major career. The results were formidable. DON PASQUALE became the tight-paced comedy and poignant demise of a stubborn old fool that it should be.

Alexander Malta triumphed in the title role. He was set upon by Erie Mills' tiny, spunky Norina and John Brandstetter's dashing Dr. Malatesta. The two worked in cahoots to bring about Pasquale's undoing. Both singers are major talents

to watch. In addition to superb musicianship, they display a stage savvy and ease of movement which makes their performances glow with professional polish. James Hoback was a handsome, ardent Ernesto, fully believable in his moments of pique. By the end of the run, the performance level was a far cry from the dreary walkthrough of the international cast.

HOBGOBLINS AND DIRTY LAUNDRY

A second look at the New York City Opera's production of THE MERRY WIVES OF WINDSOR was a happy reminder of the joys of Nicolai's comic opera. Lou Galtiero's deft direction keeps the plot moving along with zest and charm. William Wildermann's portrayal of Sir John Falstaff is

a masterpiece of sprawling, drunken splendor. Alternating between singing, bellowing, and some champion belching, Wildermann commands the stage whether dressed in gypsy skirts or moose antlers.

Carol Vaness and Rosemarie Freni repeated their strong portrayals of the scheming wives. Stephen Dickson's raging, jealous performance as Mr. Ford is a monument to macho stupidity. As young Fenton, Vinson Cole was particularly appealing.

DO YOU REMEMBER ALBERICH?

Not all of opera's mischief takes place with full stage sized sets and elaborate costumes. For some artists, the mere suggestion of a visual trick is enough to cause more trouble than most composers and librettists ever planned. Fans of Anna Russell knew what was in store when that grand old lady appeared at Masonic Auditorium in January. Russell's stinging barbs have not lost a bit of their accuracy over the years. No matter how ably the audience recites some of her routines along with Ms. Russell as she performs, they are no match for her deadly double takes, grimaces, and righteous hauteur as she deals with the world of "serious" music.

Many of her old standards were trotted out: Wagner's Ring of the Nibelung, various art songs and styles, and another go-around at creating your own Gilbert & Sullivan operetta. Russell had a new set of party hats to work with and did herself proud in a game of musical heads.

There is still no safe way to prepare oneself for her wicked demonstrations of the workings and history of various orchestral instruments. Last time in town, Anna directed her onslaught against the bagpipes, nearly destroying Scotland in the process. This year she tackled the French horn with fiendish delight. As she quite literally pulled out all stops during the course of her lecture, she did more to expose the foibles of the brass section than any maestro may ever want to hear again.

One of her all-time gems is the portrayal of a dizzy gull lady's introduction of the guest soloist at the opening of an arts festival. It is one of those routines where Russell reigns triumphant. The sketch has not suffered any more from the ravages of time than the Rock of Gibraltar. Nor has Anna; she is an old pro when it comes to milking an audience for every laugh imaginable. They just don't make them like her anymore!

Indulge yourself with a B.A.R. classified ad

Poltrone Forming Twirling Corps

Joe Poltrone, former national baton twirling champ, announces the formation of a new corps for his year's Gay parade. Members will learn twirling, marching and precision line work. Registration will be held at the Pacific Ballet Studio, 1519 Mission, on two Saturdays, Feb. 21 and 28, between 3 and 4 pm. Also, those interested in Joe's stretch and movement classes may sign up at these times.



"Couldn't you at least turn the record over?" A bored Mistress Ford (Carol Vaness) listens to the jealous accusations of her husband (Stephen Dickson) in Nicolai's opera THE MERRY WIVES OF WINDSOR.

Cabaret:

Sharon McNight

A Country Star Is Born

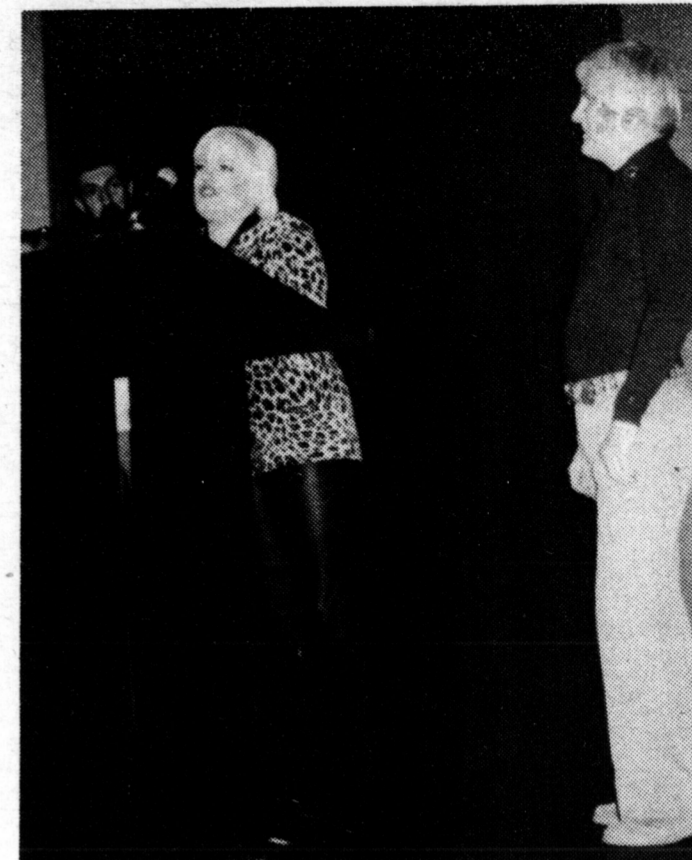
by John F. Karr

My apprehensions at seeing Sharon McNight in a totally country set at the Boarding House were as short-lived as a gun-fighter at the OK Corral. When she swept onstage in a black and red Miss Kitty outfit and tore into "Tear Me Apart If You Wanna Break My Heart" she was clearly a victor. With her breasts rolling in a corset top, hips swaying beneath yards of ruffled shirt slit up to there and lined with a shocking gash of red flounce, Sharon was as much fun to see as to hear.

Yet the singing took top honors. Country is mother's milk to Sharon, and she offered the most unified and warmly musical set I've yet heard from her. Hers is not a twangy or raucous country voice, but full and smooth, as comforting as a country kitchen when the dinner's ready. This feeling at home that envelops Sharon's country singing made everyone present in the rather hollow atmosphere of the new Boarding House feel like relatives

come to visit. She sang Willie Nelson and Patsy Kline, Patti Page and Kris Kristofferson. I'm amazed at her gall in singing "Me & Bobby McGee" in Joplin's arrangement, yet she makes it triumphantly her own. Her joyous and earthy approach mitigates the sadness of the earlier version, and becomes a celebration of carnal delight. Following suit she confided that "There's nothing like the loving of a hard-driving cowboy man" in Ronee Blakley's tune, and got pretty shit-kickin' with "The Girls All Get Prettier at Closing Time" and "Somebody Must Have Loved You Right Last Night."

She wasn't any less sassy than usual, either. She complained about the razor burn on her thighs from the flesh squeezing through the mesh of her opera hose. Then she instructed a confused member of the audience to read her lips, whereupon she ruffled her skirts and mooned the dazed



Sharon McNight accepting her Entertainment Cable Car Award at Japan Center. Presenter Dick Bumpus (R) looks on. Dick Eckert, the other presenter is on the back left. (Photo by Rink)

follow!

Her backup was perfect, including a lively slide guitar. The usual country fiddlers were replaced by cello, lovingly played by Dixie Foster, whose warm tones cradle Sharon's voice with delicious counter melodies.

Sharon's traditional finale, which places her "in a bar, and it's my birthday," took on extra luster. Wrapped in the warmth that is Sharon singing country, it glowed as never before. Then her encore confided "I Wanna Be A Cowboy's Sweetheart." Ah yes, Sharon; don't we all.

FANNY'S NIGHTS



Terry Hutchison, a dynamic young rhythm singer new to the local cabaret scene and already nominated for a Cable Car Award as Outstanding Solo Cabaret Act, performs at Fanny's, on 18th Street near Castro, every Wednesday evening, and every Sunday afternoon at 4:00.

On other evenings, Fanny's regularly features Pam Brooks, Sharon McNight, Billy Philadelphia, Amanda Hughes, and Memphis. The cover charge is modest, and full dinner service is available nightly.

Jack Wrangler Immortalized

For Little Boys Who Like to Play with Dolls

Do you remember feeling different because you wanted to play with dolls when you were a child? Well, there is finally one that every aspiring homosexual prepubescent (and a few older ones, too) will adore. It's a miniature Jack Wrangler, commissioned by "the man with the big third leg" himself. Created by New York sculptor Ron Kron, the doll is packaged in a work shirt, jeans and boots. When undressed one is greeted by a handsome amount of body hair and more than pint-sized genitals. The toy includes a special lever which allows the doll to "perform" some of Jack's more famous displays of talent.

The irony is that the doll first appeared in the pages of Club magazine, one of the raunchier straight porn slicks. Could be our friend Jack is trying to make his market grow—like some of his other successes.

Meanwhile, in an attempt not to lose a major market, Playboy magazine will begin printing a censored edition for distribution in southern states. Having come under heavy pressure from the Moral Majority following the election of man of their candidates in the

south, what was dubbed as "the Saturday Evening Post of the heterosexual revolution" has decided that a soft-core edition would be a safer way to face the future.

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a weekend package is also being offered for \$25, which includes private parties, the official contest T-shirt, admission to the contest, tickets to the Black and Blue Ball at Man's Country, discounts at Chicago's leading leather shops, bars, and businesses, and a variety of goodies.

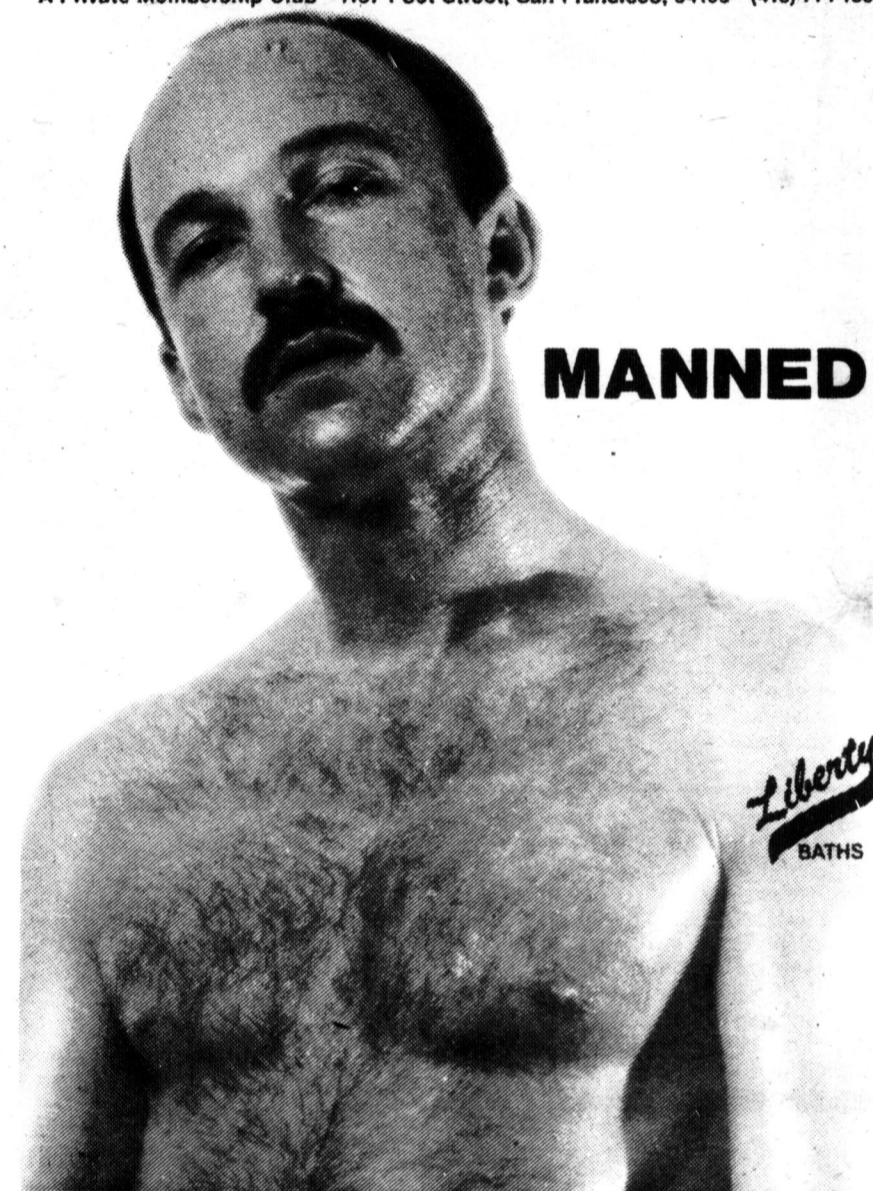
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Boys Will Be Boys

To celebrate Boy Scout month, the JO Buddies are devoting their March parties to playing Boy Scout dicky games. Any ex-boy scouts willing to teach the games played in their troupe, please volunteer, or at least call and tell us about the games.

During February, the parties will be held every Wednesday at 3:30 PM and Saturdays at 11 PM. From 10 to 20 men attend each party. All events are absolutely free, and all participants are welcome, but other sexual activities are discouraged, because it turns off some of the buddies. Information 431-2188.

The boy scout parties will feature the famous games such as hand balling, cock-fighting and target wad, but will also include some of the lesser known regional games such as jizz face and skins (a foreskin game popular in the south).

Please bring any special game equipment required, such as rope (for works-a-war), neck-er-chefs and rings (for cod flipping) and a 3 legged milk stool (for "It" to sit on in straight arm).

The JO Buddies

If it's worth it . . .
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Classified Ad

CHAN (Cont'd from p. 16)

Son in the 50's but now wishes he hadn't for the film's stereotyping effects both on children and on his own career, unable to get a job since as anything but what he was typecast as then. Gok also says he has a friend who through World War II was called "Charlie" by his platoon commander because the character's name had become a racial epithet to Asians.

Even today, he complains, traditional stereotyping of Asians is much too effective upon Asians themselves, reluctant to be aggressive and angry. Too many are just what Charlie Chan would want them to be. But he lambasts the media for more than just one movie. "They play into old stereotypes by like playing goofy music in the background whenever TV does an Asian story, reinforcing Asian Americans as foreign people. If America is supposed to be a melting pot, how come first and second generation Poles are considered American while a fourth generation Asian American like himself is considered foreign and remarkable for speaking fluent English?"

He described Asian Americans as a "silent minority in this country playing into the stereotype," and he criticized the media for only coming around when there's a shooting at the Golden Dragon, rarely covering problems of housing and jobs. He also charged that "many reporters are openly hostile to what we're trying to do."

He cited the rise of the KKK in Richmond, the Atlanta killings of Black children, the backlash on busing and affirmative action, and said, "The mood of the country is primed to take away social gains of the 60's. It is no surprise that these kinds of movies are coming back when the country is moving to the right."

Greeting the movie as an opportunity to talk about the problems of racial stereotyping, he said they couldn't wait forever for social change.

Besides, he added, "In five years we may not be allowed to say anything without being arrested. The time is ripe for racial and sexual oppression," noting also ERA's not passing and the rescinding of human rights ordinances, suggesting "a new era of intolerance."

Beyond Friday's protest, he urged that the Asian and Gay communities "keep in close contact with one another to help each other's struggles."

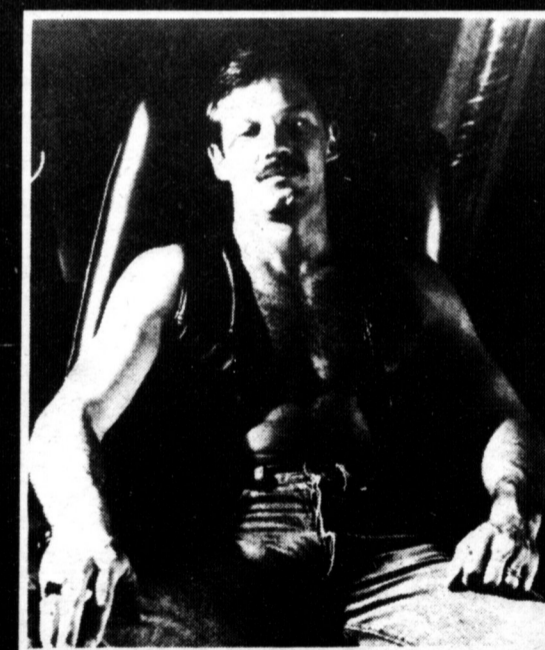
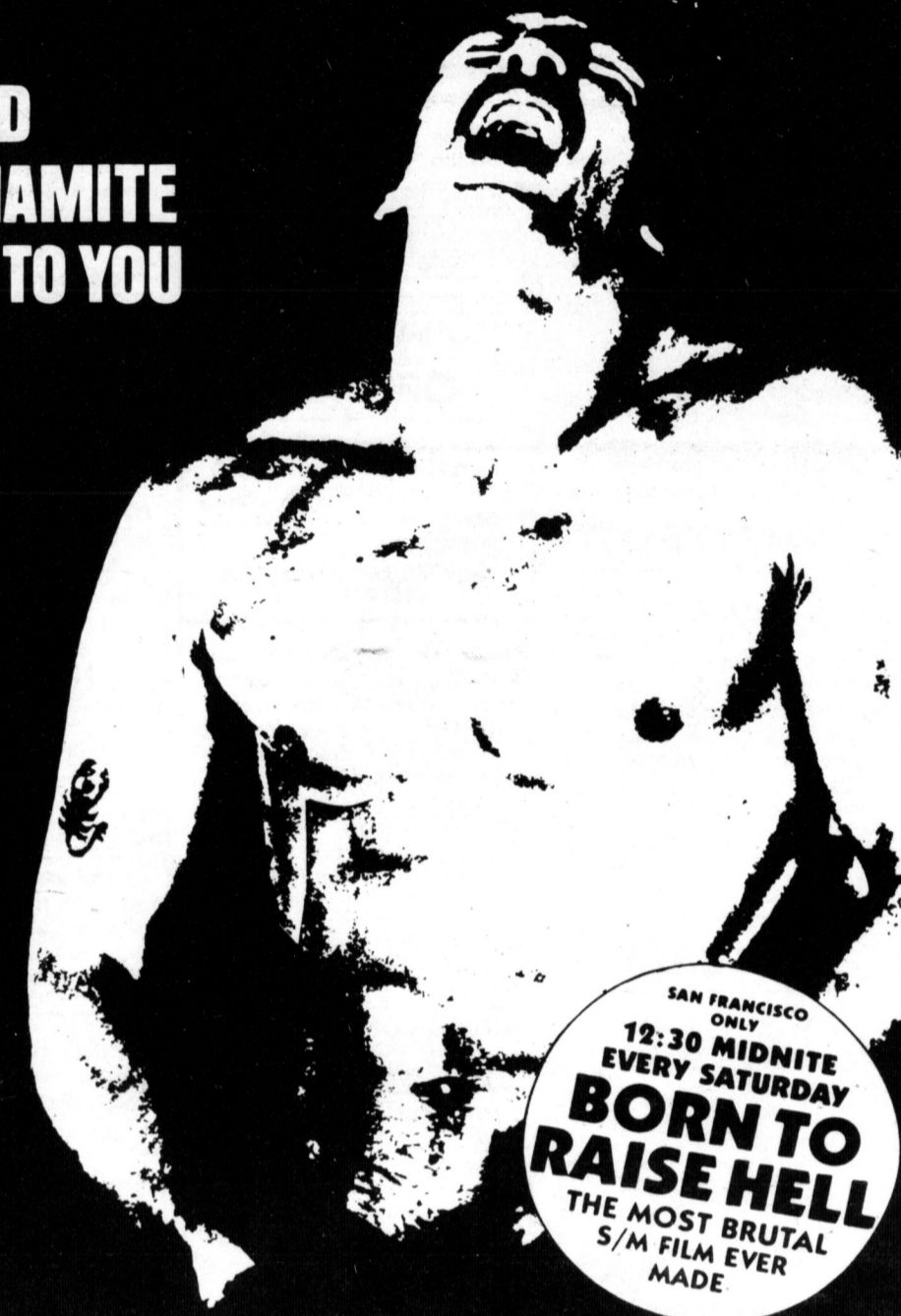
Both American Cinema executive Lederer and Sherlock insisted, as Friedkin

(Continued on Page 34)

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New Pride Center Opens For Inspection

by John F. Karr

Walking to the new Pride Center at Hayes and Fillmore engenders a certain trepidation. Although there is some Gay population in the neighborhood, the environs are predominantly Black and slightly foreign to the Gay used to other neighborhoods. Street life is not only intense, but intensely different from current Gay modes. The edifice itself at first glance is austere and forbidding as a prison. Yet this is the site of the Hayes Valley Community Center, to be administered by the Pride Foundation, both meeting the needs and mingling the divergent populations of Gay groups and neighborhood residents as well.

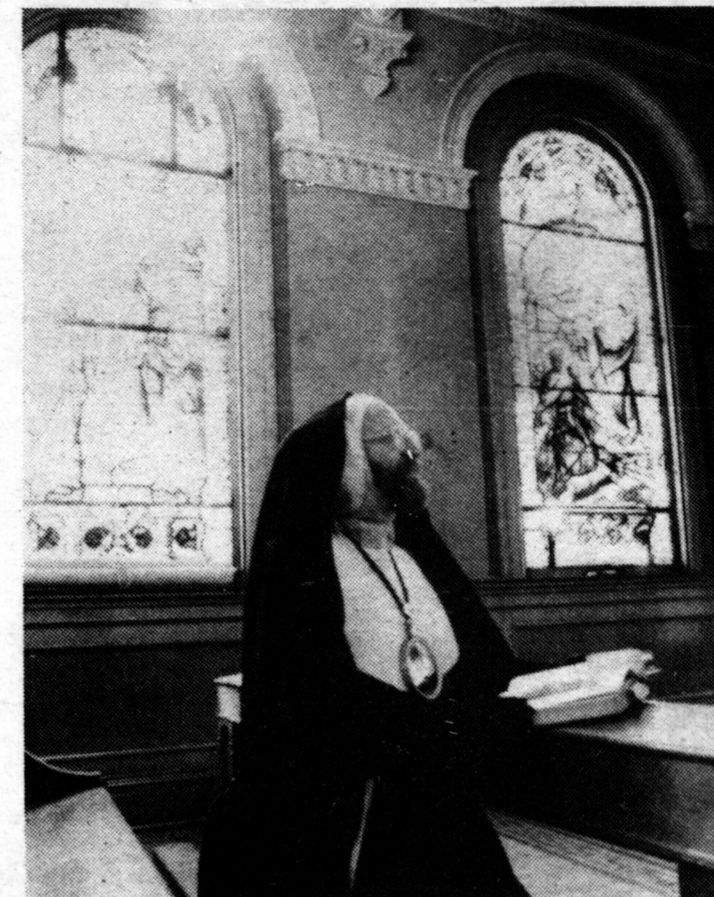
The hesitant mood is cast off immediately upon sighting the broad steps and warm front doors of what used to be the Tobin Mansion. Built between 1886 and 1890, spacious warmth is the keynote of the

entire building. Numerous fireplaces, extensive decorative wood paneling, and high ceilings all add a luster and graciousness that make one immediately welcome. The gentility of another era is redolent in this pre-earthquake building, with the atmospheric touches of a dumbwaiter and speaking tubes between floors enhancing the feeling. The broad side entrance and a wrought iron elevator cage make it completely wheelchair accessible. Off-street parking adds convenience, and a proposed coffee house overlooking a quiet garden will be both convenient and charming. Everywhere richly stained wood, etched glass, and ornamental plasterwork add optimistic warmth. The atmosphere of the building itself seems to assure success in the development of a center that will meet the needs of both Gays and other minority group neighborhood residents.

A community center serving the Gay population of San Francisco is a dream that has been frustrated many times. The Gay Center at 330 Grove, run by the Pride Foundation, was forced to close, and efforts during the intervening years to secure federal funding for a Gay Center were fruitless. Mayor Feinstein made a pledge after Harvey Milk's assassination to help the community secure funds through the Department of Housing and Urban Development (HUD). The Harvey Milk Neighborhood Center, Inc., just on the verge of receiving this grant, has backed out over certain disagreements, mainly concerning the amount of money available and uses that the proposed center at Hayes and Fillmore will be put to.

The Pride Foundation, undaunted, went ahead with a neighborhood residents.

(Continued on Page 2)



Sister Missionary Position graces the former chapel in the new neighborhood Community Center. (Photo by Rink)

Gays Gird Their Loins For TV's Moral War

by Paul Lorch

In the two weeks that have followed TV Channel 4's discovery that local fundamentalists are preparing a "Moral War" against San Francisco, numerous meetings, press conferences, and public statements have been spreading across the city.

Selected as a major target (extermination?) commanders of the Gay community here have been conferring and mobilizing their resources. The question in situation after situation was what does the Moral Majority have in mind specifically and how does one respond to it.

The first meeting was two weeks ago when Gay clergy of all denominations held a press conference of shock and protest at MCC. Next Harry Britt gathered a group. On Friday, Feb. 13, another group under the guidance of Paul Hardman assembled in the State Office Building auditorium. These larger assemblages were given heavy press coverage — particularly Channel 4 who had a live story going and needed more footage.

Mayor Dianne Feinstein issued a stinging response to the purported plans of the Reverends Zone, McIlhenny and Wycoff. No place here, she said, for zealots. She could have been thinking of round heads.

By week's end 4's ratings were soaring and the reverends were soon backpedaling — disavowing the extremists in their holy camp and Zone was bragging (or so it seemed for such a happy turn of events) of five phone call death threats. Harry Britt was flown to New York for ABC's "Good Morning America." He did well say viewers. Tom Snyder of the "Tomorrow" show has been stalking the sudden celebrity — Rev. Zone.

CRIR — the Gay Republicans — gathered, called a press conference — established a new nation-wide organization

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Former Milk Aide Victim

Vicious Attack Provokes Shocking Recourse

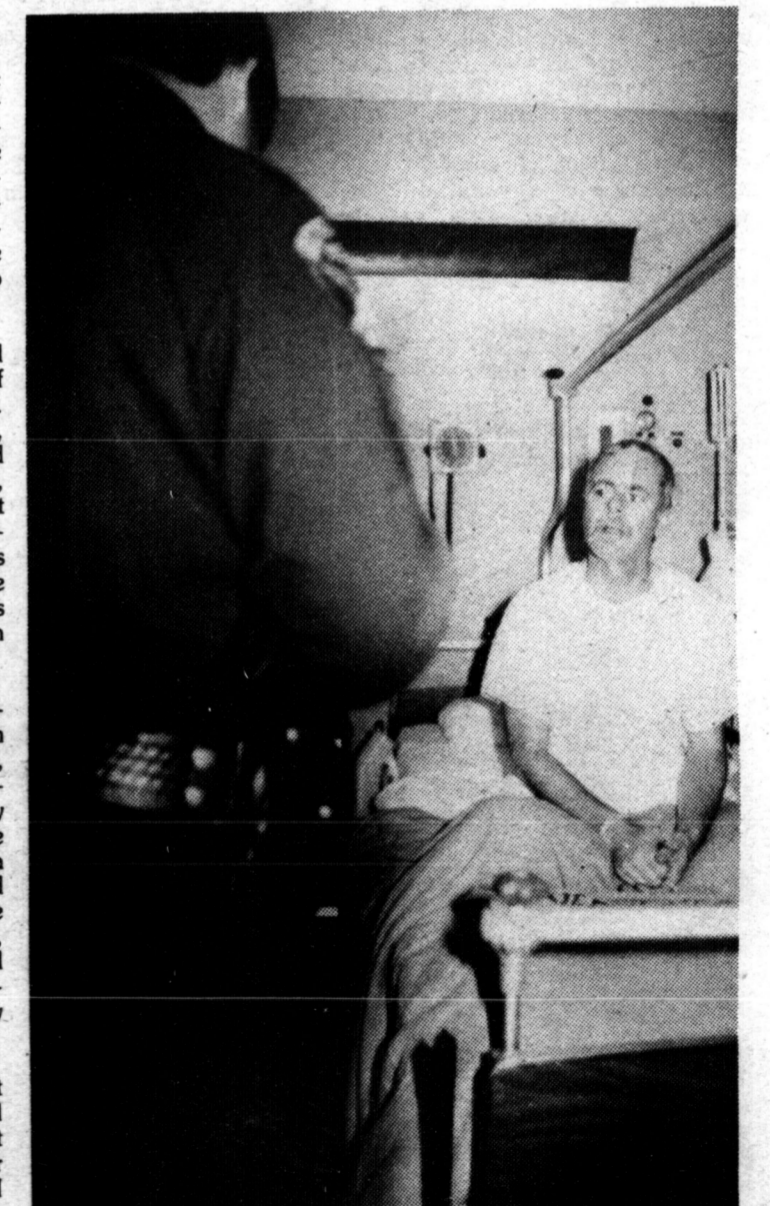
by John F. Karr

Another beating. Another attack. Adjectives like "unprovoked" and "senseless," meaningless in the first place, give way to verbs like "premeditated" and "encouraged." Encouraged — by the moral climate in which we live and the laxity of witnesses and police to take action.

Such are the views espoused by the most recent victim of street violence, Carl Carlsen. Carlsen, investigative reporter, writer, and one-time aide and confidant of Harvey Milk, proved more vocal than most would be in the same circumstances. Though in obvious pain, he insisted on relating the story of his attack and the ideas for Gay action that have been on his mind.

Carlsen spoke to this reporter on Monday the 23rd from his bed in Franklin Hospital, where he'd been since the previous Saturday, and was likely to remain for several more days. Though suffering from a major concussion, separated ribs, and complaining of the numerous lumps on his head, skin scraped from his face, and dried clots of blood, Carlsen related the events of Saturday night.

At approximately midnight he was waiting for the inbound 30-Stockton at 4th and Market with "more than a dozen other people." The victim said, "I was suddenly accosted by a Latino youth and hurled through the wooden doors of



Officers from Internal Affairs visit a hospitalized Carl Carlsen — former aide to the late Harvey Milk — in Franklin Hospital. (Photo by Rink)

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