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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.

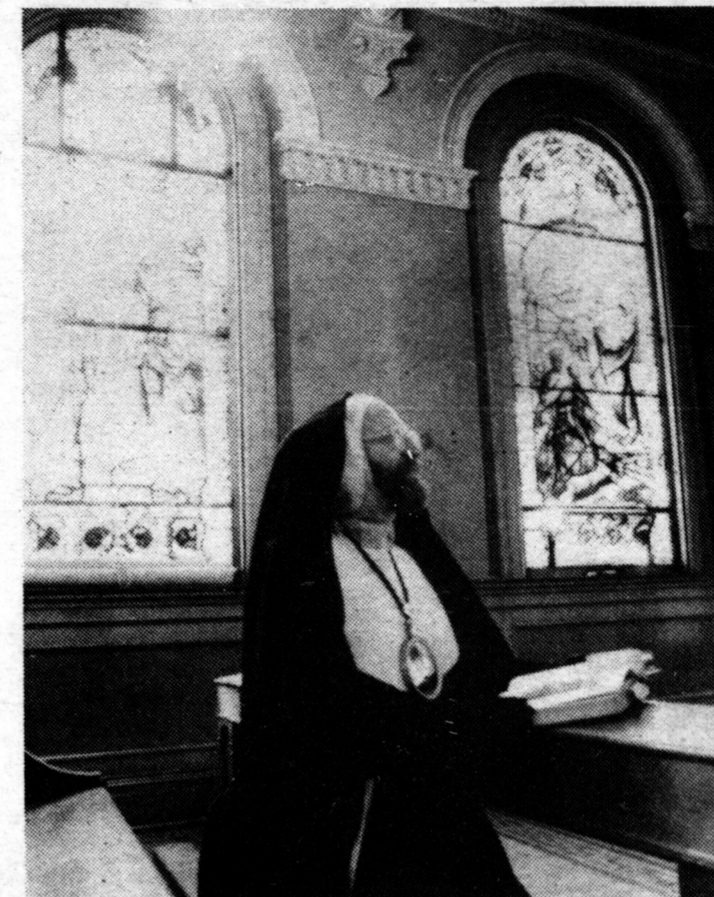
The hesitant mood is cast off immediately upon sighting the broad steps and warm front doors of what used to be the Tobin Mansion. Built between 1886 and 1890, spacious warmth is the keynote of the

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

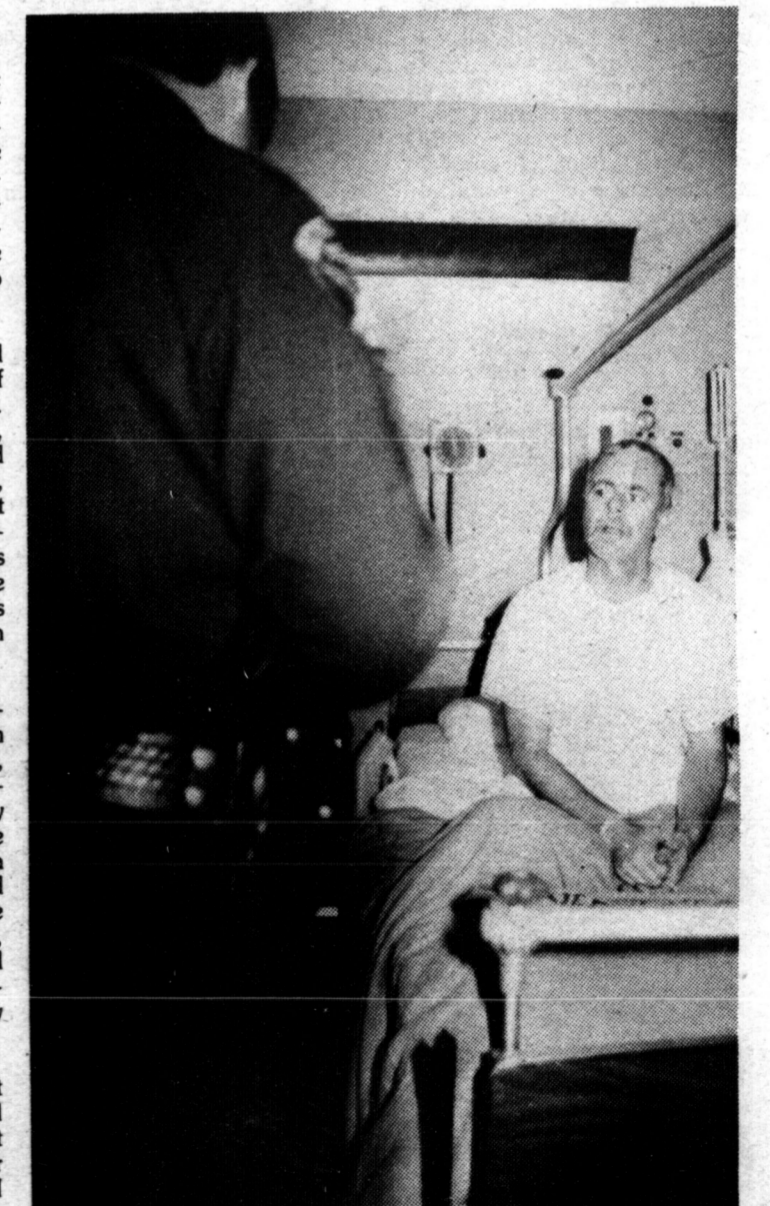
by John F. Karr

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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## Pride Foundation

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Pride Board members and guests on first open house of new Center. (Photo by Rink)

proposal and has been granted \$375,000 in seed funding. This is enough to secure and renovate the building, and Pride Foundation President Del Dawson says he hopes to have the new Hayes Valley Community Center functioning within six months.

Under conditions specified by the federal funding, the center will not be exclusively Gay, as indicated in the change of name from The Harvey Milk Neighborhood Center. The Hayes Valley Community Center must try and meet the needs of its neighborhood, and will offer employment and job training, legal and housing information and referral, drug and alcohol abuse counseling, senior citizens' and day care services as well as whatever Gay oriented programs it sees fit.

The building, with a total of 44,000 square feet of space, should be flexible enough to meet any requirements placed on it, although Dawson foresees much renovation. "This is a major property," said Dawson, "and we want to be sure everything is right." The building needs to meet all code requirements. Even though it's

pre-earthquake and rode through the recent quakes with no damage, minor seismic testing needs to be done now that the building has changed hands. Fire doors are needed, although the sisters fortunately maintained a complete sprinkler system. (Installation of a new sprinkler system can run to a million dollars.) Some electrical work will need to be done as well, with more lines added.

To help community members visualize the center's possible uses and introduce them to its unique ambience, the Pride Foundation is opening the building to the public on Sunday, March 15, and Saturday, March 21, from 2-4 pm, featuring tours and a no-host bar. Everyone is welcome to see the variety of space the building offers.

Major renovation depends, of course, on determined uses for the building's many rooms. Since a day care center seems a likely occupant, its location must be chosen and rooms rearranged. Dual bathrooms need to be constructed. The multiplicity of use expected of the building is great, and renovation could become a time-consuming proposition. Since under federal terms contracts

want to be," he claimed. Dawson foresees some of the political clubs maintaining offices and meeting space here, although the center should not have a political focus.

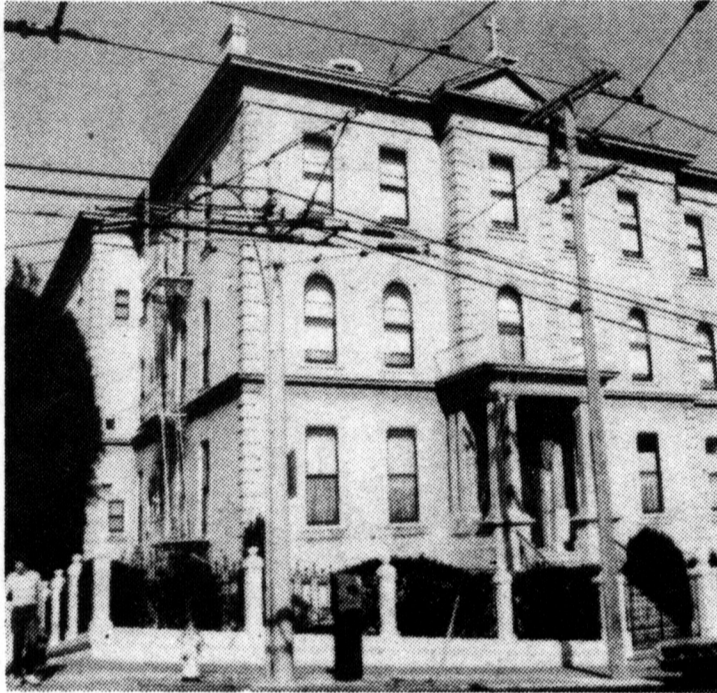
The Hayes Valley Neighborhood Center already has some critics in the Gay community, and Dawson expects some opposition. The tensions between neighborhood residents and Gays are an obvious obstacle, but Dawson views this as an integral part of the center's importance. He feels the center can help alleviate inter-community tensions, and said that members of the Black and Gay communities have so far been enthusiastic. The Alamo Square Association has been helpful in establishing a positive feeling among neighborhood residents, and several neigh-

borhood groups have already inquired about rental of space.

Asked why he pursued this building, with its various commitments to neighborhood use, instead of pursuing a totally Gay center, Dawson answered with his usual positive air, "I'd rather the Gay community had half a loaf if it can't have a full loaf."

So although the word Gay doesn't appear in its title, the Hayes Valley Community Center will have a specific Gay orientation, and will perhaps bring about the needed peaceful juxtapositions of Gays and other ethnic groups that will engender greater harmony in our daily life.

John F. Karr



The Hayes Valley Community Center at Fillmore & Hayes. (Photo by Rink)

must go out for bidding, some time will be tied up before actual work can begin.

Besides an industrial kitchen and large dining room, the building has an auditorium suitable for dances and large meetings. This used to be a chapel for the sisters. They had constructed a stage in another sizable room, which is in totally functioning shape. Add to these specialties a score of meeting rooms and it becomes obvious that the space provided within the center is extremely accommodating. Theatre Rhinoceros has expressed interest in use of the theater, and a seniors' group is considering leasing the dining room and kitchen to begin a daily lunch program.

This program would provide the initial income for the building. Although a \$322,000 down payment has been made and there is a five year schedule of building payments, the total building cost of 3/4 million dollars can only be met by the building generating its own income. Dawson feels Gay groups should be operating out of the building and named the Parade Committee and Marching Band as likely occupants. "They should be here if they

## Gay Victims of Muni Violence

Gordon Armstrong, well-known public defender and Gay activist, was the latest victim of violence on the Muni. Armstrong was hit in the face, knocking off his glasses and cutting his right eye, after he went to the aid of fellow passengers. Armstrong was riding on the 8-Market bus Friday,

Feb. 20, around 8pm. The assailant got on the bus at Hyde and Market without paying his fare and immediately began harassing and assaulting passengers. He singled out a Gay Asian, then an elderly woman. Armstrong described the bully as "a Black male in his late 30's; he had been drinking."

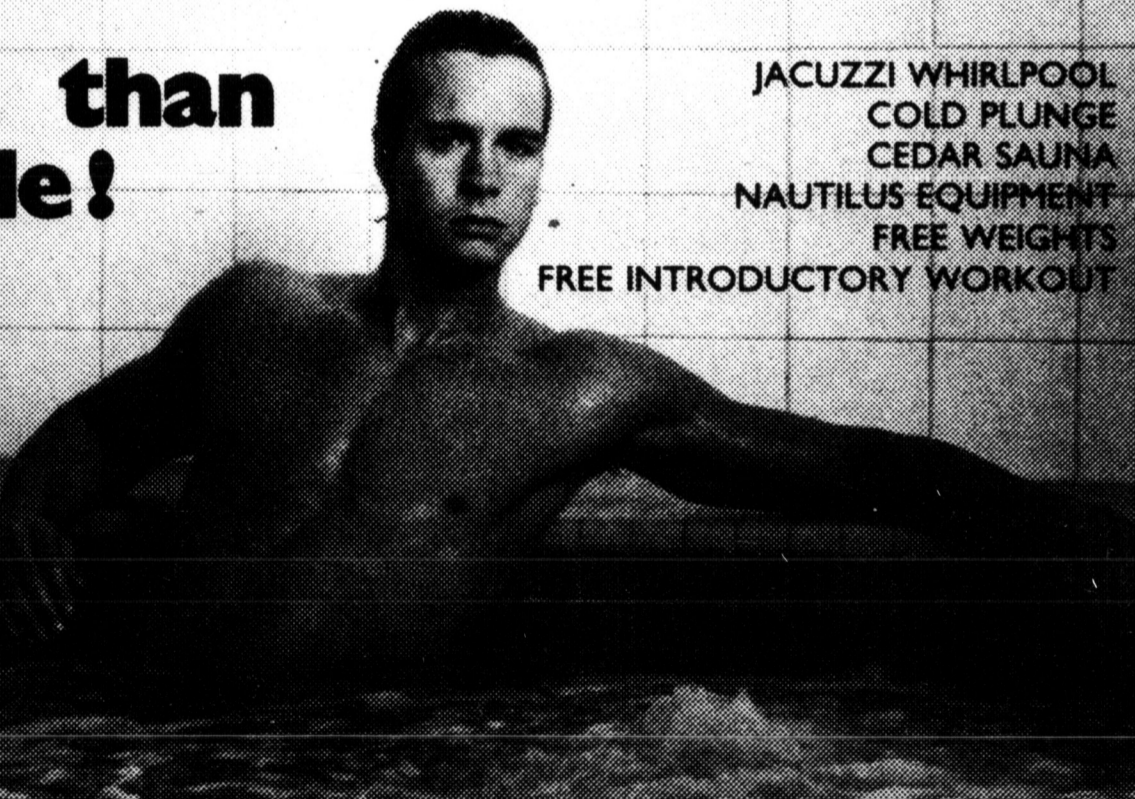
The one-time highway patrolman stood and told the assailant that if he didn't sit down and leave people alone he would "book" him. With that the assailant threw himself at Armstrong, who had taken a position in the aisle. After Armstrong was assaulted, the passengers in the bus — chiefly the Gay passengers — rose up and threw the assailant off the bus.

The assailant, ejected at Haight and Market, ran across Market Street, causing a four-car accident as he raced through traffic. The SFPD arrived and Armstrong jumped in one of the cars and pursued the attacker down Valencia, where he was apprehended at Duboce — already involved in another altercation said Armstrong.

The attacker was arrested, jailed, and has a court date of March 3. He has a record of two prior arrests for felonious assault.

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CASA de CRISTAL

(Continued from Page 1)

## Gays Gird Loins for Moral War

called "Cornerstone" and managed to get media Gay celebrity Leonard Matlovich to pledge \$3,000 of his \$160,000 Air Force bonanza to fund the movement. This item caught the media's eye and ear, and club president Duke Armstrong was deluged with inquiries. Counter-attacking conservative Republicans made heady media fare.

What started as a "Moral War" was soon looking like a "Media War" with participants and onlookers waiting for the next move of the Moral Majority or one of their score of satellites. The questions went back and forth. Would they make a frontal assault with street missionaries, direct mailings, radio, TV, and press advertising? Whatever the strategy it would take money — in the form of an investment in the hopes of raising twenty times as much for the church treasuries. Homosexuality has proven itself a profitable item in the

Moral Majority grab bag. In a recent direct mailing the subject was given all the pages, and Jerry Falwell exhorted his angels the situation was so bad that they had to double their monthly investment in buying a piece of eternal glory. (Renaissance Italians used to pay huge sums to have their departed relatives painted larger than life on church walls surrounded by angels, saints, and the Holy Family — all in the hopes that if

seen in good company would nudge St. Peter at the pearly gates. The less imaginative merely bought indulgences at discount prices.) No one has yet inquired if the building of a St. Peter's in 16th century Rome is any different from building a TV empire in 20th century America. One can only speculate who will be Jerry Falwell's Martin Luther?

The concern did not abate this week, as Supervisor Britt's office called a second and larg-



Evan White, TV reporter, and producer Mark Swartz who broke the Moral Majority War story address the Harvey Milk Club at their monthly meeting. (Photo by Rink)

er convening of Gay colonels. Each participant was expected to represent some constituency or battalion. Invitations were at a premium; some going as far as to invent constituencies. It was quickly decided to dust off the war machinery from the three-year old "No on 6" campaign. Again the questions were raised, "What is the enemy doing?" The best intelligence was that a press conference was to be held by Zone in Burlingame next Monday.

On the positive side it was agreed to set up a skeletal organization to hold in readiness and which can be activated within 24 hours. It was agreed to spike the enemy's guns provided they could be located, and letters will go out to all radio and TV stations reminding them of inflammatory advertising (as potentially criminal) and of media fairness guidelines of equal time.

It wasn't long before the united front began to experience its first internal assault. In rapid fire private agendas were introduced: housing, women's issues, racism, the disabled. The dissonant note ran: how can we attend to fighting for our rights and our lives if we didn't attend to these other issues either before or at the same time. The situation began to deteriorate rapidly and reached a crisis stage when one woman announced with what appeared to be a trace of relish — it's not our problem, "Gay men are in trouble."

Chairman and Britt aide Bill Kraus sought successfully to get the troops back on track and the strategy session adjourned after nearly two smoky hours with fears that the clean air contingent were about to make their move. The group will meet on a regular basis and urged the Gay press to give it dress blue treatment. ■

Paul Lorch

## Labor Decision Overturns Gay Bar Vote

As a result of "heavy anti-union animus" by the management of Church Street Station, a large Gay restaurant on Upper Market Street, the National Labor Relations Board has ordered that previous election results be overturned. A new election date has been set for March 31.

Local 2 was also awarded an unusual settlement allowing union staff to organize on the premises. Similar settlements were given to the ACTUW during organizing drives at J.P. Stevens, but have seldom been seen in the Bay Area.

## Mayor Commends Ammiano

Last November's School Board candidate Tom Ammiano has received an Award of Merit from Mayor Dianne Feinstein in recognition of outstanding public service as a charter member of the first Advisory Council to the Mayor's Office of Child Care. Ammiano, who heads the Gay Teachers Coalition, was appointed to the Council in January of 1980; he has been active in the struggle to increase quality childcare in San Francisco in the face of cutbacks.

"There is an institutionalized attitude against childcare in spite of the increasing amount of documentation showing it to be a critical issue of the 80's."

In her letter of congratulation the Mayor thanked Ammiano for his dedication and service to the City's children while serving as an original member of the Advisory Council. She went on to state, "We especially appreciate your leadership on the Children's Center Task Force which kept the Council and the Board of Supervisors informed during a particularly difficult staffing policy and a review of the Harvey Rose report."

## Sunday, March 7

### Women March to Rally in Park

Lesbians, feminists, and activist women have put out a call for Gay men to join in the 6th Day in the Park for Women's Rights. The march kicks off at 10am from Civic Center and culminates in a rally in the Golden Gate Park bandshell at 12:30pm. The March 7 event features Bella Abzug and Ed Asner as guest speakers.

On the bill as well are Linda Tillery, Terry Garthwaite, Valerie Coleman, Belva Davis, Senator Milton Marks, and Supervisors Louise Renne, Nancy Walker, and Carol Ruth Silver.

The day is designed as a show of strength, unity, and determination for those pledged to equal rights for women. Planners say that dozens of resource and sales tables will be set up by women's organizations and community groups. One thousand Equal Rights Amendment bumper stickers will be given away to ERA supporters who promise to display them.

John F. Karr

## A News Analysis

## "S.F. Chronicle" Invents Gay Story To Scare Readers

by Allen White

This past Monday the San Francisco Chronicle published two main news section stories (page 4) both by Warren Hinckle which seriously bring into question the newspaper's understanding of San Francisco's Gay community and its journalistic credibility.

The main story was titled "Preparing to Fight in the Gay-Christian War." A full third of the story is the distorted lifting of a letter which appeared in the last "Open Forum" section of this newspaper. The article is filled with comments which not only are inaccurate but written with the primary objective of polarizing the readers of the Chronicle. The columnist implies that there is going to be a Gay-Christian War in San Francisco. It would seem that he found the prospects of such a clash amusing. He, and the Chronicle, seem to ignore the fact that his subject relates to real live human beings. Many of these people are concerned and many are frightened. This article carries the same type of humor as a major story would if the implications were that the Klu Klux Klan were planning some type of invasion into the Western Addition. The article also would imply to the reader that members of many, if not all, Christian religions were planning a major effort to somehow destroy the Gay and Lesbian community of San Francisco. It would also lead readers to expect the encouragement of violence by theologians sympathetic to the Gay community.

In fact, nothing could be further from the truth. To date, no clergyman, Gay or straight, has advocated violence of any kind against any person related to "In God We Trust, Inc.," the only organization which has stated plans for any large-scale anti-Gay activity in San Francisco. To the contrary, ministers and priests from virtually every major religious denomination, both Gay and straight, have stepped forward to encourage San Francisco's Gay community to act with responsibility and with courage.

Hinckle's portrayal of San Francisco and specifically the Castro District as an actual physical battleground is not only an insult to every Lesbian and Gay man, it is a tremendous underestimation of the citizens of San Francisco. As one reads the Hinckle column, a reader of San Francisco's largest newspaper does not have to have a long memory to think of the headline tying the fire at the Las Vegas Hilton to a Gay man having sex while smoking a joint. The joint, of course, supposedly started the mammoth fire. Or that disco turns mice "Gay."

One can only wonder at what went through the minds of the management of the San Francisco Chronicle when they learned that a prominent Gay San Francisco man rescued their columnist Charles McCabe from literally dying. If the man had not been Gay, you could most likely have expected a marvelous editorial exuding words of virtuous service to the community. As it was, they didn't even call and say a simple, "Thank you."

Let anybody get the incorrect impression, the San Francisco Chronicle does not represent the viewpoint of the majority of San Franciscans. As a matter of fact, they derive their largest readership from people who live outside San Francisco. That is a shame because San Francisco is a city of many people with much to contribute and as a vibrant city it needs a newspaper with a large circulation that expresses the varied views of its citizens. At this point in time, the San Francisco Chronicle is neglectful of its responsibility to the city from which, it takes its name.

## Gays Make Points

## Charlie Chan Protest Successful

The Coalition of Asians to Nix Charlie Chan (C.A.N. Chan) called off last Friday evening's second demonstration in front of the Alhambra Theatre because the movie had already left town.

About 100 demonstrators, including more than a dozen supporting faggots and a couple Lesbians from Women Against Violence in Pornography and the Media, picketed the theater two weeks ago Friday on opening night of CHARLIE CHAN AND THE CURSE OF THE DRAGON QUEEN. But only a couple dozen patrons bothered to cross picket lines to view the picture. MY BLOODY VALENTINE in the Alhambra's twin screening room was not too popular either.

Several local television stations refused to carry ads for the picture protesting Asian organizations attacked as a racist caricature, and were more successful than anti-CRUISING protesters a year ago in encouraging the public to boycott the picture into an early return to the can.

The Chronicle buried coverage of the protest on the furthest back page of their third news section.

C.A.N. Charlie Chan media spokesperson Forrest Gok said the best coverage of the protest's intention appeared in the Bay Area Reporter, and Asians on their picket line wondered why the rest of the media hadn't done as well.

Asked whether he would

Gay sources who did attend the annual parade down Kearny Street Saturday night reported that contrary to the bad-mouthing we've been receiving lately from the Moral Majority in the press, for blocks and blocks crowds and crowds



Asian and Gay picketers at CHARLIE CHAN film opening. (Photo by Rink)

take their unused leaflets to the Chinese New Year's parade, Gok said he wasn't going, that the parade more represents the Chamber of Commerce than its original soul of Asian people. Besides, he said, "I don't care to see the Stockton High School band while having firecrackers thrown in my face."

of straight people in families spread the word: "Here they come! Here they come!" and pressed forward in delight to see the Gay Freedom Day Marching Band and Twirling Corps, practically as popular as the Dragon itself. ■

Konstantin Berlandt

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GUEST COLUMN

Kopp Explains His Vote

by Quentin Kopp

I feel that some explanation is due those of you who feel that my vote on the Jaguar Book Store signifies a lack of sympathy for Gay issues or an abandonment of my Gay supporters.

First of all, I had every hope of being able to vote in support of Jaguar's request for an exemption from the special use district provisions if it could be shown, as the store's attorney claimed in letter to the Board, that: 1) the store's owner had been misled about permit requirements, 2) that a city building inspector knew about the second floor expansion in plans and had indicated city approval, and 3) that substantial sums of money had been spent by the owner in reliance on this representation. Unfortunately, proof of these contentions was not available at the time of the meeting. However, the book store's attorney assured the Board that the evidence could be produced on or before the following week's meeting.

Secondly, I had expected that in the absence of this much needed information, my request for a one week continuation of the item would be granted so as to allow time for both the book store to submit

its evidence and the building inspector to prepare and present his testimony. It should be noted that the barring of a continuance also caused a special injustice to the representatives of the Jaguar Book Store who probably would want to have such evidence placed in the public record.

Thirdly, in questioning our City Attorney on whether the material facts before the Board could support the contention that the City was estopped from interfering with the book store's conversion of its second story for commercial use, the Board was advised that the facts in evidence were insufficient and needed further investigation.

In sum, I feel a dangerous precedent was established here by having the Board cast a vote based on emotion rather than on the necessary facts. Civil libertarians have one long recognized that minority and human rights can only be protected if we demand objective matter.

LETTERS

(Continued from Page 7)

Jerry Falwell must have a direct phone line to God and apparently God has told him to declare this moral war on San Francisco. I think his ego trip is showing. If the Moral Majority bunch really were true christians they would be more concerned with using their tax-free millions to feed the poor and starving around the world. They would use this money to build shelters for the homeless, to visit and comfort the sick and the dying, and to give drink to the thirsty. This is what true religion is all about. If the Moral Majority were true christians they wouldn't find it in their hearts to hate, to deceive, to kill, or to lie, etc. We have lived and survived over the years many false prophets who came cloaked in religious purity, like Anita Bryant and John Briggs, etc., and we will survive the Moral Majority.

James Stuart  
A Proud Gay Christian

A GAY MARXIST LOOKS AT MM AND A LOT ELSE

★ So now the Word is out — the Moral Majority "shock troops" are on the way! What are we homosexuals going to do about it? Before I give a polemical answer to this rhetorical question, let me explain why I call the Moral Majority "shock" or "storm troopers."

With the Advent of Rex Reagan we have already witnessed the first moves to step up exploitation of the working class (straight & gay) in this country. Gas & oil prices are soaring — and will continue to do so indefinitely. On-the-job federal safety regulations are about to get the of' axe. There is an ominous cry (seconded by the Libertarian Party) to eliminate minimum wage standards for youth (i.e. blacks, latinos, etc.) as a tactic to scare adult wage earners into accepting pay and benefit cuts. Cities with much needed (if inadequate) rent controls are threatened with having federal funds withdrawn. "Anti-busing" has become a popular code word for segregation. "State's Rights" is becoming the new rallying cry. Etc., etc. Prop. 13 represented only the tip of the Conservative War on the working class. Reagan (like Nixon) is but an ineptly effective figurehead.

As a homosexual Communist I am waging a political battle on two major fronts: I am fighting the admittedly closet tendencies of phony "Marxists" and fake-socialists such as the Communist Party and the Socialist Worker's Party, and I am fighting to win gay sisters and brothers over to a revolutionary Marxist perspective. Fortunately I am not alone in this struggle. There is one communist organization which has consistently defended the democratic rights of homosexuals, the Spartacist League. Like the SL, I call for homosexuals to fight back for a worker's party in this country in order to defeat the anti-gay, anti-black, anti-union strategy of the fascists and the Moral Majority.

I am proud to be a Communist artist, and I enjoy homosexuality. I will continue to fight "homophobic" (a misnomer) sentiment in teh worker's movement just as I will continue to fight the self-enclosed isolation of the gay community. We are all in this together. It is unfortunate that gay lib has proven as lacking in strategy as the black civil rights movement, and that now consequently homosexuals are experiencing the backlash blacks have been getting for many years. However, if the Moral Majority can open a few eyes and force gays to see who their only real allies are — minorities & the working class in general — then there may truly be "saving grace." But if homosexuals continue to isolate themselves politically, then they will be defeated.

In the past homosexuals have said things like, "Oh, gee, the working class doesn't like me so I don't like them!" This is self-defeating. What has the gay movement done for the labor movement except ask for special treatment? This is not how politics works. Or gays have looked at Cuba and have been righteously repulsed by the Stalinist Castro regime. If Marxism was understood no one would ever call Cuba "socialist." It is not. According to Marx socialism can only be built in an advanced capitalist country by a united working class.

There is a special oppression gay people experience, but this oppression is not going to be overcome by refusing to build a worker's party in this country. One can be an up-front gay/bisexual and still fight for a socialist revolutionary perspective. But most homosexuals don't want to do it because it's so much easier to lacerate oneself with self-pity and hide behind abstentionism (or support the Democrats, Republicans, DSOC or the Libertarians). BALONEY! Like any other segment of the working class in the United States, gay people have the prerogative to see or not to see the connections of economic, racial and sexual oppression fostered by the capitalist class. The Moral Majority has been sent in to divide us further. If certain numbers of the working class fall for it, then that's their problem. If gay people fall for it and retreat ever further into gay lib closets, then they will be digging their own graves.

If anyone would like to discuss the ideas raised here they can reach me at 861-5514.

Alexander Larsen  
San Francisco

Our correspondents are getting increasingly long-winded. And the letters

CALLED TO TASK

★ Re: The Press Sucks Too, by Konstantin Berlandt

Mr. Berlandt argues for the abandonment of objectivity in journalism whenever gay/lesbian issues or events are concerned. He appears to feel that impassioned words will lead us to the deepest truths, and that an attitude of unbiased neutrality in reportage is somehow inappropriate for the gay press as a whole. Mr. Berlandt seems to suppose that his own point of view adequately represents the myriad points of view held by the rest of gays and lesbians in the world. He confuses the goal of journalism with the goal of great art. He obliquely expresses a belief in some monolithic straight press, even when a cursory review of the publications available at any news stand will reveal a vast array of reportorial attitudes and editorial stances, not only upon issues affecting gays and lesbians, but upon all issues.

I sincerely hope that all the media, straight or gay, will continue to pursue their individual concepts of objectivity. I also hope they strive to keep their passions in perspective, clearly labeled as such, and confined to the Opinion and Editorial columns. It would be a mess if we began to read in the Chronicle that Mayor Feinstein said such and such, and in the Examiner that she did not, and in the Progress that Mayor Kopp said it, just because each paper passionately promoted its view of the truth as the truth. Is this perhaps the type of journalism Mr. Berlandt espouses? If it is, I want no part of it.

Finally, to the thousands of gays and lesbians in this city who do not avail themselves of the glory hole above the Jaguar Bookstore, its continued existence, now fortunately a moot question, is not a survival issue. Such a point of view is not universal within the gay/lesbian community, and it is invidious to set up the Jaguar Bookstore permit appeal as the sole criterion upon which to test for gayness. Particularly since the appellant, Mr. Ernst, viewed it as strictly an issue of fairness about permit issuance within the city bureaucracy.

It would be much more productive to the growth and advancement of our liberation movement to open our arms wide to all those persons who believe that homosexual love is natural and good, and who share an understanding of the problems faced in our society by those of us who wish to act upon that love. Also, we all should reach out to those who engage in homosexualities but do not yet believe they are fit and whole to belong to our society and inform them of our community and acceptance. Raising narrow barriers, building walls of definitions, and establishing tests of gayness, (as if each of our lives were not in and of themselves authentic enough) only seem to me to be gross disservices to our liberation.

Under Mr. Berlandt's directive, each reporter would be forced to find the gay side of the energy crisis, to give us an impassioned gay point of view about rural electrification in New Zealand, or to present a gay slant, no matter how tortured or twisted, on how the House Ways and Means Committee marked up the latest tax bill. I do not think anyone would seek or appreciate that type of news. It would not be news at all, but propagandistic rubbish.

Certainly the entire press in this town could do better. Not a single paper directly and completely quoted Harry Belafonte's speech at the Jaguar hearing. It seems to me that a lot of steamy prose, pro and con, would have been better left out of the stories I read, and a few direct and complete quotations put in, to allow us to form our own opinions about his remarks. That is the kind of objectivity and neutrality we should expect from the journalists in San Francisco. It is not easy to keep your own prejudices out of even the simplest report of a heated and controversial hearing. Perhaps that is why so little top notch journalism is practiced today. It is easier to gush forth with one's own mental BS than to stay out of the fray, and simply allow your readers to get the facts. Yet that is the true job of journalism.

Carl McMillin

ED. NOTE: Well put statement. That there was much top notch journalism yesterday is equally questionable. The choice of the Jaguar as a battleground was not the Gay community's. We would agree that Konstantin has problems keeping his "passions in perspective" but not agree with your equally utopian view. Journalism isn't arithmetic.

P. Lorch

VEGAS FRAUD

★ What a comparison! As I walked past a newsrack on Castro I saw the lurid anti-gay headline on the SF Chronicle concerning the arson murders in the Las Vegas Hilton Hotel. The LA Times dignifiedly headlined "Busboy says fire started during tryst. But officers hint they doubt story." How long will the gay Uncle Toms keep subsidizing the anti-gay SF Chronicle? It's not even an informative paper. It's the West Coast edition of The National Enquirer!

Paul Cameron  
Berkeley, CA

are backing up for lack of space. Please keep them short and signed.



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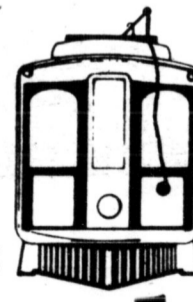
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## MEDIA QUEEN

### Rock of Ages

KONSTANTIN BERLANDT

"... For purple mountains majesty above the fruited plain..."

#### TOPIC A: STRATEGY

Some weeks/months/hopefully not years, I forget to look up to the purple peaks just outside my window and above the Castro on the horizon.

San Francisco was threatened with arrest for public nudity if she didn't go home and put on a pair of shoes.

Those were the days, all right.

Mt. Diablo, symbol to me of the broader scope, the suburban world out there, the Greater Bay Area, the original formation of land and sea before gold was discovered and paradise filled in with Chilean whores shackled on the southern slopes of Telegraph Hill.

And the Moral Majority would like to fight them back. Not all the way back — not back to the mountains, not back to a religion originally written by Jews in Hebrew letters that themselves tell a metaphysical story much deeper than the fairytale plot of Adam and Eve.

Those were the days, huh? As Herb Caen is so proud of saying, when San Francisco was San Francisco without the boring drudgery of affirmative action quotas, when police really had the opportunity to enforce the law as they saw fit.

They are not even what they claim to be — Fundamentalists. They are too ignorant of their own roots. They know not the deeper meanings of even the words they preach.

One of my mother's friends in the early 50's in downtown

Listen to a revival show. It's all about sex — sexual ecstasy.



Some of the dressier guests at the Cable Car Awards. (Photo by Rink)

Well, ecstasy comes in many forms from many sources, but what is happening is they are getting down. The fact that they're humming a song about God convinces them religion is the answer, the source of this ecstasy. But we know better, don't we? We know they can turn themselves on without chanting, or by chanting about any number of fervent Gods — they're all the same.

Purple mountains majesty above the fruited plain... Fill in the blank. Pick your fruit.

The only constant is the mountain itself — the God-given, you might say. And the rest of the song is about freedom, freedom for people to be who they are. That's all. That's all freedom means.

And if they take it away from us, they may as well slice off the mountains because there will be no majesty, no purple left in the rainbow. There will be no freedom if we are not free, because we are the outer edge, the furthest hue, the forward vanguard and rising wave on the sea.

You cannot simply snip off that wave and stop there. The entire ocean is poison, if that is

century village where the serfs are rebelling against the liege-lords." And which are you, Warren, who owns his own home on Castro a block and a half north of Market?

It's the old dodge played only a generation ago against the Jews: We are all bankers and communists, and how we manage to have sex with one another is beyond me. That the *Chronicle*, with their full-page Macy's ads, can attack the Castro for being petit-bourgeois capitalist is the height of hypocrisy. Any excuse to kill a queer.

If the problem with the Castro is petit-entrepreneurs, then how come we don't see editorials in the *Chronicle* lambasting a capitalist system that turns liberation movements into sale-a-thons? No, we see Support Your Local Reagans. We see cut food stamps to pay for bombs. We see fill a faggot and rape a dyke for Christ. We see all manner of subterfuge and misrepresentation in order to convince the people that their problems do not lie with the economic system but only with those who have the least to say about it: Black people, Brown, Red, Yellow, Women and Gays — all those for whom the system has its excuses to turn away, while blaming for its own excesses — from saving on sprinklers in the Las Vegas Hilton to exploiting mass-taste sexuality to sell cars.

Support Gay media that continues to expose the lies in establishment media coverage. Build a movement that will eventually overturn that establishment in favor of a new system of truth in both reporting and government. Continue singing. ■

your perspective, and there will be nowhere to stop.

Fighting the Moral Majority is not a question of fighting for our rights, fighting for our life-style, standing up and proclaiming how happy and righteous and in love we are. Because even if we're not, even if we're terribly miserable much of the time, we have a duty to protect in this universe, for the sake of purple mountains, the right to be, freedom as we have come to know it and intend to extend into the coming realities of the 21st century.

#### MISCELLANEOUS MEDIA NOTES

The Sunday *Progress*, local advertisers' rag that a few weeks ago was running a one newspaper campaign to recall all Supervisors who voted for the Jaguar, ran a front page picture of St. Peter and Paul's Church steeple repair above the story of a Gay torture chamber on 18th Street — halfway between Mission High School and the contested Jaguar. Inside the paper runs a special supplement section on San Francisco — yesterday, today, and tomorrow, celebrating the contributions of the Jewish, Japanese, and Italian groups to community centers, banks and real estate development, but no mention of anything Gay in the city's heritage. Someday there will be no mention of the *Progress*, if we are not born too late.

The Gay torture chamber story was also carried on the front page of the *Examiner* and *Chronicle* as well as a blip on Channel 7's local news with a snap of the outside, "this innocent looking dark brown Victorian," Van Amburg described. A jury of peers will decide whether participants went over the line of mutuality in their sexual/social activities there, but a jury of straight Americans living out their fantasies through soap opera serials have already delighted in reading how horrible we are when left to our own devices. Thank God for law 'n' order, the Moral Majority and sexual deprivation, for look where wantonness may lead.

When stories about the Gay community are selected only from out mistakes, they are not news — only propaganda.

Gay sex act starts hotel fire... the headline phrased a little differently in the afternoon *Examiner* and the following morning's *Chronicle*, reviving our reputation as Faggots. Middle Ages here we come.

Not to mention Warren Hinckle's sensitive column on page 4 of Monday's paper trashing the Castro as a "19th

# BAY AREA REPORTER ENTERTAINMENT

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## Tour Chest Nears Filling

# Gay Men's Chorus To Tour America



Accepting a \$6,000 contribution from Leonard Matlovich is Gerald Pearson (L), co-chairman of the Chorus' national tour. Co-chair Steven Prokasky and director Dick Kramer (R) look on. (Photo by David Lamm)

Out of the closets and into the Performing Arts Centers of America could well be the slogan of the San Francisco Gay Men's Chorus as they prepare to embark on a coast-to-coast tour of nine American cities this June.

The announcement last week of this sure-to-be-historic tour engendered waves of enthusiasm from Gay communities across the country, and the plea for donations needed to underwrite the tour is proceeding successfully as well. National Tour Co-Chair Steven Prokasky explained the financial background of the tour to the *B.A.R.* in justifiably optimistic tones. A budget of \$325,000 is necessary, of which 60%, or 2/3, should be covered by ticket sales. Prokasky feels this is an underestimation of ticket potential, as sell-out crowds can reasonably be expected. That leaves 1/3 of the total to come from private donations, of which \$10,000 has already been collected from the \$72,000 in pledges. "The dam has burst and the money is rolling in," crows Prokasky, pointing out a \$6,000 donation from Leonard Matlovich and an additional \$2,500 from *Advocate* publisher David Goodstein. "It is important to realize a large portion of the sum immediately," said Prokasky, "to purchase air tickets before prices rise, and contributions are still welcome."

The tour begins June 4 with a performance at the Warfield Theatre in San Francisco and then proceeds in a whirlwind 16 days to Dallas, Minneapolis, Lincoln, Detroit, New York, Boston, and Washington, D.C., before ending at the

Seattle Opera House on June 20. Prokasky sees this as the perfect end of the tour. The 3,000-seat Seattle Opera House is not only a glorious setting, home of Seattle's "Ring Cycle," but allows the energy and joy of the tour to be brought back home to California at full strength.

The response in four cities has been great, perhaps due to the fact that most of them do not have the variety of Gay outlets available here, making the appearance of the Chorus a focal and important event. Due to the heavy schedule, extra performances cannot be scheduled no matter how great the demand, and several interested cities — San Diego, Denver, and Kansas among them — could not be accommodated.

Publicity for the tour, handled by Ken Maley, also breaks new ground. A recent FCC ruling that access to public announcements had to be made available to Gays has opened up affordable television time. Several cities will be seeing — and hearing — 30-second "beautiful music" spots, with tags reading "Compliments of the San Francisco Gay Men's Chorus." These spots are an unusual outreach to the straight community, low-keyed yet noticeable.

Realizing the excitement generated by the tour, package travel arrangements are being made available to chorus groupies and others who want to be present at some of the concerts. The attention of media all along the route will be attracted to this group of 135 men, and the Chorus hopes to spread a message of Gay unity,



Dick Kramer, Director of the San Francisco Gay Men's Chorus.



The Gay Men's Chorus in rehearsal.

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Barbara suffered for being a lesbian in a city that has no laws to protect gay rights. The same bitter price is paid by thousands of others all over the country. We need national laws to protect us.

The U.S. Congress is considering a bill to outlaw such unfair discrimination. Gay Rights National Lobby is working full time to persuade members of Congress to support the legislation and our influence is growing. Please join us in the struggle. As the only full time lobby at Congress for lesbian and gay rights, we need your support. Your contribution could help eliminate the price that so many are forced to pay.



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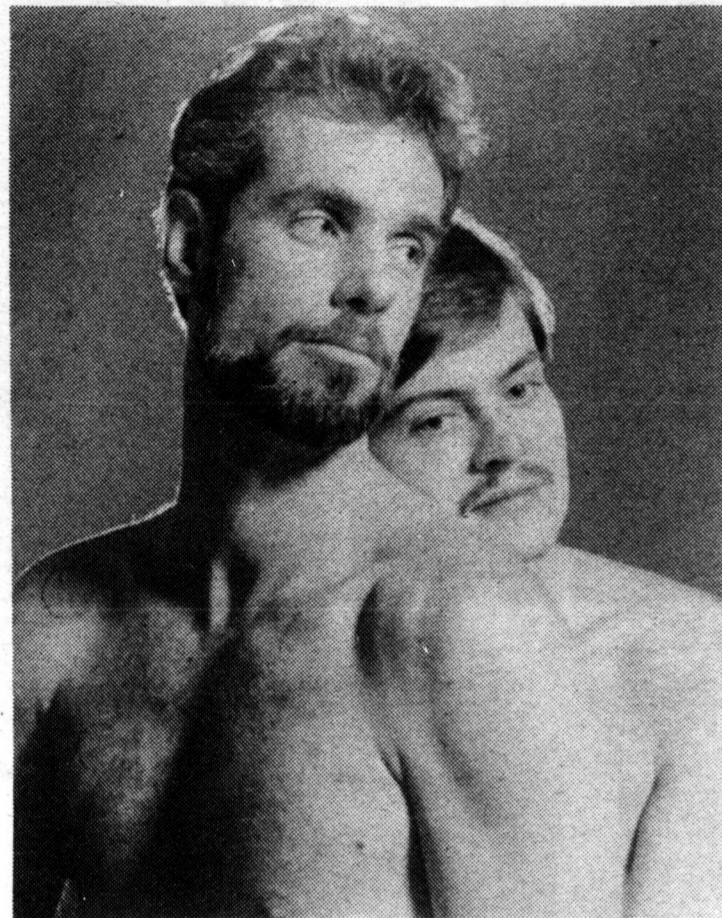
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Gay Stage:

# SPECIAL FRIENDS

Lightweight Comedy Revival



Directed by Douglas Dean Goodman, SPECIAL FRIENDS focuses on the hilarious and provocative adventures of two pairs of male lovers, exploring the joys and difficulties of maintaining monogamous and "totally open" relationships. Pictures here are Richard Staven (front) and Tracey Hollenbeck (back). For reservations and information, call 431-7195 or 626-9169.

by Mark Topkin

There's a good deal of skin in Douglas Dean Goodman's comedy, SPECIAL FRIENDS, which, thanks to an attractive cast, makes this comedy easy to watch. The pleasantly distracting nudity also makes it easier to deal with the fact that, otherwise, the play has minimal substance.

SPECIAL FRIENDS is about two couples: one, an attorney and his young artist/lover, the other, a stockbroker and his young go-go-boy/lover. Ostensibly, the play is meant to examine relationships between older and younger Gay men, but motivations for such combinations are never explored beyond the superficial level.

The story concerns two long-time friends whose respective young consorts run away with each other only to return to their nests when they discover it takes more than youthful lust to sustain a relationship. But everyone knows that older men have more to offer than a tight, trim body and limitless staying power — after all, don't we all tell ourselves just that as the years fly by — so I don't need a three act play to tell me that. What I would have liked



(L to R) Richard Staven, Tracey Hollenbeck, Robert Murphy and Richard Tierce from Douglas Dean Goodman's SPECIAL FRIENDS.

from SPECIAL FRIENDS was deeper insight into the mystique of the older man and the youngster's attraction to him.

Still, the comedy manages to remain a pleasant diversion. It has some clever lines and lots of playful nudity and sex. The "older" men, Richard Staven and Richard Tierce, are the superior actors, but the young-

sters, notably Robert Murphy, are not without their ass-ets.

SPECIAL FRIENDS runs Friday through Sunday evenings with a matinee on Sunday afternoons at the Center for the Performing Arts, 1133 Mission Street. Tickets range from \$5 to \$7 and may be reserved by calling 431-7195 or 626-9169.

## CABARET

### Lovely Loony Singing Star

JOHN F. KARR

Once again the Plush Room has presented a performer almost completely unknown to these regions, and come up with a delightful triumph. I had some vague idea who Liz Torres was because I read the trades and watch bookings in New York. Television watchers are likely to see Torres on any one of a dozen shows and sitcoms, as her exposure on the tube has been extensive. But live? Performing? Just who is Liz Torres and what can she do?

Well, who she is is just about everybody I can think of, her performance melding styles from everyone who's "Who's Who." When crooning, she's a Latin Julie London; when torching, a latter-day Gertrude Niessen. When she's beautiful (most of the time) she resembles Irene Cara, but when she gets mischievous she suddenly looks like Fanny Brice. And when she mugs, which is often, she looks just like Josephine Baker in her famous crossed-eyes pose. Not a bad line-up of names to remind anyone of.

That's not to say that she's as good as these legendary ladies, but that is not a backhanded put-down. Liz Torres amalgamates all these styles, calling these people to mind fleetingly, all the while remaining her own impressive self. She presents herself as a loony, making her entrance in a straight jacket and seemingly against her will. She mugs and clowns, screwing her face up frantically. But she can't fool us. Within a couple of songs it's obvious that she's an accomplished singer.

Her up-tempo material — "San Francisco," "Chattanooga Choo-Choo," the salsafied disco "Latin Lover" — call forth the style of a Broadway singer. Then she does an abrupt about-face, which is merely one of several such changes, and slips into something cool. The verse to the long forgotten "You Let Me Down" leads into "Don't Worry 'Bout Me," and Torres reveals a beautiful chest voice. Husky and smoky, it's a jazz singer's dream. Her range is considerable, and totally seamless. Even her highest notes have a chesty resonance. Accompanied only by Richard Green on string bass, she sang "It Might As Well Be Spring" in a fashion to make the most renowned jazz stylists envious. Leon Russell's "A Song For You" was totally refreshed by Torres long bel canto line. Torres interprets with the inflections of a diseuse while singing with the creativity of a jazz singer, all the while not breaking the natural line of a song. Her singing of these tunes was impressive, indeed.

She was at her most sultry leaning against a lamppost, bathed in red lights, singing a torrid "Boulevard of Broken Dreams" done up as a pulsating tango! Her imitation of Roberta Peters doing a tribute to Aretha Franklin was not only a comic high point, but revealed another facet of Torres' voice. You can't imitate an opera star unless you can sing like one, and Torres was undaunted. Torres alternates her Peters impression with one of Leontyne Price, and that's enough to make me catch the show again. Torres let loose on Price would be, well, priceless.

I've been so impressed with Torres' singing that I haven't mentioned her band with its stylish pianist and conga playing that will have you dancing in your seat. Nor have I mentioned the happy energy that Torres radiates. But she's still at the Plush Room through March 1, and I know you'll be happy to discover Liz Torres for yourself.

### "Lavender Air" on KPFA

On Wednesday, March 25 at 10pm Fruit Punch presents Geoff Morgan, recorded last Fall at KPFA studios. Geoff, a Nashville recording artist and songwriter, discusses his work in the men's movement and sings "Goodbye John Wayne," "Take Back the Night," and more.

The first parts of March and April are Marathon Times at Listener Sponsored KPFA. Fruit Punch will take the rest of the month off to allow for special programming and to prepare for their entire day of Gay radio: "Lavender Air."

### Women's Day

Sunday, March 8, at the S.F. Women's Bldg. (3543 18th St.), a program of speeches, songs, and refreshments is planned to commemorate International Women's Day as a people's holiday. The program is co-sponsored by the Alliance Against Women's Oppression (formerly the Third World Women's Alliance). Childcare. Donation.

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## TALES OF TESSI TURA

### Opera House Ignores Gay Audience

LORD, WHAT FOOLS THESE MORTALS BE!

GEORGE HEYMONT

I recently had the dubious honor of sitting next to one of those music critics who insists on giving a bigger show than what is happening onstage. He has a reputation for vomiting forth verbiage at a rate faster than Mt. St. Helens emits explosive gases. Shortly before the house lights dimmed, he spotted another writer who was trying to get a foot in the door to performing arts criticism. "Who does that bastard think he is, trying to horn in on my territory?" shrieked the man sitting beside me. "You don't come into this town and step on the toes of the people already writing. I'll fix his wagon in the morning when I call the publisher of his paper."

As soon as the curtain rose he took out a sheaf of papers which he proceeded to rattle throughout the performance. Furiously writing (much to the disturbance of those around him) he glanced up at the stage maybe 30 percent of the time. At the end of the act, having finished his mad scribbling, he climbed over everyone in the row to dash to the press room and dump on the performance.

Several nights later another critic from a major paper arrived late. His rushed dinner had

left him in a foul mood. He proceeded to dish the evening, the organization which presented it, and everything under the sun in his review. The press rep called his editor the next morning and warned him that this kind of sleaze journalism could not be tolerated from one of the major newspapers in the city.

#### THE ARTS VERSUS MEDIA SCUM

There is a delicate relationship between performing arts organizations and the media. When equilibrium is reached, both feed each other in a partnership of convenience, conviviality and sometimes, as conspirators. There is an underlying element of greed, suspicion, and brazen chutzpah embraced by all parties in the quest to succeed. This was best demonstrated by the quick death of MADAME ADARE (an opera by Richard Foreman and Stanley Silverman which had its world premiere last Fall in New York).

MADAME ADARE was, in fact, a modern version of LULU centered around the perversion of the media. The plot concerned a mental patient who tries to shoot her psychiatrist. Her agent beseeches her



**SEX, MURDER, PERVERSITY AND SATANIC FORCES!**  
Opera really got down (to the level of the "National Enquirer") when MADAME ADARE had its ill-fated world premiere in New York. Despite the mediocre score, it was a good piece of music theater which starred Carol Gutknecht as the sexy gun-slugging opera star and Harris Poor as the Devil.

to either become an opera singer or a sexy movie star. With a little bit of help from Diaghilev and the Devil, she sets her sight on an operatic career, aiming for the world of "great art." Once she becomes a reigning diva, her psychiatrist refuses payment for his long overdue fees. He claims that seeing such a perverse, sick woman using that sickness to create beautiful music is sufficient remuneration. Insulted by his praise, she shoots the doctor. This time she kills him.

She immediately becomes the rage of the scandal tabloids, and on the basis of that fame,

eventually becomes a sexy movie star. The best of both worlds combine art, money, culture and trashiness. With triumphant glee, she struts toward the audience and laughingly sneers, "You'd do it, too!"

Ironically MADAME ADARE got just the flash and trash treatment it deserved. It had barely been finished on time. The opera was quickly drawn and quartered by the musical media and then dumped into the river to make room for the next victim. Sensationalism has invaded the musical press. Many fear it is becoming a cheap profession. Even when critics begin to point out honest weaknesses, artistic organizations often react with acute paranoia, denial, or outright hostility.

#### WHEN SPRING HAS SPRUNG

In a recent Sunday column in the *Examiner*, Michael Walsh trashed the gloomy future and disorganization which surrounds Spring Opera Theatre. Never doubting the validity of the venture, Walsh wondered if SPOT will die because of the lackadaisical attitude with which it is treated by the company's administration. A friend of mine from L.A. who tried to order tickets received a dire omen. After reviewing a subscription brochure, she called the opera company to inquire about the price of single tickets. She was told those prices had not yet been set, and to just send them her BankAmericard number and wait for her tickets. With an attitude like that, is it any wonder that Spring Opera can't sell seats?

Nor has Spring Opera ever attempted to place ads in the local Gay press where it could impact on an audience that has

proven its willingness to try something experimental, different, and plop down money on a casual dare. After last year's financial bloodbath at the Palace of Fine Arts, one would think the promoters of Spring Opera would emerge from their narcosis and come to grips with the largest entertainment market in the city. No such luck.

When San Francisco Symphony's new press agent arrived on the scene last summer, he quickly set about finding out who in town was writing about music and made an intensive effort to court the Gay press. Even during the opening of the new Louise M. Davies Symphony Hall and a conference of over 100 music critics, he went out of his way to make sure that local Gay critics had seats. His efforts to get publicity in the Gay press for the symphony's New and Unusual Music series at the Galleria paid off handsomely in ticket sales beyond management's wildest expectations.

The Symphony, A.C.T. and San Francisco Ballet all treat the Gay media on an equal level with the major newspapers in town. So do most organizations which desire media coverage and ticket sales. The opera company, however, does not. I have just finished another go-around trying to get press seats from the opera. Progress is slow, but steady.

This time, after my mail had gone unanswered for a month and phone messages unheeded for several days, I finally heard a voice chirp: "Congratulations! You are the LUCKY recipient of ONE press ticket for Spring Opera. You can go the second or third performance of any opera. Take your pick!" When the tickets arrived, I broke out laughing. The seats are on the extreme side of the Curran Theatre. I will be lucky to see half of the stage.

#### FINDING CUTE NUMBERS

Last fall, while discussing the situation with marketing personnel from the Opera Company, I was informed that they allot their press seats solely on the basis of circulation. Any statistician will tell you that numbers only become significant marketing data when their relevance is known. The circulation of the *New York Times* had minor impact on the stock market compared to a small newsletter whose publisher announced last month that the market had peaked.

Bay Area Reporter has a print run of well over 20,000 and an estimated readership of 60,000. That may be a trifle compared to the *Los Angeles Times*, the *Sacramento Union* or the *Fresno Bee*. But if an audience survey were taken at the San Francisco Opera over the course of a season, I'll bet the survey would reveal more ticket sales to patrons reading the local Gay press than any or all three of the out-of-town papers mentioned above.

With the exception of the San Francisco Opera, I doubt there is a performing arts organization in this town stupid enough to ignore the ticket-buying potential of the Gay population. A person would have to be deaf, dumb and blind to walk through the lobby of the Opera House at intermission and fail to comprehend that a significant number of Gays are visible in the crowd. That's a blatant way of targeting a performing arts market.

(Continued on next page)

## SYMPHONY

### The Genuine Article

PHILLIP CAMPBELL

Hector Berlioz's "dramatic symphony," *ROMEO AND JULIET* has always been one of my favorite works of art. I think of it, almost reverentially, as a true masterpiece. To hear a "live" performance that does justice to its glorious beauty is a rare experience indeed.

I am happy to report that the San Francisco Symphony and Symphony Chorus gave us such a performance last week. With Edo De Waart leading the orchestra and Louis Magor in charge of the vocal forces, all elements combined for the major triumph of the season thus far.

If I have any criticism to make, it is of the audience rather than the performers. Symphony patrons in San Francisco can display an exasperating provincialism at times. Never have I been more aware of this than last Friday night.

Visibly, and sometimes audibly bored, many audience members proved to be a distracting nuisance. Granted, it is difficult to sit still for two hours. Perhaps an intermission would have been a good idea. Nevertheless, most adults can manage to watch an entire movie without disturbing their neighbors.

At the concert's conclusion, those same morons who usually leap to their feet in pretentious admiration of anything were instead stampeding to



Edo de Waart leads the SF Symphony in Berlioz's *ROMEO AND JULIET*.

their cars. It makes perverse sense that the one concert that deserved a standing ovation met with such indifference.

I suppose it is useless to expect better courtesy from the "Television Generation." I know there is no need to act as a cheerleader for the genius of Hector Berlioz. His imagination will outlive us all.

Shakespeare's legendary lovers inspired Berlioz to write some of his most expressive music. All the agony and tender passion of this great drama is masterfully conveyed by his brilliant score.

#### Tessi Tura

(Continued from Page 22)

While forces at the San Francisco Opera bemoan the poor sales for SPOT, they ignore the fact that their failure is based on the continued inability of their marketing staff to understand the demographic makeup of its audience. In these days (when disposable income is at a premium) any arts organization that can afford the luxury of not knowing how to sell tickets is either staffed by fools or in grave danger of self-destructing.

But the times they are a-changing. Houston Symphony recently recruited Wallace Whitworth away from his post as Marketing Director of the Tulsa Opera. Whitworth did a lot to build ticket sales in Oklahoma and was told that the Houston organization wanted to go all out to get new audiences. "I'm going to take them at their word," he grinned. "I doubt those people have ever placed a Spanish-speaking ad for their performances. And you can bet there are going to be symphony posters in every Gay bar

and business in Houston," stated Whitworth.

The San Francisco Opera has maintained a steady policy that unless one writes for the major papers in town, they can't be bothered. Last Fall I requested a seat for a performance I knew was far from sold out. I was told that nothing could be done. That evening, accompanied by one of the singers, I walked down the aisle past rows of empty seats and took my pick.

This newspaper has always received fair and professional treatment from every arts organization around the nation: whether it be the Metropolitan Opera or small regional performing arts groups. How the San Francisco Opera can maintain such antiquated, asinine policies is beyond my ken. But I think the time has come for the management of the opera company to step out of the closet, clean up their act, and join the rest of the 1980's. Christ Almighty! Even the Girl Scouts of America are pushing their cookies in the Castro this year!

George Heymont

The listener is transported to an exotic Verona filled with fiery conflicts and grand emotions. The music for the Balcony Scene alone should make this symphony immortal. The lovers sigh and murmur, tentatively trying to voice their ardor. Soon they give full rein



Ruth Hastings, leading lady of Cabaret, returns to San Francisco for a special one week engagement, Tuesday, March 3 to Sunday, March 8 at the Plush Room, Hotel York, 940 Sutter Street. Performances are 9:30 and 11:00 nightly.

Ruth Hastings & Company are just back from a seven month national tour which elicited raves from an ever-growing group of Hastings' fans. Oklahoma, Texas and Florida were just a few of the stops on the successful tour.

A former Palo Alto school teacher, she is probably best known for the long-running *JACQUES BREL* for which Ruth and the show took top honors at the 1979 Cabaret Gold Awards. She has released two albums, the most recent, "Ruth Hastings Plays The Geary," was recorded during her triumphant evening at San Francisco's Geary Theatre.

and drama, baritone Michael Devlin made a most convincing Friar Laurence.

In music, we can say what the heart and soul can only feel. When great music meets

with great musicians, the result can be a transcendent experience. Obviously, not everyone felt as moved as I last Friday. Maybe they were looking for something different. For me, this was the genuine article. ■

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FILM CLIPS

MICHAEL LASKY

**Breaker Morant**  
THE ONLY WINNERS:  
THE AUDIENCE

The word "masterpiece" is thrown around loosely these days so that its meaning has become slightly shopworn. If this wasn't the case, then its application to Bruce Brerford's brilliant, riveting drama BREAKER MORANT would have more meaning. And right it should, for this Australian film has taken a slightly esoteric subject and transformed it into one with universal meaning, then enhanced by the remarkably moving script with consummate performances — the type that turn eyes into leaky faucets — and cinematography so rapturous that we are left completely limp in our seats.

The story is basically a courtroom drama, but its telling re-enacts the scenes under question. It is 1901 and the Boer War in South Africa is all but over, reduced to sporadic guerrilla warfare. When a British unit comprised mainly of Australians, the Bushveldt Carbineers (equivalent to today's Green Berets) is ambushed and their leader is killed, Lt. Harry "Breaker" Morant leads an avenging party into a Boer camp. Prisoners are taken and executed; Morant and two other men are brought up on charges for the executions as well as for the mysterious death of a German missionary.

The trial which became one of the most controversial in world military history was basically a politically inspired kangaroo court. Despite the sharp

defense by a small town Australian solicitor who has prepared his case with only one day's notice, the case has been stacked against the three.

The courtroom scenes are nothing short of riveting, especially with the powerful performances of Jack Thompson as the country bumpkin lawyer turned tiger and Edward Woodward as Harry Morant. Brerford has made what is essentially a static one-room drama and given it a crisp, quick-paced interpretation that commands and gets our complete attention.

Interwoven into this already searing scene are flashbacks to the actual incident where the nature of guerrilla warfare is exposed as well as present day mood-capturing scenes of the hypercritical gentility of Pretoria with its Victorian finery and composure. Then, character-revealing incidents from each man's private life add full dimension to the scapegoat trio.

It's a shame that the film was not nominated for an Academy Award for Best Foreign Film, but it will be even more of a crime if you allow yourself to miss what is one of the truly fine films of this or any other year. (At the Lumiere)

**The Dogs of War**  
"ROUGH, ROUGH"

Based on Frederick Forsythe's bestselling novel, THE DOGS OF WAR is a disjointed, undeveloped film that proves war is not the only thing that's



A scene from the sterling Australian film BREAKER MORANT.

hell.

Christopher Walken in a totally monotonous, or perhaps monotonous, portrayal plays a hired mercenary who goes into a developing African nation for an unnamed mining corporation to root out an Idi Amin type dictator. By the very nature of the work, mercenaries are cynical, but because the characters here are so unmotivated we never learn why — or given a reason to care.

There's a lot of cruelty, killing and maiming in this bitter view of the modern world, but we're never given any reasons as to why we are watching it. The only tension director John Irvin can provide comes from the numerous close-ups of torture. The climactic big blowup at the end offers us no release from the tedium that has preceded. And with Christopher Walken through his part, there can be only one review for THE DOGS OF WAR: Rough, Rough! (At the Regency II)

**Sunday Lovers**  
"4 x 0 = ?" Q?

The sum of the parts do not necessarily equal the whole when you're dealing with a movie comprised of four sepa-

rate stories whose focal point is cheap sex. In SUNDAY LOVERS Roger Moore, Gene Wilder, Ugo Tognazzi and Lino Ventura each have problems with getting it on, up, in and over and out. Each finds that his weekend has been made free (by a wife or employer going out of town) to whoop it up.

Moore's British episode directed flatly by Bryan Forbes has him picking up a stewardess and conning her into bed by using his boss's limousine and castle to prove he is not a chauffeur but a rich earl.

With the help of a foppish butler (played with style by Denholm Elliott) everything is going swell, but then Lynn Redgrave drops by and Moore discovers that with women, less is better. Redgrave plays her part to the hilt as a Lady Chatterly (accent on the chat) and gets Moore as tired and listless as the hackneyed Leslie Bricusse script.

Multi-part movies about amorous adventures have been done before — and better. If love and sex was truly the way it is pictured in SUNDAY LOVERS, then as for me it will be Never On Sunday. (At the Alexandria)

Forty-five minutes later, story two starts with Gene Wilder (who wrote and directed and is ballsy enough to admit it) as a chronically shy man who has been hospitalized in a mental institution because of his trauma with dealing with the opposite sex.



THE DOGS OF WAR — a dog!

**STUD**  
Held Over

Theatre Rhinoceros is pleased to announce the extended run of THE INTERNATIONAL STUD through March 28. Performances are Thursdays through Sundays at 8:30. Tickets are \$5-6. Reservations are recommended and may be made by calling the theater at

776-1848. Theatre Rhinoceros is in the Goodman Building, 1115 Geary (at Van Ness).

THE INTERNATIONAL STUD, a love story by Harvey Fierstein starring Daniel Osman and Joel Jason, is currently playing to packed houses and rave reviews. "A play to enjoy, to relish, and to be proud of. Gay theater's finest hour," says

Mark Topkin of the Bay Area Reporter. "Merits an international reputation," says Lee Hartgrave of KQED.

Theatre Rhinoceros is funded in part by grants from the San Francisco Hotel Tax Fund and the National Endowment for the Arts.

He meets Kathleen Quinlin at a hospital dance and spends the weekend with her, gaining confidence in himself. The episode is shameless as Quinlin calculatingly lifts his spirits (among other things) and then tells her she loves her husband. Wilder is so egotistical an actor and director that he even has written in a prolonged nude scene for himself. You can feel nothing but embarrassment for him, except that by this point you are so sleepy you can hope for nothing more than an intermission.

Instead we get part three with Lino Ventura in a French sequence as a boss who must act as a pimp for a client that will save his company from financial ruin. In the end honor wins out; he tells the crass American to shove it, and drives up with the woman. Since his wife is away, he decides it's better to cheat than to pimp. If the moral is a tad cheap, the acting and script are a bit better than what has preceded. But we're not done yet, as the fourth and, thank God, final episode brings on the first real laughs. LA CAGE AUX FOLLE star Ugo Tognazzi waves goodbye to his wife for the weekend and then finds an old address book. He calls on the women he dated in the past. One is 400 pounds overweight; another is deadweight; one is about to be married, but a little too overjoyed to hear his voice; and the last — which comes as a breath of fresh air — is a man-eater with a mouth as big as Jaws and as powerful as a Hoover vacuum. Tognazzi, whose downplaying creates laughs where they may otherwise not be, saves the day as he runs back to the security of his marriage.

STAGE

HOME

S.F. Rep Mounts David Storey's Play

MARK TOPKIN

HOME is not an easy play to sit through and understand since it is relatively static and uneventful. Hence, I would not recommend it to the casual theatergoer. But those willing to probe and ponder will find a disturbing message about communication and isolation in David Storey's play that, in respect, makes the piece worthwhile viewing.

The play is set in a residential mental care facility, a fact that doesn't become readily appar-

never learned, or forgot how. And saddest of all, they know it. That is their madness.

This is a difficult play to orchestrate. I say orchestrate because the words must flow like music, balanced between sounding perfectly right yet being not quite all there. Every utterance must seem to have a clear train of thought; yet, at the same time, that train must be elusive, just short of real substance.

Director Stefani Priest and



Brent D. Christensen appears as Alfred in David Storey's compassionate and revealing drama HOME, presented by the San Francisco Repertory. For more information call 863-4859.

ent until well into the proceedings. This alone is provocative if we ask ourselves what's so crazy about the four characters we've met. Certainly the two ladies and two gentlemen have their idiosyncracies, but who doesn't? And if their conversations are a bit disjointed and hard to follow, whose aren't? So why are they institutionalized?

Storey's answer to that question is not overtly told in HOME; it is more subtly revealed. As we listen to the characters converse, there is an element missing: the element of connection, of shared meaning and feeling that is vital to effective communication. Storey's characters never connect, never share who they are with each other. They can't. They've either been taught not to, or

her cast manage this orchestration most of the time, which is no minor achievement. The women, Wanda McCaddon and Kenna Hunt offer the more flamboyant and thus more memorable performances. However, the weight of the play lies with the men, and it is George Vinsant and William Wilson who ultimately convey the heavy sadness in the characters' lives.

When I first saw HOME on Broadway with Sirs Ralph Richardson and John Gielgud, it totally eluded me, and I was bored stiff. S.F. Rep's current production is much more engaging, though I think the play itself is ultimately short on satisfaction. It runs through March 7; call 863-4859 for performance schedule and reservations.

**Isherwood to Read on KSAN's "Gay Life"**

Internationally acclaimed author Christopher Isherwood will read from his works and hold forth on a variety of fascinating subjects on "The Gay Life" on KSAN, 95FM, on Sunday, March 1, at 11pm. The program will consist of taped excerpts from Isherwood's February 22 benefit reading for Gay Rights Advocates.

On March 8, "Gay Life" host Randy Alfred will talk to Connie O'Connor and Gwenn Craig, two Lesbians who are presidents of the predominantly male Gay Democratic clubs in San Francisco.

**Women's Float**

The Bay Area Women's Float Committee for the 1981 Gay Freedom Day Parade is now meeting every Tuesday, 7:30pm, at Kito's Bar, 200 Capp Street (corner 17th between Mission & South Van Ness), until further notice. A wheelchair ramp is being built by the committee to accommodate disabled members.

Women interested in submitting a design for the 1981 float should contact 821-9488; decisions on the design are set for the second Tuesday in March. Come join the fun working committee!

Buy a piece of a Gay bank...  
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Stage:  
Hellman Time at A.C.T.

BY Paul-Francis Hartmann

Lillian Hellman's play ANOTHER PART OF THE FOREST opened two weeks ago at the Geary — too late for the paper's last deadline. The play is not one of her better-known works, but remains an important chunk of her chronicle of the notorious Hubbard clan of post Civil War Alabama. FOREST, written seven years after the more famous LITTLE FOXES, pre-dates it by 20 years. It opened on Broadway in 1946. ACT's last season's LITTLE FOXES reruns from April 21 to May 27.

ACT's current production was a great audience pleaser — particularly the second and third acts where the moves and counter-moves of the various players begin to delight the audience. Each family member advances their special project only to be thwarted by another member advancing their own fortunes. Son against father, brother against sister, husband against wife.

The new breed of southerner — a far cry from their aristocratic, genteel antecedents — seemed doomed to inherit the earth. They are pragmatic, grasping, ambitious; in short they are survivors. There is less and less room in their midst for romantics. Such a one is the added mother Lavinia who wants nothing more than to fulfill her christian mission with a school for Negro children. To her offspring and husband she is a hair this side of insanity. Anne Lawder plays the role convincingly and touchingly. Hellman gives Lavinia all the lines of her own leftist social conscience. For a while the technique works, but it becomes too easy and Hellman's soapbox shows all to blatantly.

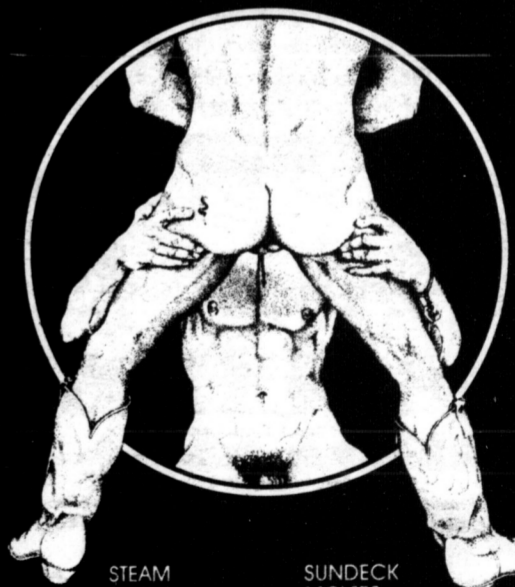
A heaviness hangs over this production and I admit I can't attribute it to either playwright or director. I suspect it more in the handiwork of the director, Allen Fletcher. Several of the minor characters are overdrawn and get mixed in their vintage Alabamese. For its share the script is not a brilliant one — the humor comes and begins working at the halfway mark.



Bruce Williams (L) and Mark Murphy (R) as the Hubbard brothers in Lillian Hellman's ANOTHER PART OF THE FOREST now at ACT's Geary Theater.

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# Born Again Ballet Company

ABT Undergoes Major Overhaul

by George Heymont

Our good friend Giselle is not the only one stepping out of her tombstone these days. Judging by their recent performances at the Opera House, American Ballet Theatre seems to have risen from the dead. The company (which has had major problems in the past few years) has undergone a dramatic reversal of direction as Mikhail Baryshnikov has taken over the reins of leadership from Lucia Chase. For the changes evident in the spirit,

accuracy, and style of the dancers, Baryshnikov deserves hearty applause. For years people have been speculating about the work which would be necessary to bring ABT around to the point where it could measure up to its past glories. The new administration has proven one point which had been the topic of much whispering: It's amazing what can be done once Lucia Chase is no longer in the driver's seat.

The most impressive difference is in the corps. Last year

they were dancing like quaaluded-out zombies. This year their work has snap, spark, and a unity which is not to be believed. They are dancing with a commitment that has not been seen from ABT's corps in years. Watching the women go through their paces in Act II of BAYADERE was one of the most rewarding sights I've seen on any ballet stage.

Some of the company's habitual pushing of foreign stars has been toned down. Younger artists are now getting a chance to rise up from within the company and show what fine, capable dancers they are. With Mikhail Baryshnikov unable to perform because of a toe injury, Robert La Fosse stepped into PRODIGAL SON and gave one of the finest performances in the role I've seen to date. That's just a hint of what's happening. Other dancers, such as Gregory Osborne, Richard Schafer, and young Peter Fonseca are starting to shine. Both Hohann Renvall and Danilo Radojevic are showing a huge measure of growth in their dancing. Radojevic's solo as the Bronze Idol in LA BAYADERE was a breathtaking achievement in dance.

Growth is what's happening in ABT these days — an exciting, personal kind of growth. I feel sorry for those patrons who, infuriated that they would not see Baryshnikov dance, gave their tickets away to friends. What they missed was far more impressive than five minutes with Mischa. It is the complete turn-around of a company beset by bad morale, sloppy dancing, and general listlessness, into a company that is performing like a highly polished jewel.

Some artists are showing a new level of maturity. Martine Van Hamel has gained a tremendous amount of confidence and stamina in her dancing. Cynthia Gregory, always a major artist, brought a touch of Far Eastern exoticism to the role of the Siren in PRODIGAL SON which I have seen no other dancer pull off. Gregory



ABT's Martine van Hamel shows increasing signs of artistic growth in her dancing.

imbued her dancing with the vengeful sexuality of Kali Durga. Her performance was a riveting accomplishment in dance theater.

The company's full-length version of LA BAYADERE was a welcome relief from yet another SWAN LAKE. BAYADERE is an expensive, handsome production which glows with glitz. PierLuigi Samaritani's sets rival anything seen on the stage of the Opera House in recent years, and allow the evening to glow with a spectacle worthy of Cecil B.

DeMille.

BAYADERE features two major roles for women. It was a rare treat to have both Van Hamel and Gregory sharing the stage. Gregory's vengeful Princess Gamzatti was a fine foil to Van Hamel's delicate temple dancer.

What a pleasure to be able to report that one of America's greatest banks of artistic talent has not run dry. ABT is now dancing like there is no tomorrow.



Cynthia Gregory brought a rare level of exotic eroticism to the role of the Siren in George Balanchine's THE PRODIGAL SON, presented by American Ballet Theatre.

## GAY MUSIC SOUGHT

The New York City Gay Men's Chorus is now soliciting original works for male chorus from Gay composers in preparation for its Alice Tully Hall concerts on June 24 and 27, 1981, the night before New York's annual Gay Pride March, and future performances.

Aside from the benefit of public performance in the greater New York area, the Chorus can also pass these compositions on to the several other Gay men's choruses in the United States for their consideration. The Chorus believes that its musical activity can speak eloquently and persuasively in building a lasting Gay culture, and that there exists a sizable new audience who will appreciate such music.

presented the first men's choral version of Gay British composer Benjamin Britten's "A Ceremony of Carols."

The New York City Gay Men's Chorus (according to their PR) is an experienced, well-trained ensemble of 150 singers under the musical direction of Gary Miller. Organized in 1979, it has presented its repertoire to Gay and mixed audiences in church and concert hall settings as well as at street fairs and discos. The Chorus has performed classical selections, contemporary popular songs, spirituals, folk song arrangements and sacred music. For Christmas, 1980, it

Composers may submit their work or direct further inquiries to: New York City Gay Men's Chorus, Attn: Music Committee, 132 W. 24th Street, New York, NY 10011. Composers should submit a non-returnable copy of their manuscripts by the deadline date of March 18, 1981.

Selection for performance of the material submitted to the Chorus will be made by the Music Director and the Music Committee.

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# G BAY AREA REPORTER GREATER BAY NEWS

AN JOSE SANTA CLARA CUPERTINO SUNNYVALE REDWOOD CITY PALO ALTO MONTEREY PLEASANT HILL VALLEJO BERKELEY WALNUT CREEK CAMPBELL FREMON

## OAKLAND

### IGNOMINY!!!

A bar owner from out of town confessed (or confided?) to me that he and spouse visited one of our local watering holes, after a long hiatus, and found himself volunteering to aid and assist in changing the CO2 tank. While behind the bar doing his good Samaritan deeds, he noticed that the required three-section sinks had water in only one compartment!

I do hope that this isn't standard procedure, because the Health Department requires a wash, a rinse, and a sanitizing process.

Oh, the bar owner decided on A (that's one) bottle of beer!

### MARDI SUR SAMEDI???

This Saturday, Feb. 28, the Bench & Bar is celebrating its version of Mardi Gras carnival. The event, "A Night in Rio," will feature all the fun and frolic of the traditional New Orleans madness. Prizes will be awarded for the best costumes befitting a carnival theme.

### SOIREE SUR LE CINEMA

On the last Monday of March (the 30th) Revol will have its annual Academy Awards Affair, with a "Revol Oscar" awarded to the person guessing the most correct winners from their ballot.

Two years ago the "Oscar" was a Gay Bob doll, and last year it was an 18" statue of David (sans fig leaf!). There's no telling what "IT" will be this year.

Several TV sets will be tuned in to the broadcast from Los Angeles for viewing and booping pleasures. A spaghetti buffet will be available throughout the evening, for two bucks.

### OUI-DIRE???

Overheard recently was talk about a possible sale of one of our local gathering places. Please remember... NOTHING has been finalized. An interest in purchasing was mentioned and talks are underway between the parties concerned, and it's NOT our concern until something is decided, one way or the other. I'll try to keep you posted as valid information is made available.

### INCOGNITO ET INCOGNITA

Two organizations have on display in most of our bars, their permanent announcement posters. But, for some reason(s) these carriers of information remain empty week after week after week.

If a bar removes said posters, it gives the idea that the bar isn't supportive of these organizations. If a bar leaves them displayed, empty, as it were, it appears as if the organizations don't care, OR don't bother to patronize the businesses in which their signs hang. Responsible people in these two organizations should keep the information UP TO DATE or personally remove the vacant signs. Food for thought???

### FAIT ACCOMPLI!!!

The layout was corrected and approved; the copy rewritten to everyone's agreement; checks were requested and they were written; all was "signed, sealed, and delivered!" East Bay bar owners now have an advertisement that is all-encompassing, and it will be appearing in two publications.

When it is printed, familiarize yourself with the map, and visit all the establishments mentioned therein. With the dark cloud on the horizon, it's essential that we all stick together, and be supportive of all of us.

## BATEAU DE AMOUR

February 21 was the night of THE event of the month. That night witnessed the crowning of King and Queen of Hearts III of Oakland.

The Lake Merritt Hotel dining room was transformed into a Love Boat theme, and the nautical loveliness of the evening permeated everyone who attended. Many congratulations to all who participated in that monumental undertaking!

As most of us have come to expect, the bar service was fantastic; and the buffet dinner proved once again the talents in the kitchen. Responsible for this yearly event were Tony Valentine, King of Hearts II Stan, and Queen of Hearts II Lady "D." The refreshing MC's of the evening were King Father VIII of California Mr. Leonard and his Lady Garnet. And as per Love Boat regulations, Cruise Hostesses were in attendance: Fat Farie and Queen of Hearts I Lady Cha Cha performed their duties with camp, command, and conscientiousness! Foxy Lady was there (in men's clothes!) working behind the bar.

To thine ownself be true. ■

Winning their titles for the coming year were King of Hearts III Lord Don and Queen of Hearts III Lady Stephanie. Congratulations to both of you, and may your reign be full of love and promise.

Other awards and presentations of the affair were:

Outstanding Heart III of Oakland: Trish Lawson

Outstanding Heart III of Hayward: Dago Frank

Hayward Couple Award: Joe & Lane

Oakland Couple Award: Glen & Jerry

Best Entrance: Michael & Nova

Sweetheart City: Reno

Special 1981 Award: Art Lazua

Tony Valentine Award: King Father Leonard & Lady Garnet

A.C.I.E. Sweetheart Award: Marty Russet

Royal Entertainer Award: Manuel

Oakland City Award: John Halsmark

Special Memorial Award: Lady "D"

All proceeds were donated to Children's Hospital of the East Bay.

### BRUMMAGEM???

It was told to me by Mickie and Jean (Friendship Inn in Oakland) that the reason they named their new boxer puppy after a local Gay bar is because they kept discovering HIM doing "what comes naturally" to one of HIS brothers! I've heard that birds and bees do it... now dogs do it, too! I wonder what the Moral Majority would say about those goings on???

Bank with your buddies!  
Buy into Atlas Savings & Loan.

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1/2 BLOCK FROM BART MacARTHUR STATION

"Family Style" Brunch  
\$3.25 ea. (for six or more)

COCKTAILS MON.-SAT. FROM 4 P.M.  
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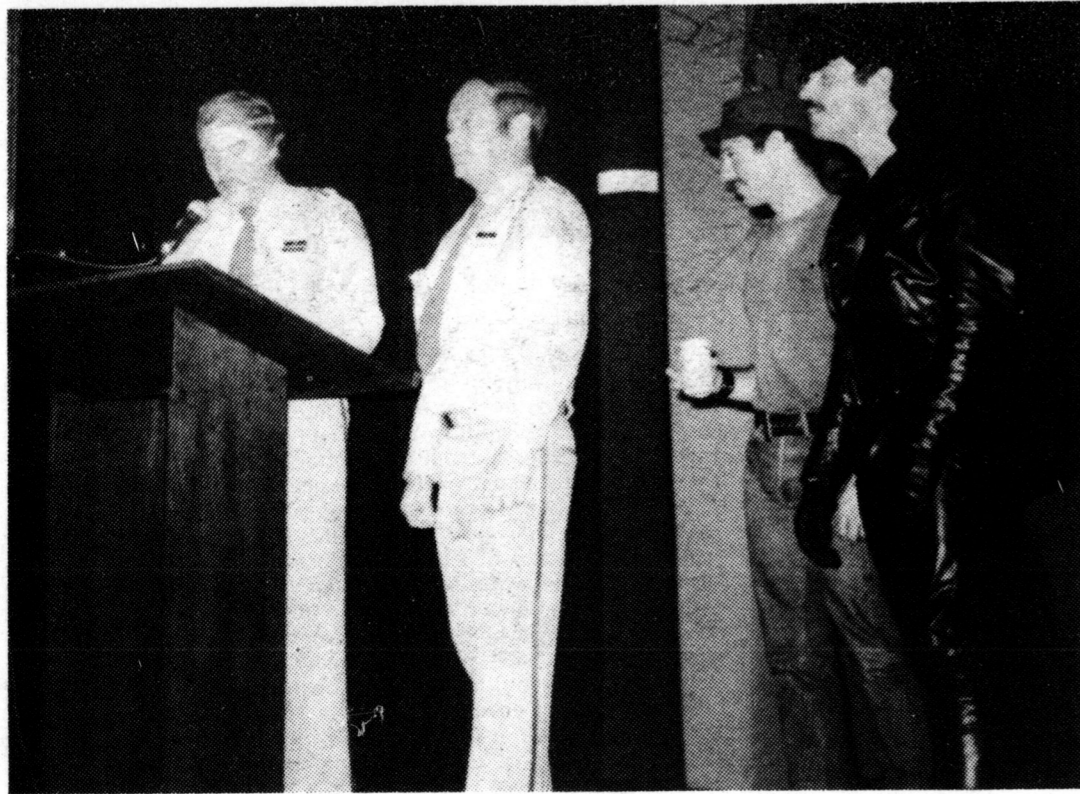
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**THE HUB**  
COME OUT TO WALNUT CREEK  
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5PM - 2AM MON - FRI  
7PM - 2AM SAT  
3PM - 2AM SUN  
75¢ HAPPY HOUR 5-7  
Linda Lane and the Western Electric Band  
March 12  
938-4550 Walnut Creek  
1220 Pine St. off Ygnacio

Country/Western Night  
March 12  
9pm

Take Highway 24 to Walnut Creek (which turns into 680) — Ygnacio Valley Road offramp  
Right for 5 stop lights, then left on Civic behind 7-Eleven





President Todd Grabow (L) and V.P. Choux accept the award for the CMC Carnival. Jim Gilman of the Caldron and friend look on. (Photo by Rink)

### Mr. Marcus (Cont.)

that funny, er, fanny book, "A Woman Looks at Men's Buns" by photographer Christie Jenkins, check it out. La Jenkins frankly admits that most of the men she photographed were from California, and 50% of THEM were in San Francisco, prompting Bill Bonney to exclaim: "Why don't they re-name us San Fannycrisco!" Cute. Real Cute. . .

★ ★ ★

If you're planning to attend the Mr. International Leather Contest in Chicago the weekend of May 8, 9, 10, a package deal for \$299 round trip is being offered. This is the airfare only. Stay tuned for details.

★ ★ ★

If you're in the vicinity of Houston on March 7, you might try the Mardi Gras Madness party for \$15, billed as that city's weekend to go mad. It's their 6th annual blast for Mardi Gras. The last old dude I met from Houston had so many lines I wanted to Snort His Face!

★ ★ ★

See you all around Folsom Row, and on the Campus. ■

MISTER MARCUS

## 1808 CLUB

FREE DOOR PRIZES EVERY MONDAY & TUESDAY

CHECK OUT OUR NEW WORKBENCH

FREE DOOR PRIZES EVERY MONDAY & TUESDAY



A PRIVATE MEMBERSHIP CLUB  
1808 MARKET ST - SAN FRANCISCO  
863-4488 - OPEN DAILY 6 PM - 6 AM  
BRING YOUR OWN BEER

## Cabaret: A Valentine from Collins and Miller

by Mark Topkin

Valentine's Day came early this year with a new act from Tim Collins and Valerie Miller (with help from accompanist John Trowbridge). The act, which played at the Plush Room and Fanny's, traced the




courtship, separation and reconciliation of a young couple through a clever, balanced program of songs culled mostly from Broadway scores and the pop idiom. Singly and together the two singers offered an hour and a half of standards like "Tonight," "I Don't Know How to Love Him," and "Evergreen," mixed with more esoteric stuff such as "Dear Friend" (from SHE LOVES ME), "Wherever He Ain't" (from MACK AND MABEL) and "We're Gonna Be All Right" (one of Stephen Sondheim's best efforts, from DO I HEAR A WALTZ?).

Having heard both Collins and Miller several months ago in a revue called HATS OFF, this was a chance for me to measure their growth. And grow they have. Ms. Miller is more effectively tailoring her large, operatic voice to the cabaret medium; the handsome Mr. Collins has loosened up



tremendously and is developing a firm stage presence.

Both singers, together and apart, appear regularly in a variety of Bay Area cabaret rooms. They both deliver a solid evening of entertainment.



a private men's club  
membership \$5/admission \$2

953 NATOMA  
the alley north of Howard,  
east of 11th St. 863-6440

Al Aschero Voted  
Man of the Year for 1980

## "Land of Make Believe" Snags Top Honors at Barbary Coasters 15th Bike Awards

by Mister Marcus

To the accompaniment of fanfares, trumpets and drums, friends of organized biking settled down for the 15th Annual Barbary Coasters Motorcycle Awards at California Hall on Sunday, Feb. 15, honoring excellence in bike run activities. The annual paean to competitive bikers begins with a stirring display of the club colors of all fraternal organizations in attendance. The unusually excellent sound system this year contributed immensely to the festivities.

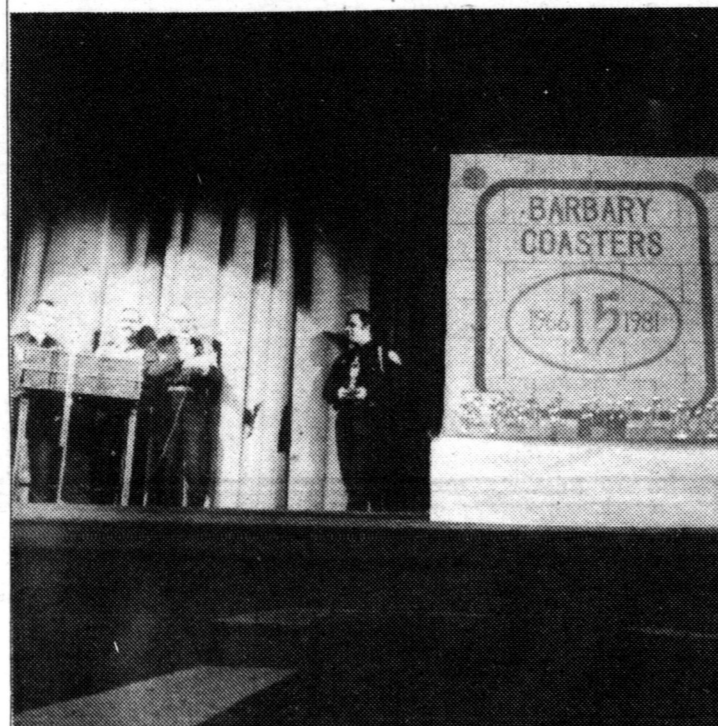
The joint weekend run sponsored by the Barbary Coasters M/C and the Constantines of the Bay Area reaped accolades for Best Run Theme, Best Food on a Weekend Run, Best Show on a Run, and the high honor of Best Weekend Run.

Al Aschero, a member of the Force 5 of Palo Alto was named Man of the Year for his strong support of all clubs and events. It was stipulated that he was "always there when needed for any help he could give."

In the bike riding contests, young Bobby Roberts of the Barbary Coasters M/C was voted Rider of the Year and Bob Martel of the SF GDI's garnered Buddy Rider of the Year.

Interspersed with the names of the award winners, various show numbers that had been nominated were presented by both the San Francisco and Los Angeles clubs. In addition, a special anniversary greetings from the City & County of San Francisco was presented to Barbary Coasters President Matthew Brown.

Winners in the various categories are:



**Best One Day Run**  
Constantines for 12-Incher

**Best Food on a Weekend Run**  
Barbary Coasters/Constantines for  
A Journey Into the Land of Make Believe

**Best Show on a Weekend Run**  
Barbary Coasters/Constantines for  
A Journey Into the Land of Make Believe

**Club with Best Overall Motorcycle Field Events**  
Warlocks M/C

**Best Number by an Individual**  
Ken LaPierre for "Daddy" (Barbary Coasters)

**Best Group Show Number**  
"Don't Cry for Me Argentina" with  
John Fernandes, John B., Matt B., Gene D., and Gary K.

**Buddy Rider of the Year**  
Bob Martel - GDI's

**Rider of the Year**  
Bob Roberts - Barbary Coasters

**Man of the Year**  
Al Aschero - Force 5

**Best Weekend Run**  
Barbary Coasters/Constantines for  
A Journey Into the Land of Make Believe

**Best Open Social Function**  
Force 5 Anniversary Party

**Best Non-Bike Event on a Run**  
Barbary Coasters - Gold Panning

**Best Run Theme**  
Barbary Coasters/Constantines for  
A Journey Into the Land of Make Believe

**Buddy Motorcycle Event of the Year**  
Warlocks M/C for Breaking Greta's Boobs

**Rider Motorcycle Event of the Year**  
Warlocks M/C for Dart the Witch

## SWEETLIPS SEZ

### A Bunch of Birthdays

DICK WALTERS

Seems as if Greta Grass is pining away for her Michael, who is back home in Lawton, Oklahoma. Don't know how much longer it'll be before Gritz will send him a plane ticket.

Happy belated birthday to Jack Koret (82 years young) last Monday, and you looked just marvelous in your smart attire at the White Swallow that evening, Jack.

What bar owner is stealing matches from Gilmore's to supply their bar at 8th & Natoma?

The Red Eye Saloon on Jones now has the one and only "Hazel" on the keyboard Wednesday thru Saturday nights, and Jose and "Hazel" on Sunday afternoons. Jose is serving brunch there, and it is really very good - except for the service.

Empress Phyllis is hosting the San Franciscans Mardi Gras Carnival '81 on Tuesday, March 3, at the all new Febe's. Don't miss this one, as the bar is completely done over and Empress Phyllis will be doing a great job.

Yes, it is true that I am now, besides my regular shifts, working the 6 to 10 am shifts on Saturday and Sunday at the Hob Nob, 700 Geary - so drop in and have a Lips' Ramos Fizz with me.

Joey Coffinger is now at the new Depot on Ocean and Mission . . . golly, that is way out for you to travel, Joe.

Art York and Virginia, you had better slow up a little or you'll both be losing the new boyfriend, they share.

Peggy Ann Gardner is again playing on the Phone Booth's softball team . . . isn't he a little too old for that, Linda? Incidentally, the Phone Booth is an interesting bar and has great vibes, so drop out and say "hi" to them.

Googie's on Geary just had a three-day birthday celebration for three of their employees - Jerry, Al, and Bob. Happy belated birthday, guys! . . . Guess you know that Hank Cheeke is quite ill - fell down the stairs at the Devil's Herd and badly broke his arm. Get well soon, Hank.

Rick's Gold Room on Geary still has the lovable Jimmy Awalt on the plank, and he is looking good.

Then we have the one and only Billy Buns back at Tottie's. They have done a nice job on cleaning up the bar and the crowd is very pleasant. Hi, Richard!

Thank you, Bette Bonko of the Kokpit, for just being the sweet and wonderful person you are.

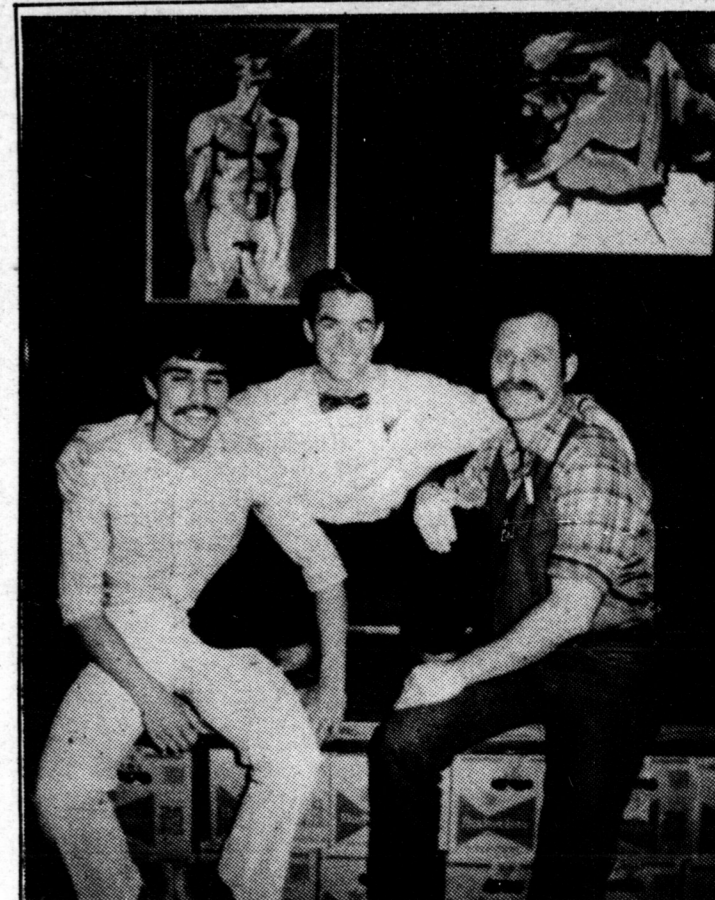
Le Disque on Haight now has live Country & Western music on Sundays and Dick Nelson, the genial manager, says that the crowds are very receptive to the change. Guess that is where it is all at.

Phyllis Manning, you were just wonderful at the party at the Answer in Redwood City the other evening. A great party with a great crowd of people. You were there; weren't you, Charlotte?

Thursday, March 5, at the Mint on Market Street, Gene Rosenthal will be having a party (that is an understatement) for one of the owners, the lovable John, on his 39th birthday. I hope to see you all out there, as it is going to be a blast.

The N'Touch is having a 25th Birthday Party this Sunday at 4pm for Mark, Mr. Gay San Francisco and their day bartender; so go join in the festivities.

**Want a Gay Bank? Then support the first Gay effort in the world. Atlas Savings & Loan needs your body and your money.**



Dana (center) enjoys the opening of his art display at 18th Street's Moby Dick. (Photo by Rink)

### Bonnie Prince Charles C'MON, HONEY, BE A PRINCE!



While tabloids around the world keep speculating about the marital goals of Bonnie Prince Charles, it's ironic that *In Touch* magazine is carrying a curious little item called "35 Things You Should Know About Prince Charles." Why the sudden interest in the Gay press? It can't just be a lust for

all those uniforms and jewels.



But according to *In Touch*, the Prince of Wales has a few notable traits which, for any other male his age, would be a dead giveaway. Barbra Streisand is his favorite singer, and he has all her albums. The Prince prefers male secretaries. Although he has never reportedly been to a Gay bar, he has expressed an interest in visiting one (but the surrounding publicity has made this impossible). His sex life is a complete cipher and a guarded secret. He does not frequent hookers or go to bordellos. One of his close

friends from school days at Gordonstown is now a Gay activist in Scotland. And, lo and behold, the Prince has always expressed a desire to go to San Francisco.

Several years ago when Prince Charles did make it to the San Francisco Opera for a performance of *TURANDOT*, the local press paid a great deal of attention to the masses of women who were anxious to meet the world's "most eligible bachelor." Could it be that Bonnie Prince Charles had his eyes focused somewhere else in the lobby?

## The Officers & Members of the California Motor Club wish to take this opportunity to thank all of our many friends for making the 15th Annual C.M.C. Carnival the success it was

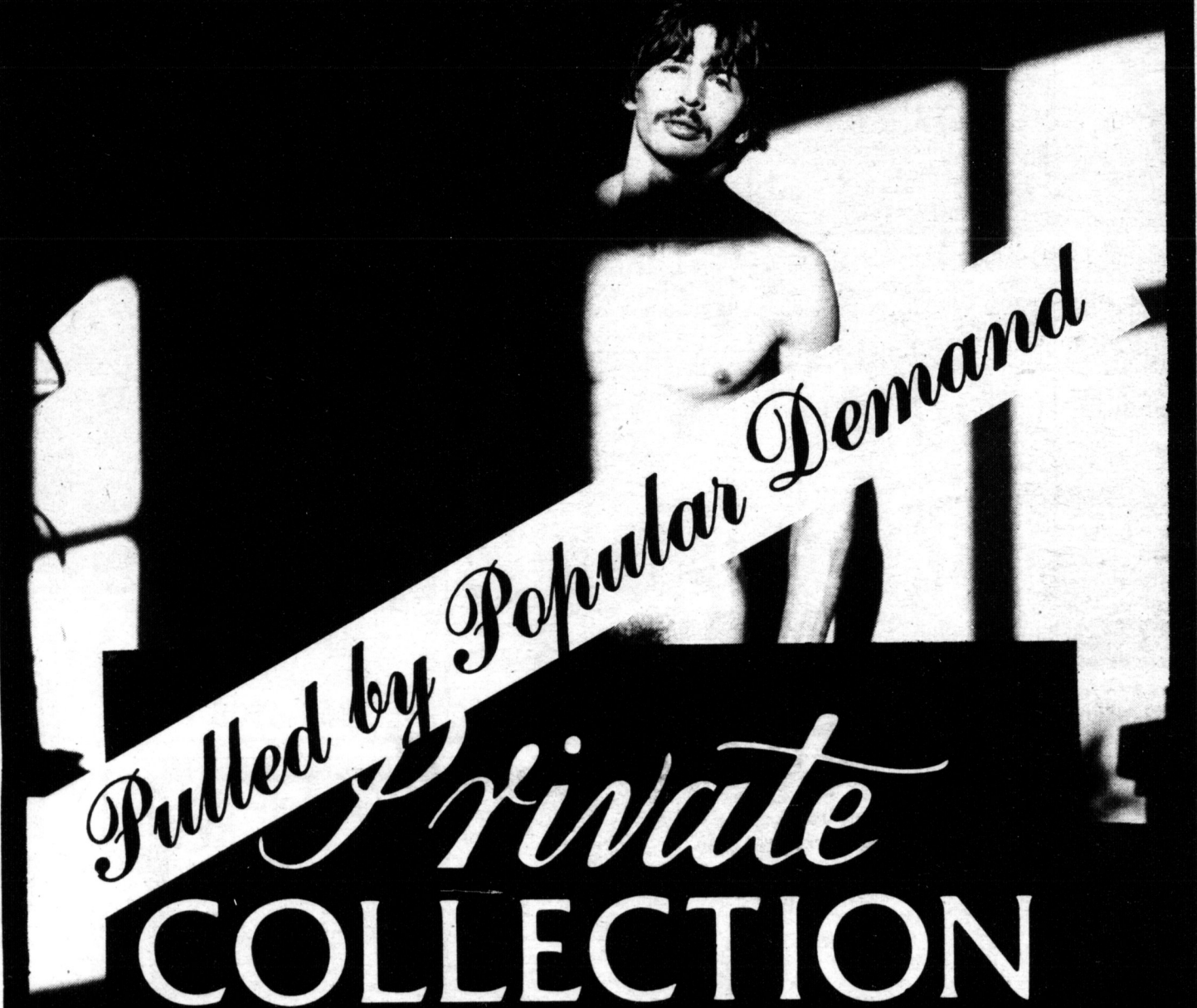









# HAND IN HAND FILMS



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# BAY AREA REPORTER

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TELEPHONE: 415/861-5019

VOL. XI NO. 6 MARCH 12, 1981

## B.A.R. Interview

### The Elusive Gay Baiter Rev. (?) Richard Zone

by Allen White

It has now been just over one month since San Francisco television station KRON televised its five-part series titled "The Moral War." In the week of the series it became clear that one man, Richard Zone, was the only person who would be attempting to launch a "moral" effort in San Francisco aimed at the Gay community. Since that time, this reporter has researched Richard Zone and his organization, "In God We Trust, inc." The information which follows was derived from two phone calls and a two-hour interview with the sudden celebrity.

Richard Zone is not an ordained minister in any recognized religious organization. Richard Zone, by his personal admission, gained the title, "Reverend," when he bestowed it upon himself at the time he started a church in Glendale called the Neighborhood Chris-

tian Fellowship. When asked where he received his religious training, he stated that he attended the L.I.F.E. Bible College in Los Angeles. This is the primary educational facility of the Foursquare Gospel denomination. Founded by Aimee Semple McPherson, it is

a major fundamentalist organization with churches throughout the United States and dozens of countries in the world. In checking with their headquarters I found that Richard Zone was not a minister in the denomination. They did say that a person by the name of Enrique Zone had graduated from the college and was the pastor of a Foursquare Church in Montebello, California. The Montebello minister told me that he was the brother of Richard Zone. He confirmed that Richard Zone had indeed attended L.I.F.E. Bible College but would not say whether his



Another scene from LA CAGE AUX FOLLES II.



Rev. Richard Zone as he appeared on "Good Morning America" with Supervisor Harry Britt. (Photo by Rink)

## New Union Vote Set For Church Street

### Unfair Labor Practices Charged

by Paul Lorch

A labor confrontation that most believed resolved last summer returned to the headlines last week as Local 2 once again took on Church Street Station. Church Street, owned by John Adinolfi and part of

Polkway Enterprises ("P.S., Casa de Cristal) has a roster of 55 employees (cooks, waiters, bartenders, busboys, dishwashers). The popular Church/Market Street eatery operates on a 24-hour basis and has had labor problems since April of 1980.

On or about that time a worker or workers approached Local 2 of the Hotel and Restaurant Employees and Bartenders Union seeking information on how to unionize the restaurant. A union cannot seek to organize a place of business unless it is invited in by employees. Similarly, management cannot intimidate employees once a union drive is launched. This is the ideal world and it is not often that the players play by the rules — least of all in the eyes of the other party. It wasn't long before each side began accusing the other of violations. Both brought in their attorneys who in turn brought in bigger-fish

(Continued on Page 2)

## March on Sacramento Postponed

The March on Sacramento, designed by CALICO (California Coalition for Lesbian and Gay Rights), and aimed at informing the State Legislature and the Moral Majority of Gay outrage over the Majority's recent actions, has been indefinitely postponed from its March 29 date.

CALICO's second biannual conference will occur as previously planned at 9am, Saturday, March 28, in the North Hall at 34th and Broadway, Sacramento. Every Lesbian and Gay Rights activist is welcome to get involved in the statewide information and action organization. This conference coincides with the closing day of the California Democratic Council's convention, and it is hoped their speakers and constituents will attend the CALICO event, as they did at an earlier rally.

The march planned for the end of this month had to be

postponed due to the shortage of time needed to plan and coordinate the event. March committees from Los Angeles, San Francisco, San Jose and Sacramento, while endorsing the march, found the variety of issues and brief organizational time a hindrance. Originally scheduled to coincide with the CDC convention and lobby the State Legislature on a variety of issues, the arrival of the Moral Majority offered a point of focus for the march. Despite the efforts of Morris Knight in Los Angeles, Richard Sevilla in San Francisco, and others, the march could not be coordinated. At its meeting in Sacramento on the 29th, CALICO plans to reschedule the march and clarify the issues at hand into a clearer agenda. For information on the conference or future activities, interested individuals or organizations are urged to contact CALICO's Northern California representative, Rev. Jane Taylor at (408) 294-5685.



Michael Koblenz, Business Agent of Local 2 who as a Gay spokesman has been giving his time and efforts to the unionizing efforts of Church Street Station. (Photo by Rink)

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