

BAY AREA REPORTER

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Gay Racism Charged B/W Men Together Surveys Bars

by Allen White

"San Francisco's Gay community is racist. Many Gay people move to San Francisco and bring their racism with them." These are the words of John Teamer, co-president of Black and White Men Together. His remarks were made in amplifying a press release the organization released this past week. The release dated March 17 is titled "Survey of Gay Bars Shows Great Extent of Racial Segregation."



Black and White Men Together at a recent garage sale. The group is not happy with Gay bar ethnic balance. (Photo by Rink)

The release states, "Gay bars in San Francisco are highly segregated in terms of employment and patronage according to a recent survey conducted by Black and White Men Together. The study covered 99 Gay male bars. It revealed that 78% of the bars were at least 88% white and 29% exclusively white. It also showed that eth-

nic minorities were employed mostly in bars not patronized by whites."

The release continues that of 300 employees visibly on duty on the night of the survey, February 5, 27 were nonwhite.

In the area of patronage, the release says "the vast majority of the bars had either no

people of color or less than 5%. On the other hand, while 29 bars were exclusively white, only two bars were exclusively nonwhite (in both cases small Latin bars). Fourteen of the bars could be described as integrated (the racial mix being between 40 and 80% white).

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Harvey Milk Branch to Close

Library Report Silent on Gay Library Users

According to the \$50,000 library plan unveiled this week for Library Commission

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approval, there will probably not be a Harvey Milk Memorial Library after 1983. In his report, nationally-recognized consultant Lowell Martin recommended a thorough reorganization of the branches that will leave the heavily Gay population of former district five with fewer branches; the Park Branch is also marked for closing. Under this plan only one small branch will remain open for the Castro community: the Noe Valley Library. The larger Mission Branch will also operate for Castro residents with longer hours of service, particularly in the evenings.

The Milk Branch is by no means an under-used library. Out of 25 branches it ranks about 12th in circulation. Actual use is on the rise again, noted Branch Librarian Ms. F. Mitchell. Many other branches, such as those at

Waden or Ocean View, will remain open despite drastically lower use. (Annual circulation at Ocean View is only 7,500 books compared to the nearly 60,000 circulated books annually at Harvey Milk.) In part this is due to the report's concern with continued good service to minorities in their respective communities. Indeed while the report discusses targeting services to the Asian, Latin and Black communities, it is altogether silent on the existence of a Gay community, its special tastes in readership, and its informational needs.

The Castro community may feel particularly affronted at the closure of the former Eureka Valley Library. In May 1981 the Library Commission changed its name officially to the Harvey Milk Memorial Library and hung a plaque dur-

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Startling Report

Local Fund Raisers Out of Control

Overexpansion and Failure Bode Ill

by Phil Henway

A major survey by the GAYCARE Committee has raised serious questions about fund-raising for San Francisco's non-profit Gay organizations. The report concludes that "a 'donation gap' of major proportions is developing . . ." in 1982, and warns some organizations about "tending to overwhelm the community with requests for money . . ."

GAYCARE, a social service group itself, identified 55 Gay organizations, running the spectrum from the Alice B. Toklas Democratic Club and the Metropolitan Community Church to the Castro Street Fair and Cornerstone. Twenty-eight of these groups were surveyed about their budgeting, planning, and fund-raising procedures.

Among its warnings: that inflation and government cutbacks are increasing the competition between organizations for donations, and that "a broader donor base of contributors and volunteers in 1982 will be absolutely essential." The report was particularly critical of the local Gay musical groups.

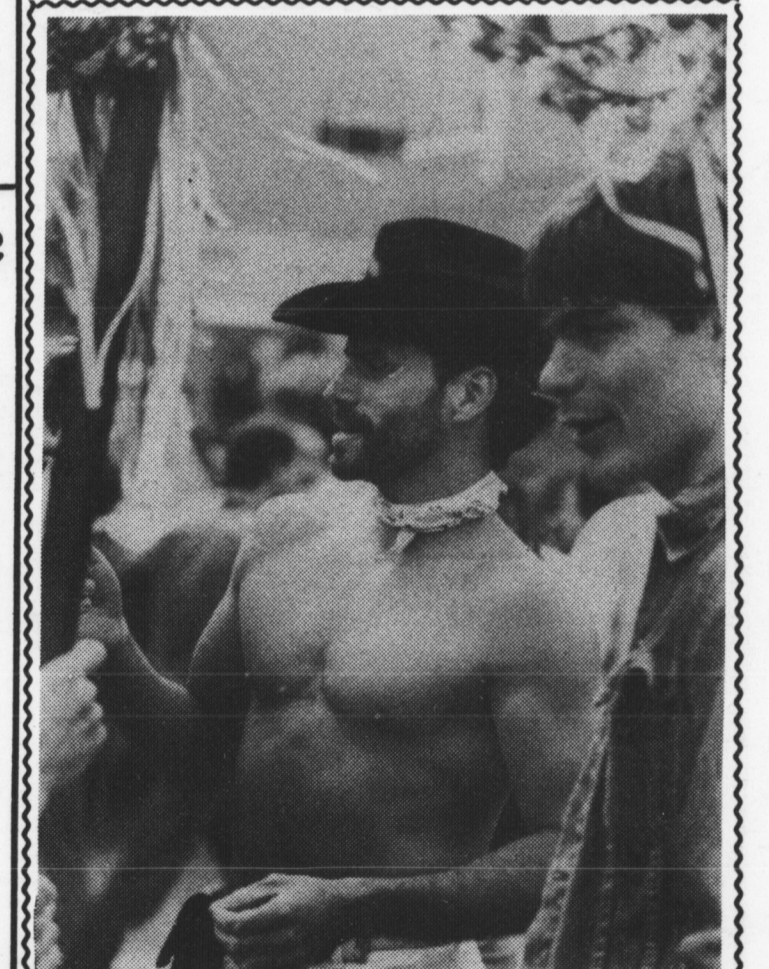
GAYCARE says the choruses (Golden Gate Performing Arts) and the Gay Freedom Day Marching Band and Twirling Corps (S.F. Band Foundation) spent \$500,000 in 1981 — \$380,000 of that went to the Gay Men's Cho-

rus' national tour.

The Band held two concerts in October at Davies Hall. Projected proceeds of \$25,000 were to have been split with the Pride Foundation. Instead, they split a net loss of \$18,000. Shortly thereafter, the Band Foundation spent \$3,000 on a direct-mail fund-raising appeal. "Only 37 out of 10,000 (recipients) responded," says the GAYCARE study. The Band lost \$1,500, instead of a projected profit of \$7,000. The study says the Band's survival is now "an unresolved issue," with a 1981 year-end deficit of "around \$20,000."

Two Gay Men's Chorus concerts in November did little more than break even. A fund-raising gala at the St. Francis Hotel in December was also disappointing, despite backing from the Mayor and the straight community. GAYCARE reminds us the Chorus' national tour debt is

(Continued on Page 4)



Spring flowers blossom on Castro Street. (Photo by David Lamm)

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4TH INCREDIBLE WEEK

Milk Club Opens Congress Race

Boxer and Renne Square Off

by Allen White

Last Tuesday evening, Barbara Boxer and Louise Renne, the two major contenders for the Democratic nomination for John Burton's 6th Congressional District seat and its gerrymandered voters participated in a forum at the Harvey Milk Gay Democratic Club. It is the first time the two women have met in a public meeting as candidates. That this exchange of positions would be presented first at one of San Francisco's major Gay organizations is, in itself, of major significance. The significance is amplified when one considers the political importance of this particular congressional seat.

The Milk Club meeting produced a large crowd at the Women's Building and was promoted as a debate between the candidates. A debate it wasn't. The evening turned out to be an opportunity to observe both candidates in action. Neither candidate raised any challenge to the position of the other, and those who expected a drag-out confrontation found instead two women who exuded charm and warmth.

Even the Milk Club membership which has the capacity to go for the jugular in their questioning was, almost to a

person, cautious and polite. The moments of drama were few, and both candidates appeared to have no problem in their replies.

Because of her visibility as a San Francisco Supervisor, Louise Renne had the advantage of using her track record in San Francisco. Because her record is known and her opponent's record as a Marin Supervisor was not, this also became Renne's liability. Milk Club members used this forum as an opportunity to question Supervisor Renne on several local issues. The two most predominant issues raised for comment related to rent control and the police civilian review board.

With regard to rent control, Supervisor Renne took the issue to the national level, since she is running for a national office. She stated that she was opposed to legislation, now proposed, which would preempt the rights of local governments to enact rent control legislation. The questioning was then brought back to a local level when she was asked why she was not more fully supportive of more comprehensive rent control in San Francisco. She replied that she was more concerned with actions which would create

more housing as opposed to utilizing methods which she labeled as "a panacea of World War II." Renne stated that she, in fact, had just voted to extend the San Francisco rent control laws.

Renne was then questioned about the police civilian review board proposal. When asked if she would endorse legislation to create a civilian review board if it was on the November ballot (which it may be) she stated that she would have to see the proposition before taking a stand. She would stick to that position.

Since Barbara Boxer was, by her own admission, relatively unknown to the Milk Club members, she had the advantage of not having to defend her record. The items she needed to present to the club were only what she wanted them to hear. In addition to her sensitivity to the issues, she pointed out the value of being an administrative aide to retiring Congressman John Burton. She used the meeting as an opportunity to announce that she had received the endorsement from John Burton. She also announced that she was for a nuclear weapons freeze.

The only question asked which proved uncomfortable for Barbara Boxer related to her financial support to the campaign of Quentin Kopp.



Marin Supervisor Barbara Boxer now has endorsement of Supervisor Harry Britt and her ex boss, retiring Congressman John Burton. (Photo by Rink)

She responded that she had made a personal campaign contribution to Kopp but she didn't want her name used. She noted that to her regret the information was made public.

Both candidates agreed that they are friends and that a woman will be elected to represent the 6th Congressional District. They both are against Ronald Reagan, his fiscal policies, his human rights policies. Both are against involvement in El Salvador.

Throughout the evening a minimum amount of discussion arose regarding Gay issues. Boxer did state that she would have a Gay person on staff in San Francisco to give

her the ability to meet the needs of the Gay community. Louise Renne already has a Gay aide on her staff and emphasized her joining the Gay community in such events as the Moscone/Milk Memorial Candlelight March and numerous fundraisers.

The meeting underscored the fact that both women will be mounting a strong campaign to gain the nomination. The Milk Club meeting served as an initial platform to allow many positions of the two candidates to surface. Further strategy of each candidate's campaign will, no doubt, be reflected by this meeting which was presented by the Harvey Milk Gay Democratic Club.

Gay Clinic Opens at Pacific Medical Center

Presbyterian Hospital of Pacific Medical Center announced this week the opening of its Gay Health Clinic to meet the specialized medical needs of the Lesbian and Gay community.

"It's particularly gratifying that the hospital initiated the program on its own — heavy lobbying wasn't necessary and Lesbian/Gay hospital staff were invited to be consultants," states Carole Migden, the Executive Director of Operation Concern.

Located at Pacific Medical Center and outpatient clinic at 2324 Sacramento Street, the Gay Health Clinic will provide care for those problems which affect the Gay population. Health education is a key focus of the care provided.

Services are offered at the clinic by both Gay identified and Gay sensitive staff. Physicians at the clinic have received didactic medical training in health issues which are of special concern to this

Harvey Picnics

The Harvey Milk Gay Demo Club is holding an Easter Sunday picnic next month. Billed as "A Picnic on Angel Island" the day will include an Easter Egg hunt.

The cost is \$10 per person (\$8 club members) plus \$5.25 for a round-trip ticket on the ferry.

population. According to the clinic's medical director, Robert Bolan, M.D., "All professional and support staff have undergone training sessions to educate and sensitize them to health and psychosocial issues relating to Gay lifestyles." The trainings have been conducted by Operation Concern, an outpatient mental health clinic at Pacific Medical Center for Lesbians, Gay men, and their families. Located at 2483 Clay Street, Operation Concern has been at PMC since 1974. Clinic fees are based on a sliding scale, thus providing a source of outpatient care for those who cannot afford, or do not have, a private physician. Both MediCal and Medicare are accepted for payment.

Specialized medical care is also offered at the hospital's Women's Health Center outpatient service.

For more information or to make an appointment, call 563-4321, ext. 2355.

The menu promises barbecue chicken and steak "with all the trimmings."

The ferry departs Fisherman's Wharf (Pier 41) at 10am and Noon. Directions, once on the island, are to walk to the "East Garrison" picnic area.

An afternoon of games and sports is also part of the agenda April 11. Call 885-2510.

CDC Gays Color Fresno State Convention

by George Mendenhall

Fresno, CA

"No fight worth waging has been won by quietly surrendering to the forces of reaction... whether it is among the farm workers of this valley or on Castro Street in San Francisco, there is a struggle for human rights which demands the best efforts of all." Sen. Ted Kennedy opened the 30th annual California Democratic Council convention last weekend with this observation.

The convention's 500 delegates and 200 observers cheered Kennedy, who joined other speakers in recognizing the presence of 100 Gay delegates. The 12,000 members of CDC are involved with 200 local clubs with 11 of the most powerful clubs having a Gay orientation.

Alice B. Toklas president Connie O'Connor headed the largest Gay club delegation (32) with Harvey Milk Gay Democratic's president Gwenn Craig and Stonewall president Gerry Parker also actively participating.

While Gay people did not "dominate" the convention, as the *San Francisco Chronicle* reported, they did have the largest caucus, a well-attended hospitality suite, and clearly the most recognizable bloc of votes on the convention floor. Blacks, Hispanics, labor and women are also powerful CDC groupings.

It was apparent early that famed author Gore Vidal, candidate for U.S. Senate, was ingratiating himself with the Gay delegates. His intellect and wit before the Gay Caucus brought laughter and applause. Vidal apologized for bringing a video camera crew that was filming him: "I cannot speak easily without kleig lights." Later, Vidal's hospitality suite was filled with Gay supporters and the author later sat at the Toklas table at the banquet. Gay Caucus co-chair Randy Stallings seconded the nomination of Vidal on the convention floor and Toklas president Connie O'Connor supported Vidal. Governor Brown and Vidal divided the caucus vote. Governor Brown overwhelmingly won the floor endorsement.

District Attorney John Van de Kamp was the cleverest strategist at the convention. He lost the endorsement fight in the Gay Caucus in his bid for Attorney General but appeared later in the Gay hospitality suite for a 3-hour after-midnight rap session. Evidently he turned votes around as the tally on the convention floor a few hours later was six votes short for Sen. Omer Rains, who was denied the 60% necessary for endorsement.

The earlier caucus endorsement of Rains had been enthusiastic. Caucus members were disturbed by Van de Kamp's position on a "Victim's Bill of Rights" initiative on the June ballot. The measure would require that criminals repay victims for damages but it would also deny legal protections for defendants. Van de Kamp said, "I do not endorse it but I will vote for it." Rains opposed the initiative and made it clear that he considered his position courageous because the polls indicate that the "Victim's" proposition has wide public support.

Mayor Tom Bradley of Los Angeles deliberately snubbed the convention. He evidently thought the CDC endorsement would damage his "moderate" image. Lia Bell,

CDC president, told *Bay Area Reporter* that she was "disappointed" in Bradley's decision and added that if Bradley feared that he might not get the 60% vote necessary for endorsement "he handled it absurdly." Some delegates speculated that Bradley, a strong Gay rights advocate, might have had trouble on the floor on his pro-nuclear power and pro-Peripheral Canal positions. Gay Caucus chair Stallings said he would urge the local Toklas club to vote No Endorsement in the race. The CDC voted No Endorsement at the convention.

Ted Kennedy was both serious and highly organized — a sharp contrast to Governor Brown who was relaxed,



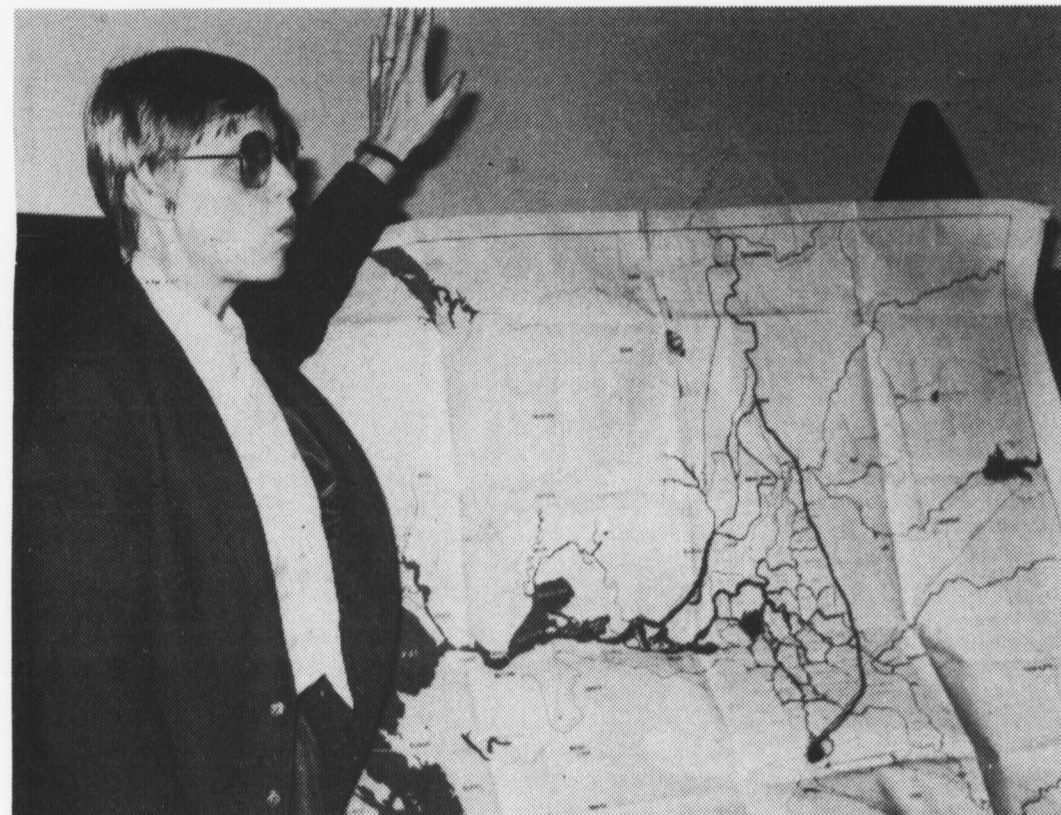
Ted Kennedy notes Gay Rights at CDC convention. Jerry Brown gets overwhelming endorsement for Senate the next day. (Photo by Rink)

going back to the seminary, or running for the U.S. Senate." He drew a large hand for his position on Reaganomics and the attempt by the political Right to politicize the courts.

Brown's recently appointed Municipal Judge, Mary Morgan, was honored at the convention. Brown himself will also be honored March 25 at the Hyatt Regency by 125 activists for his many appointments of women and Gay people to state positions.

The governor also drew attention at the convention when Mario Obledo, former Health/Welfare secretary under Brown, absolved the governor of any wrongdoing in the famous video tapes fiasco. Obledo told a group of Gay people that it was his office that pulled the State Health Department tapes which asked Gay people to seek health care if they needed it. Obledo said he thought that the wording on the tapes advocated homosexuality. Earlier Brown press aide B. T. Collins and Brown himself were erroneously thought to have pulled the tapes. Obledo later received 93 out of the 400 votes cast for CDC endorsement in the governor's

(Continued on Page 16)



Supervisor Louise Renne — a strong advocate against the peripheral canal — has her first debate with her opponent at Milk Club. (Photo by Rink)

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(Continued from Page 1)

Local Fund Raisers Out of Control

about \$140,000 and growing daily due to interest charges.

But music groups are not the only nonprofit organizations in trouble. The study says Community United Against Violence (CUAV) had sold only 111 tickets (out of a possible 3,000) to its "Safety in the Streets" disco benefit December 16 prior to canceling. In January, the Pride Development Center Fund benefit dinner at the Hyatt Regency attracted only half the expected crowd. That was a \$15,000 loss, rather than the projected \$50,000 profit. This despite the fact that the project had "the participation of more experienced fund-raising volunteers than any project in town."

GAYCARE does say the amount of donations in several of these cases was actually higher than in previous years, but the level of support was overestimated. This was "due in part to the lack of information about, or lack of consideration for, the other activities which the community was simultaneously being called upon to support." To back that up, GAYCARE lists no less than six major benefits, parties, and fund-raising campaigns going on last October and November — in addition to the four above-mentioned concerts. The report says those events "required a total financial commitment from the community of more than a quarter-million dollars, yet it was highly unlikely anyone was aware of the totals involved."

Besides, GAYCARE points out, "... only a small segment of the community can be consistently relied upon for support. There are

few equivalents to Cyril Magnin, Louise M. Davies, or even Standard Oil or Bank of America willing to publicly step forward and help bankroll these causes. The report says Gay merchants and restaurants are often generous, but few Gay bars participate unless there is a direct and immediate increase in business for them.

The study does have some positive points to make. There are now more civic, political, and social organizations to meet the needs of Gays. GAYCARE reports we have been creating them at a rate of about one per month over the past year or so. There is little doubt that Gay nonprofit organizations in San Francisco collectively raised and spent more money in 1981 than ever before by a significant margin. The identifiable total easily exceeds \$2,000,000."

There have been numerous block grants to various groups in the past. City funds have been made available to the Pride Foundation, Operation Concern, CUAV, and the Parade Committee. United Way provides modest sums to about a dozen qualified groups.

55 Gay organizations are looking for funds and patrons locally. Report sees a drought plus larger expectations.

The Human Rights Foundation received grants from Playboy and two other foundations for a project. The Lesbian Rights Project picked up some money from the Rosenberg Foundation. Pride Foun-

dation got \$7,000 from Levi Strauss. CUAV got a donation from Pepsi Cola for "Safety in the Streets," but since the party flopped, the money was used to pay off promotional costs.

GAYCARE says, "Boards of Directors, officers and volunteer staffs are stronger, more capable and more experienced than before. (Groups) ... seem to have far better access to positive media attention — Gay and straight media — than in previous years." Still, the road ahead seems filled with challenges.

The Gay Olympics, founded only last year, plans to raise \$250,000 or more to put on a world-wide event in San Francisco. GAYCARE says that seems "unlikely," and points out "planning and promotional expenses are running at a rate of about \$4,000 each month, as of January."

Another example is the Pride Foundation, which launched a campaign last year to raise 1.2 million dollars to buy and renovate a building at Hayes and Fillmore. As of January, they were only halfway home.

(The down payment of \$375,000 was provided by H.U.D. under the Carter Administration.) Once the new center is open, Pride's operating budget will be 2½ times its current amount.

The report lists these other groups seeking additional donations this year:

- CUAV is planning to double last year's budget to \$120,000 in 1982. It is also considering expanding into the Mission and Western Addition areas.

- The Lesbian Rights Project, which recently lost grants which made up a substantial part of its 1981 budget of \$45,000, has nevertheless adopted a 1982 budget totaling \$54,000, planning to make up the gap with donations.

- Congregation Sha'ar Zahav operates on a budget of \$48,000 per year. The group is working on a drive to obtain \$500,000 for its own location, separate from the Jewish Community Center.

- Even the Gay Softball League has an annual budget of \$20,000.

- Then there are the social and recreational organizations which sponsor civic and charitable events. These include the California Motor Club (CMC), the Sisters of Perpetual Indulgence, Pacific Coast Gay Rodeo Association, Foggy City Squares, the San Francisco Council of Emperors, Golden Gate Business Association (GGBA) Foundation, and the San Francisco Tavern Guild.

- 1982 is an election year. "National Gay political organizations ..." says the report, "will be focusing on raising record amounts for the '82 Congressional elections to combat the millions being

Who is GAYCARE?

With the release last week of "The GAYCARE Report," there has been an interest in just who or what is GAYCARE. This week the Bay Area Reporter talked to Sam Puckett, a member of GAYCARE and the primary author of the report.

Puckett said the group began as a group of about ten people searching for a way to channel their energy into the community. They decided to focus on the opportunities of the city's Gay population to support the hundreds of volunteer organizations which provide services in the wake of large cutbacks in government programs.

To launch the program they presented a benefit, "Because You Care," last May 28 at Dreamland. Through the benefit and a booth at last year's Lesbian/Gay Freedom Day Celebration and at the Castro Street Fair, they were able to direct several hundred people to volunteer agencies.

The GAYCARE Committee then began to search out other activities. Puckett had been concerned with the size of fundraising efforts which he had observed, and, in many cases, been personally a participant. Because of this interest he proposed the ideas of developing what was to become "The GAYCARE Report."

Sam Puckett noted that had the report been available last year at this time, possibly there would have been a different outcome for many of the fundraising activities conducted by San Francisco's Gay community in 1981. He also was concerned that people realize that the goal of the report is to offer a constructive assessment and should not be interpreted as destructive.

Puckett said that it was significant that the straight fund-raising programs in San Francisco were also experiencing serious problems.

Mimi Hunt, who by profession is a marketing consultant, is also on the GAYCARE Committee. She told the B.A.R. that GAYCARE was formed as a loosely structured organization. There is no formal set purpose for the group. She said that the report will most likely lead to other activities by the GAYCARE Committee.

The GAYCARE Committee has twelve members. In addition to Puckett and Hunt, their membership includes John Artman, Bob Cameron, Bill Bradley, George DeWoody, Bruce Johnson, Alita Rosenfeld, John Cailleau, Jim Hormel, Marjorie Mann, and Lynn Tietsworth.

spent by the Moral Majority and other groups ... Fund-raising activities in connection with the important 1982 elections have hardly begun, yet Gay organizations in San Francisco enter 1982 with an enormous backlog of funding

to the community to "bail them out" in the event their programs fail ... Since there is little doubt that we have temporarily overextended ourselves, 1982 should be a year



The '82 Parade Committee with a shriveled treasure — is one of the perennial major fund seekers in the City. This year it might find that the resources have already been tapped. (Photo by Rink)

requirements left over from 1981 — well in excess of \$1,000,000."

GAYCARE makes some recommendations for successful fundraising in the future. The study calls for expanding the small philanthropic group, "who are rapidly reaching the point of saturation, if not overwhelm." Groups should approach future financial planning "with extreme caution."

"Considerable time and effort should be directed toward 'consciousness-raising' in the community about the value of these programs, the need for funds and the value of giving," the report says. It recommends organizations share information, cooperate and establish a central calendar of events. It calls for more realistic cost and time estimates for these events. "Organizations cannot expect

Phil Henway

Presbyterians for Gay Concerns

by Scott Treimel

The western chapter of Presbyterians for Lesbian and Gay Concerns (PLGC) held its mid-winter conference here last weekend to prepare for the annual conference of the United Presbyterian Church and to advance the establishment of a new, non-judgmental church to serve Gays, Lesbians, their families and friends.

Founded in 1974 as the Presbyterian Gay Caucus, PLGC has 400 active members who serve as a political lobby within the Presbyterian Church. It works to help congregations understand sexual preference in the context of Presbyterianism, to demonstrate homosexuality as an option for Presbyterian youths, and to convince the Church to support its Gay members. "We want the Church to grant us full membership as Gays and Lesbians," said Jane Spahr, the Director of Pastoral Care at the Metropolitan Community Church of San Francisco.

Full membership in the Presbyterian Church means the right to be ordained as a pastor, elder, or deacon — as an official of a congregation. In 1978 the authoritative General Assembly of the Presbyterian Church denied ordination to Bill Silver because he is Gay. The General Assembly issued a statement, which it called "definitive" though it is not binding, against ordaining homosexuals.

Silver said Sunday that though the 1978 statement remains unrevoked, Gays and Lesbians have since been ordained by individual presbyteries without protest from the General Assembly. "It's funny," he said, "in most ways the General Assembly is quite supportive." But because the General Assembly does not recognize homosexual ordination, PLGC members believe they are not fully accepted in the Presbyterian Church. Last weekend, PLGC decided to prepare a statement to this effect to present at the annual Presbyterian conference to be held in Hartford, Connecticut, the week of June 12.

The conference will address reunion within the Presbyterian Church, which is presently divided into two associations: the United Presbyterian Church, USA and the Presbyterian Church, US, which is the alliance of Presbyterian churches in the South. PLGC is wary of reuniting these two divisions because the southern presbyteries are conservative and might block PLGC's advancement within the Church.

Also last weekend, PLGC attended to matters concerning the Ministry of Light Church it is working to establish in Marin. The Ministry which will be an outreach church to Gays has received the approval of the Redwood Presbytery, the regional authority of the Presbyterian Church, USA, and is now requesting funds from Presbyterian officials. During their mid-winter conference, PLGC members went to the local churches that have supported the proposed Ministry — the Sausalito Presbyterian, St. Andrew Presbyterian in Marin, and Christ Presbyterian in Terra Linda — to encourage their continued efforts towards actualizing the Ministry of Light.

POPPERS: Possible Danger Will City Respond?

by George Mendenhall

Surveying 400 Gay people in San Francisco in 1977, Dr. Richard Hamilton discovered that poppers users claim they had headaches (64%), sore throats (16%) and persistent coughing (16%). They also admitted (58%) that they knew the substance was dangerous to their health.

Press conferences and a hearing this week before a Board of Supervisors committee has again brought to public attention the possible dangers of poppers. Dr. Robert Bolan of the Bay Area Physicians for Human Rights and Hank Wilson of the Committee to Monitor the Cumulative Effects of Poppers asked the board to consider a city requirement that the popper bottles carry a "warning" label and that an education/research effort be either encouraged or financed by the city.

"Poppers" is a popular name for amyl and butyl nitrites. Amyl is by prescription only, and butyl is the base substance of the popular inhaler substances being sold over-the-counter. Dr. Robert Bolan of BAPHR believes both nitrites are equally dangerous.

The most widely used substance is the butyl nitrite product RUSH, produced in San Francisco. Similar products are Bolt, Climax, Locker Room and Krypt Tonight. One of the executives of the

RUSH firm believes his product is safe enough to sell in a Safeway store. The products are usually sold privately (amyl) or publicly in bath houses and adult book stores.

Hamilton's research indicated possible immediate effects from popper usage as being headaches, sore throats and coughing. Bolan stresses that skin burns can also result from direct contact and that children discovering and drinking the substance can suffer damages.

Those testifying before the board committee did not call for the banning of the nitrite substances. They stressed that recent research, extensively documented by Wilson, establishes possible long range effects such as cancer. Labeling is necessary, he urged, until proper research is completed.

Bolan explained that nitrites are part of overall studies being conducted to show why "Gay" illnesses are occurring in segments of the Gay community. He called attention to the "acquired, immune deficiencies" resulting from the combined use of the more popular drugs such as alcohol, hashish, caffeine, nicotine, etc. — as well as the nitrites.

Supervisor Nancy Walker called on the City Attorney to rule as to what legislation the board could legally act upon



Dr. Bob Bolan and Hank Wilson take anti-popper cause to Board of Supervisors hearing. (Photo by Rink)

that would affect popper usage. The committee itself (Supervisors Wendy Nelder, Doris Ward, Walker) infor-

mally agreed to at least a possible resolution — a general warning to the public. Further action is pending.



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Mental Health Gay Candidates

Residents of Health District #2 are urged to attend the Westside Community Mental Health Center's 15th Annual Forum and vote for candidates for Westside's Community Advisory Board who are responsive to the needs of the District's diverse population. Such Forums provide opportunities for Lesbians and Gay men to demonstrate support for local programs for those populations most profoundly affected by the grim economic, political, and social forecasts for the 1980's. The active participation of Lesbians and Gay men on C.A.B.'s also allows them to educate and, when necessary, alert the broader community to the particular mental health and social concerns of Gays.

As the largest M/H District in San Francisco, Westside provides the widest variety of services through contracts with 18 agencies. These services were initiated with large Federal grants during the 60's; Westside's nonprofit structure has been used as a model nationally. The C.A.B. represents 51% of Westside's Board of Directors thus giving it the power to control and direct services in the District. Programs include Residential Treatment, Emergency Psychiatric Care, Crisis Clinic, In and Out-Patient, Day Treatment and Aftercare and innovative programs for children, youth, and the elderly.

The Lesbian and Gay candidates for the C.A.B. are:

Priscilla Alexander - Co-Director, National Task Force on Prostitution; S.F. N.O.W. Prostitutes' Rights Task Force. She has worked with the Sexual Minorities Youth Serv-

ice Coalition and S.F. Women in Criminal Justice.

Barbara Cameron - Active in the Native American and Lesbian/Gay communities. Formerly on the staff of the S.F. American Indian Center. A writer and photographer, she has often spoken at rallies and conferences.

Patrick Delaney - Co-founder of Gays Against the Draft; on the Affirmative Action Subcommittee of the American Friends Service Committee. Formerly Bilingual language instructor



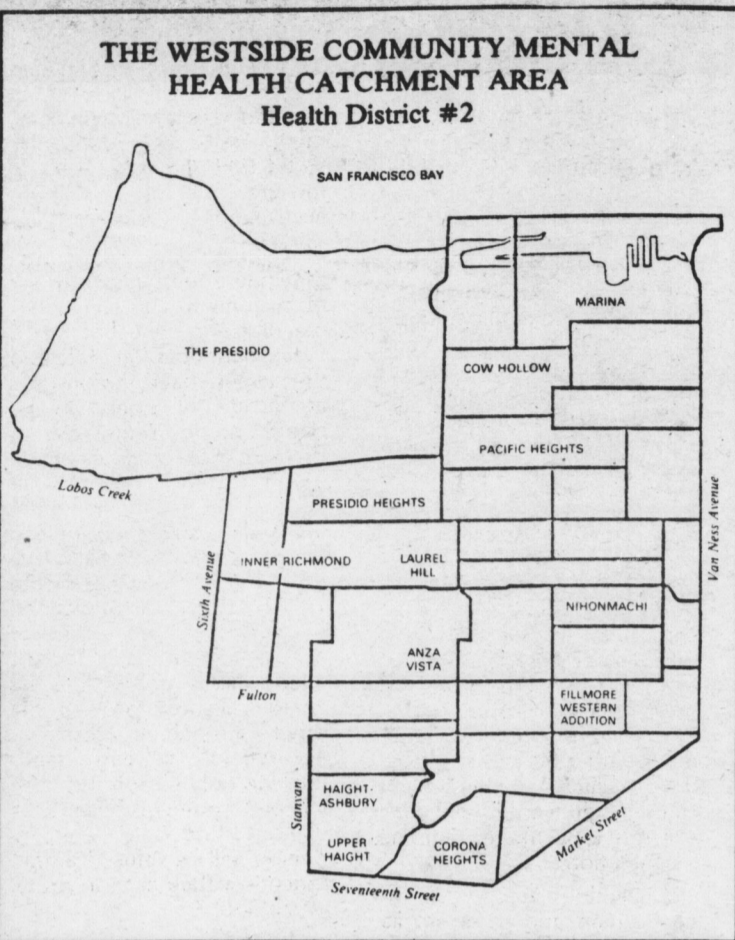
Gay and Lesbian candidates for Westside Community Mental Health Center's Community Advisory Board. (Photo by Rink)

with the China Institute in America.

Rodney Karr, Ph.D. - Psychologist. Has worked as a volunteer therapist with Acceptance House, Pacific Center, Operation Concern and Laguna Honda Hospital and volunteer educator with the Human Sexuality Program, U.C.S.F. Dept. of Psychiatry.

Elaine Lee - an instructor at City College and volunteer therapist for Haight-Ashbury Psychological Services and Operation Concern. A transplant from Hawaii, where she served on the board of directors of the Waikiki Health Center and a variety of advisory boards to programs for disadvantaged youth, retarded citizens and the developmentally disabled.

Bill Matsumoto - General Secretary of the Association of Lesbian and Gay Asians, a recently formed organization



for Lesbian Mothers, 3rd World Women and Older Lesbians. Presently a preschool teacher, she has also worked with the Westside Adolescent Residential Treatment Center, Acceptance House, and the Human Rights Foundation's Speakers' Bureau.

Claude Wynne - Has worked with numerous organizations including the National Activist Union of Gays and Lesbians, Solidarity, The Coalition for Human Rights, and the Alice B. Toklas and Harvey Milk Gay

Democratic Clubs - frequently addressing the specific problems of Blacks, Third World people and Youth.

To vote in the C.A.B. election you must present an I.D. which verifies your residence in Westside's catchment area.

The vote is March 27, noon to 4pm. Registration of voters at noon. Election following keynote address by Supervisor Doris Ward. Ella Hill Hutch Community Center, 1050 McAllister St. (at Webster).

For further info contact Rodger Brooks, 552-9047.

Bookstore Targeted

300 Gays Arrested in San Jose Cleanup in Downtown Area Suspected

Reports of police entrapment at the Circus Bookstore in San Jose have been flooding the Santa Clara Valley Coalition for Human Rights. It has been reported that there have been over 300 arrests since the police began their recent campaign. The police admit to 144 arrests since September 1981. The Coalition explains the difference in numbers by explaining the police are only reporting arrests for solicitation. It is believed that there has been an equal amount of arrests for masturbation. All of the men approaching the Coalition have told a similar story of the entrapment procedure used by the plainclothes officers. The officer usually approaches a booth that shows a Gay film. The doors to these booths are not open to the main aisle; therefore, the officer violates the person's privacy by ignoring the "In Use" light and enters the booth. Although they do not restrict themselves to the booths showing Gay films, they usually pick the Gay booths since their reasoning is a person occupying one of these booths would be more interested in their advances. After approaching the booth the officer asks the man two questions, "What are you into?" and "Would you like to go outside to my van?" The implication, of course, is that they would "get it on" in the

van. According to the Santa Clara Coalition, all of the men arrested have pleaded guilty. Lawyers representing the men arrested have not been able to convince anyone to take these cases to trial. Most of the men are so traumatized by the arrest they just want to get it over with. It is also believed that many of the men arrested do not seek legal advice, but simply plead guilty, expecting a small fine. Instead the judges are handing out 15 day jail sentences and \$300-\$500 fines.

One officer is also reported to be a religious person who tries to lay a heavy religious trip on the men he has arrested once he gets them to the police station.

Many in the community are questioning the motives of the police in spending so much time at the Circus Bookstore. Some believe it is an attempt by the DA's office to close the bookstore. A more widely held belief is that the DA's office and the police are working hand in hand to increase their "solicitation" arrests in order to justify the existence of the vice squad and their budget.

There is heavy political pressure to "clean up" downtown San Jose. Councilman Tom McEnery, who is a leading contender for mayor, has

been in the forefront of this clean-up campaign. McEnery has enjoyed tremendous Gay support in the past but could lose a lot of Gay and liberal support over this issue.

Coalition members have reacted angrily to news of the arrests. It was pointed out at the Coalition meeting that two women over the age of 80 had been raped in the course of one week at the same mobile home park. When police were asked why they didn't beef up their patrols in that area, the reply was that they did not have enough officers.

It was also noted that none of the solicitation arrests involved an exchange of money. The Coalition has suggested to the vice squad that if they are worried about people asking others for sex they should go into a singles' bar or perhaps patrol drive-in movies. The fact that the Circus Bookstore has been singled out appears to be a blatant act of anti-Gay prejudice.

Anyone having any specific information about the police activity at the Circus Bookstore is asked to contact the Santa Clara Valley Coalition for Human Rights at P.O. Box 1431, Campbell, CA 95109.

(Continued from Page 1)

Gay Racism Charged

To summarize, "The survey is a preliminary effort towards our goal of gaining a better understanding of racism in our community." It concludes by saying, "The results are open to a variety of interpretations and raise many questions. For example, since the population of San Francisco is about 50% nonwhite and has a particularly large Asian community (21%), it raises the question of whether the Gay population reflects the ethnic breakdown of the general population or whether nonwhite Gays have different patterns in bars."

BWMT co-president Teamer told the *Bay Area Reporter* that "a large part of the community feels left out." He said, "It is difficult for people to understand the feelings of being isolated and rejected in bars." John Teamer commented that he was surprised by the statistics. He did not believe they would paint such a lopsided portrait of minority participation.

What does this press release mean and what are its implications? The answers differ depending on whom you talk with from the Black & White Men Together organization.

Jim Ivory, co-chair of promotion activities, hopes that this release will lead to discussions with bar owners and with the Tavern Guild to develop a Gay hiring policy to hire minorities. He suggests that many bars purposefully make moves to discourage Blacks. He believes one San Francisco Gay bar changed their name and remodeled to create an attitude that would be unattractive for a growing Black clientele.

Specifically, Ivory was asked to define evidence of racism. He said that the signs of racism were subtle. One example was being forced to wait to have a drink order filled while six other people who arrived later were served. Another example was what was called "carding" (the request for three pieces of ID with a photo). He was asked to name bars that, in his opinion, discriminate against Blacks. He named four. The *Bay Area Reporter* talked to the owner or the manager of all four bars. Not

surprisingly, each person said they did not discriminate at their bar. Their followup comments were significant and seriously bring into question the credibility of Jim Ivory's accusations.

All four bars stated that they had a substantial number of customers who were people of color. One bar has a Black bartender on staff and the owner stated that in over a decade of operation he could never remember a Black person ever applying for a job. If there had been an application and a job opening, he stated the person would have as good a chance as anyone else at getting the job. Another bar mentioned by Ivory has a large number of Black people in their bar every night and found the charge absurd. One of the other bars named which was accused of "carding" states that the only reason a person will be "carded" is because of age and the only reason a person will be refused admittance is if they are too drunk or stoned.

Jim Ivory told the *B.A.R.* that his comments were his own and not necessarily representative of Black & White Men Together. He then said that "the issue could die or it could become militant."

Mike Smith is the founder of Black & White Men Together. He is a white man and he believes there is racism in Gay bars and, in fact, there is more racism in Gay bars than in their straight counterparts. Smith comments that there is no open advertising for bartenders, no affirmative action hiring policy, and the only goal for Gay bars is to hire "young, good looking white men." Smith states that he believes that hiring of bartenders is done by the "old boy network." In other words, hiring is closed to all but a small "in group."

Mike Smith told the *Bay Area Reporter* that the Golden Gate Business Association and the Tavern Guild are going to have to adopt a true affirmative action program. He cites two reasons. First, the people will be better human beings for making the move. Second, he says that a true affirmative action program is the only way to avoid

what historically is an inevitable confrontation. He went on to comment that "any affirmative action program is naturally questioned by white people... after all, Ronald Reagan is white."

Smith was asked if his viewpoint might polarize the Gay community. Smith said "to polarize is the best way." He further commented that the Gay movement got where it is by polarization.

John Teamer, the co-president was emphatic in stating that the comments of Mike Smith were his own and did not represent Black & White Men Together. The survey and the press release are a result of actions by the organization's Political Consciousness and Outreach Committee and Smith is not a member. Teamer said the aims of Black & White Men Together are not militant and they have not communicated the survey information to either the Tavern Guild or the Golden Gate Business Association. "That type of action," Teamer said, "would have to be approved by the organization's steering committee." Teamer went on to emphasize that their organization and he personally have not noted any individual bar that practices discrimination. The subject of an affirmative hiring policy, according to Teamer, has never been discussed by Black & White Men Together. John Teamer went further to state that as co-president of the organization he does not want the community polarized on this issue. What Teamer does want is for the Gay community to begin a dialogue regarding the issues raised in the survey. "Mike Smith," Teamer stated, "does not give us our direction, even though he is the founder of the organization."

Black & White Men Together has a total membership of 1200 in several countries and a membership in San Francisco of approximately 175. There are thirty people on the Political Consciousness and Outreach Committee which prepared the survey and issued the press release.

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Untimely Deaths

According to the French journal *Le Gai Pied* Gay men are shot or stoned to death in Iran while wearing signs around their necks which read "I am homosexual." Article 141 of Iranian law calls for capital punishment for both the subject and object of a consensual homosexual act. *Le Gai Pied* reports that homosexual men along with partisans of the old Iranian regime and co-called counter-revolutionaries are the most frequent targets of the Islamic Revolutionary tribunals.

Hope springs eternal in Athens, Greece, however,

Senior Health Lectures

A series of Tuesday workshops on "How to Make the Most of Your Health" have begun at the Downtown Center YMCA, 620 Sutter Street. Emphasis will be on health issues for senior citizens.

Sponsors of the program are the San Francisco Com-

California, a county supervisor or was recently hung in effigy by angry feminists. James Bucher's bragging that he intended not to hire Gay and Lesbian employees caused more problems when he claimed that God made man and woman to propagate. Bucher, who quizzed a candidate for public office about her sexual preferences, added, "Whatever it costs me, I'm going to know who I'm hiring." The former hay baler's image was found suspended from a hay-baling machine in front of the courthouse with a sign on it which read "Sexism," according to *HerSay*.

Back at home in El Centro, community College District, San Francisco Department of Public Health Office of Health Promotion and Education, Health District 5 Community Mental Health, District Health Center 5, and YWCA Downtown Center Senior Services.

Sessions will be held from 9:45am to 12:30pm, tuition free, with registration required at each class attended. Subjects of the sessions are as follows:

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BAY AREA REPORTER ENTERTAINMENT

TAGE SCREEN SHOWS ROCK OPERA INTERVIEWS BOOKS MUSIC THE ARTS STAGE SCREEN SHOWS ROCK OPERA INTERVIEWS BOOKS MUSIC THE ARTS STAGE SCREEN

B.A.R. INTERVIEW

Ready When You Are, C.D.

by Steve Warren

After viewing it on different nights, John Karr and I agreed that the Studio Rhinoceros double bill of **Delivery** and **Dressing, Undressing and Talking on the Phone** was the best evening of Gay theatre we had yet seen.

We couldn't agree on much else about C.D. Arnold's "fantasy play" **Delivery**, so we asked the playwright to join us for a roundtable interview. He consented, with the proviso that any of his comments about the meaning of his play be off the record.

Comfortably ensconced in a warm sitting room at the Inn of San Francisco, after some mood adjustment, that seemed a reasonable request. Alone in my cold apartment with a cassette of our conversation, I have my doubts; but let's plunge ahead and see what's left to talk about.

We'll start with C.D. Arnold. He's pleasant, attractive and easy to talk to — not at all the tortured, mystique-shrouded figure you would expect to have created a shattering theatre piece such as **Delivery**.

Arnold's conviction that we are all the same stems from the strong reactions people have to his "personal" play.

It was seeing the Gay Theatre Collective production of **Crimes Against Nature** several years ago that set Arnold on the playwright's path. Not that he thought he could do better, if he thought in those terms at all; just that there was a medium in which he could express himself.

He sat down to write and the first script that came out was **Delivery**. Not **Delivery** as it is today, but the **Delivery** of 20 drafts ago.

A self-described "very slow writer," he turned out other plays in between, but kept coming back to **Delivery**. The situation of Frankie breaking away from the security of his lover Billy to work out his own identity comes out of Arnold's personal experience:

"I went through that with my lover. I didn't start writing

until I left that house. I took a trip around the world, then I came back and saw **Crimes Against Nature** and started writing . . . It took me a long time to understand the experience."

Did writing the play answer any great questions for him?

"I felt I got that struggle within me talked about and out there and somehow put into some kind of form that people could relate to." In other words, it helped him to define questions but not to answer them.

Arnold's reluctance to "explain" his work is understandable. I was devastated by the play for reasons totally alien to the author's intent, but it was still a valid experience for me. That Karr and I had come away with different interpretations was largely due to our minds fixing on different aspects of the play — as in the fable of "The Blind Men and the Elephant."

"If you (explain) it to the audience," Arnold says, "they don't give anything to

the play. This is the kind of play they should give something to . . . Some people are experiencing the play more than understanding it, and that's wonderful," he says gleefully.

Frankie, the central character in **Delivery** is surrounded for much of the play by his fantasies, specifically a leatherman and a Marilyn Monroe figure. He is in danger of being consumed by them. At one point his ex-lover, Billy, warns, "Change your heroes."

"You have to be careful who you give yourself to," Arnold says. It's not those particular symbols but the idea of obsession the playwright is speaking out against: "I'm putting down anything if you blindly follow it . . . You can go too far in any image."

"A lot of people go to the glory holes and indiscriminately give themselves, and I think eventually it consumes them. They're dead people, not having any kind of relationships."

Don't let that color your understanding when you see **Delivery**, but consider the writer's attitudes afterward — as a study guide, if you will.

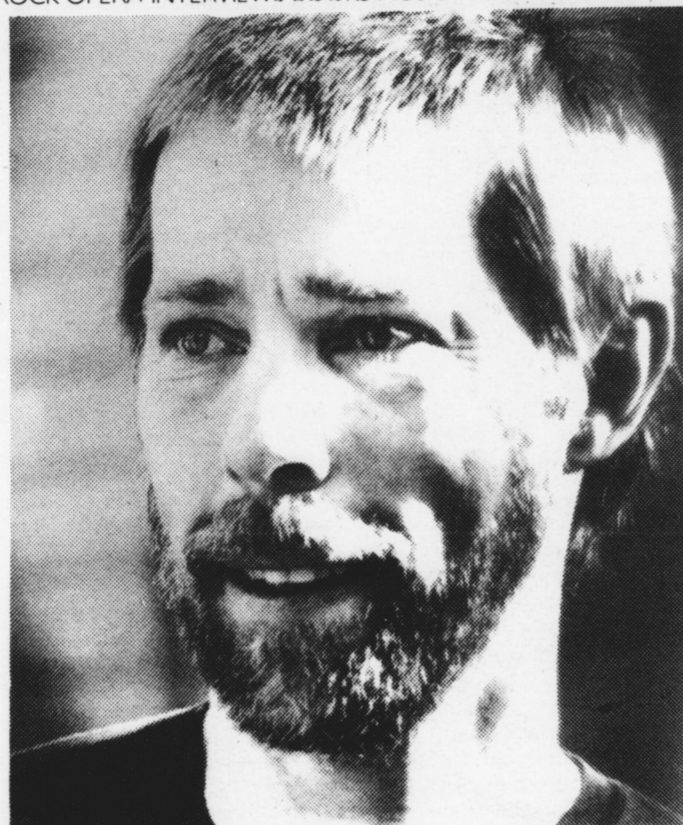
The leather set will be explored in a future C.D. Arnold play, **Daddy Daddy**, which gets into the psyche of an older leatherman.

Also in the works are Arnold's first two full-length plays. One, he says, is about two sisters living together in an old house. They represent "the end of the family . . . It's my Americana play . . ."

"I want to write plays with more than just Gay characters but I don't want to falsify it. I don't want to have to write about people and situations that I'm not familiar with . . . I love writing about women; I love women characters . . . I like Gay characters, too. It's more believable that they show their emotion, for one thing. They're more fun that way. And also because (women) are more of a challenge for me; I know less about them."

While he's expanding beyond strictly Gay characters, Arnold cautions, "I don't want to get out of Gay theatre, writing about my Gay experience." He doesn't feel that has to limit him to a Gay audience. He's seen women at **Delivery** who seem to appreciate it, and he now thinks it could even appeal to non-Gays.

That's a switch from his original surprise at favorable reaction, even from Gay men. "It's so personal," he explains. "It was a real personal play; I was real honest with it; so the more people who like it, the more convinced I am that we are all the same . . . If you get the ultimate 'Gay theatre' it would be theatre. If you go deeply enough into anything, then we're all the same."



DELIVERY author C.D. Arnold finds it wonderful when people experience more than understand his mysteriously scary exploration of submission and sacrifice. **DELIVERY**. (Photo by Robert Pruzan)

Even if he doesn't score that breakthrough, Arnold is not discouraged by the lack of financial reward connected with Gay theatre. "I want to enjoy myself," he says, and continues, "I like doing just the writing. My whole life is thinking . . . I'm just terrified with the way the world's going; I just hate it, and I want to understand it so I don't hate it so much."

The state of the theatre discourages Arnold, too, but he doesn't think it's hopeless. "It's not just Gay theatre," he says; "all theatre's been pretty bad."

He points to his own experience as a member of the Playwrights Unit of the One Act Theatre Company: "I was trying to write some really interesting plays, like **Dinosaurs** and **Delivery** — I submitted **Delivery** to them — and **The Blonde** (in 20-B, presented with **Dinosaurs** and a third play by Theatre Rhinoceros last year) and a new one, **Bookstore** — and they're afraid, they're just afraid to do those kinds of plays . . ."

The audience should give something to this kind of play.

Theatre Rhinoceros has extended the run of **Delivery** and **Talking on the Phone** through April 10. If you want to know how good Gay theatre can be, this show is your answer — as of now.

Arnold Speaks

C.D. Arnold, author of the Studio Rhinoceros success **Delivery**, will be interviewed on "KQED Arts Magazine" by host Lee Hartgrave. The half-hour show is broadcast Monday, March 29, at 3pm at 88.5 FM.

Men's Artists

Charlie Murphy, Seattle-based songwriter/performer, brings his acoustic folk music to La Pena Cultural Center, 3105 Shattuck Avenue, Berkeley, on April 1 at 8pm. Joining Murphy will be Santa Cruz writer and poet David Steinberg.

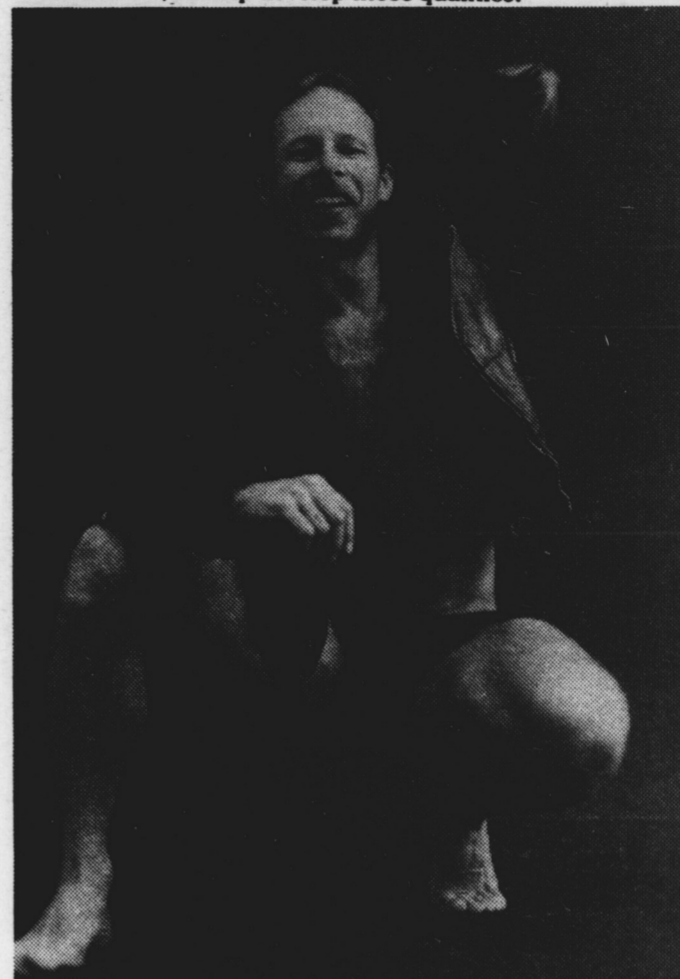
Both are forerunners in the developing movement of men's consciousness raising. Murphy's first solo album is **Catch the Fire**, and it explores connections between sexism and the destruction of our natural environment. Steinberg's film documentary, **Fathers**, deals with the complex issues of childraising by men as fathers.

B.A.R. INTERVIEW

Art Is A Come On

by John F. Karr

Bob Murphy couldn't be more cognizant or out-front about his tasks as a dancer and a Gay man. In exploring certain facets of Gay mystique through his dance, Murphy states, "I want to put my ass on the line in a naked sense, to help develop those qualities."



C'mon, Bob. Give us a come-on!

"Those qualities" are a complex set of ideas Murphy has about the current emphasis on beautiful bodies and what he calls the "passion and energy" of the Castro. Murphy's knowledge of the Castro and Folsom scenes is first-hand, not the musings of a cloistered artist viewing a subculture from a distance. Few people who see the stocky man clad in a motorcycle jacket roaring about town on a large cycle would guess he was a dancer. His image appears totally different. He rejoices in this transcendence, and confusion, of stereotypes, and that's part of his message too.

Murphy was born and raised in Wisconsin, and received degrees in History and Philosophy before receiving an MA in Dance. His ability to present his ideas in dance was honed by his association with the National Park Service, for which he developed **The American Wilderness Concert**. These dance pieces were performed at Yosemite for several years, and were made for urban dwellers not well versed in the use of wilderness lands. The dances were aimed at heightening the visitor's perception of what occurred in the park and how to care for it.

"Impact had to be made quickly," Murphy explained. "I pulled every dramatic trick in the book to reduce people to tears."

In other words, he knows the theatre as a manipulative force to bring people understanding and emotional appreciation of abstract subjects.

Another source of Murphy's inspiration was high-diving. He has been both instructor and competitor in 10 meter platform diving, and speaks of the experience in words mingling religious awe with unabashed sexuality. "I can't even say diving is sublimated sensuality," he said.

"The energy in this town is rampant. It's incredible," he said. "The tremendous passion and energy of the Castro needs to remove its mask. It needs its soul."

Murphy exemplifies this body-beauty himself, looking more like he came from a Nautilus machine than a ballet studio. He knows the limitations this body-type places on his dance, but feels compensated by the fact that his body and sexuality brings people to his concerts, thereby exposing them to his ideas.

The come-on in this instance is Murphy himself, and he's preeningly proud of it. But the come-on must be qualified. He does not appear nude or perform any overt sex acts. Viewers who expect this may find the performances more cerebral than they hoped. Murphy's choreography and body are planned to raise ideas before peckers. Even so, Murphy would be the first to insist that the physical aspect cannot be denied. So he treads a fine line between the come-on and the

The tremendous passion and energy of the Castro needs to remove its mask. It needs its soul.

"Art is one huge come-on," he said, and then jokingly added, "and we could spell that differently, too!"

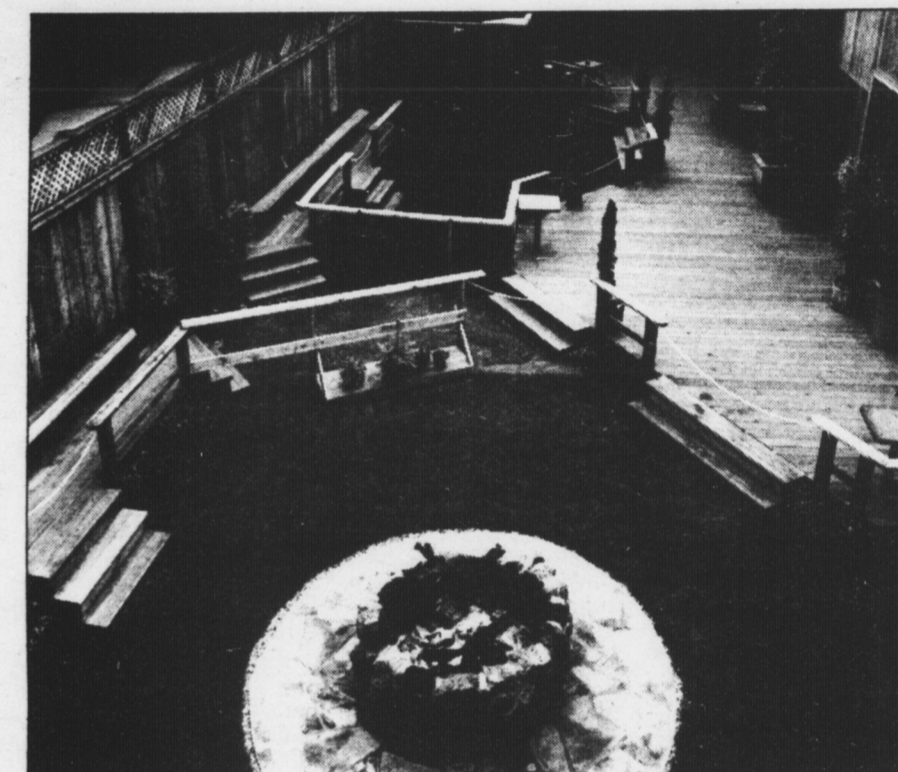
art, and knows it. But he wants to demonstrate that beauty should expand beyond itself, can provide its bearer a soul.

Murphy's next solo performances are March 31 and April 1, 2, and 3 at 8:30pm in his Sundance Studio at 301 8th Street (at Folsom), Room 202. Tickets are \$5 and can be reserved at 626-6255. Murphy performs to music of Vangelis, Copland, and Ives, and mixes his dance with "media," slide presentations and mixed format.

In performing solo, he can be totally responsible for what he presents on stage. He's looking, however, for others to perform with, and would also like to share and rent his studio space. He's not interested in a "cooperative artsy studio," but in dancers he can connect with.

"A love affair is a friendship that catches fire," he said. "That can happen in a performing sense. That could be magic, and I'm ready for that!"

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A Quick Sketch of Ron Clemons

by Steve Warren

You don't know what guilt is until you've sat sipping sugared iced tea and suddenly realized that Gloria Swanson was staring at you — from several directions.

It happened to me in Ron Clemons' studio. Ron is the artist who painted the cover picture on Ruth Hastings' album. The Swansons are from his *Sunset Boulevard* collection and have been displayed with prints of his drawings of a number of legendary actresses at the Castro Theatre in conjunction with various festivals. Less well-known — though he says sales have "about equalled out" — is his "serious" art — abstract oils and a new style for which he's yet to find a name.

They're all on display — and on sale — at Clemons' loft, 720 Clementina (off 8th Street between Howard and Folsom) this weekend, at prices ranging from \$12 to \$1,200.

Everything's for sale but the original painting of Hastings — "I gave that to Ruth. She didn't have room for it where she was living so I'm holding it for her."

The 35-year-old painter is slender and sandy haired with grey-green eyes that wouldn't look out of place on his cat, Lucy ("She was originally Lucifer until the first time she went into heat."). He speaks with a bit of a mid-western twang and a direct, unspoiled, cornfed manner that wouldn't be out of place if he were back home in Indiana.

His mother still lives there and Clemons says their telephone conversations are difficult: "My family have always been against my art. . . My mother says I'm investing too much money in it. She always asks when I'm going to get a job and settle down."

Clemons has had part time jobs but is beyond that point now. "I used to think there was no in between," he says; "you were either a starving artist or a successful artist. Now I'm in between." That means he's supporting himself with his art, though perhaps not in the manner to which he'd like to become accustomed.

His first show was in 1967 at the museum of the John Herron Art Institute in Indi-

anapolis, where he earned his degree. A fan of movies and theatre, Clemons began doing sketches of movie stars in the early 70's, "purely for fun. . . Then it was the old story where friends saw them and said I should capitalize on them."

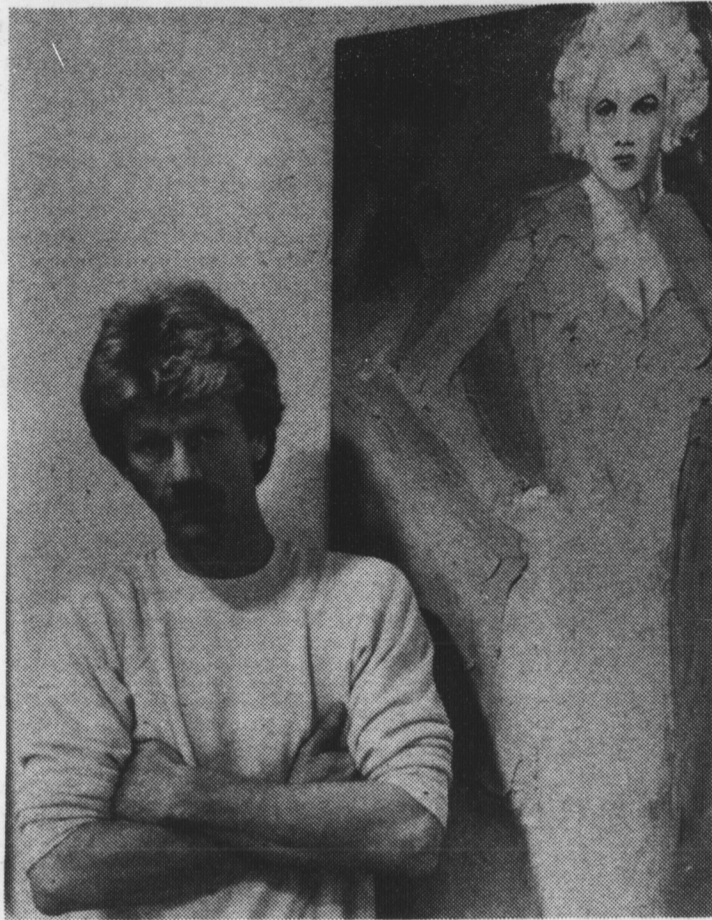
A painting that caught my eye when I entered the studio is called "Return from Germany." It has a face that looks like Sharon McNight's atop a body that is most unsharply svelte. Clemons admits that he worked from a photo of the entertainer and obviously had her current tour in mind when he titled it, but he says the end result "is and it isn't — it's whoever you want it to be."

There's no mistaking most of his celebrity portraits. "I love doing these paintings of ladies," he says. "I don't really look at them as art. They're just fun."

His favorite subject is Bette Davis. It's partly the eyes, of course — they're the first thing he notices about a person — but he's loved her on screen, "even when I was a kid." When the Castro had a Bette Davis festival he sketched her as all 26 characters she played in the series.

Clemons also has Davis' autograph on one of his drawings of her. In a complicated series of events he managed to miss meeting her, but she's telephoned him twice. Otherwise, he's had no contact with his subjects, other than the local ones.

In the "serious" part of his work, Clemons says his first



Artist Ron Clemons and his painting "Return From Germany." It is/is not Sharon McNight, claims the painter.

abstract oils were inspired by other painters, but he went on to become more original. They are "not meant to make any sort of deep psychological statement," he says, but often evolve out of poetry he has read.

Sometimes he'll use a line or phrase from the poem that

inspired a painting as a title for it, only because he's found that his clientele won't buy untitled paintings. This has led to amusing incidents in which a sale was won or lost on the strength of a title. One woman, for instance, was ready to buy a painting called "Totentanz" until Clemons told her it meant "Dance of

Death." He never heard from her again.

The new style Clemons is experimenting with involves recognizable but vague shapes painted in watercolor ink, oil based ink, charcoal, pastels and acrylic. He says he'd like to have some critics review the first three works in this series, but he doesn't expect them to capture the public's imagination.

Those three new paintings were inspired, Clemons says, by Edith Bouvier Beale, the stranger than fiction woman shown in the film *Grey Gardens*. The artist has been corresponding with her for a few years and says he has a stack of truly incredible letters from her.

Surprisingly, Clemons' artwork with Ruth Hastings didn't lead to other offers from local entertainers and theatres, many of whom could use some help with their graphics.

Clemons blames himself: "I guess I don't make myself very available. . . I'm a bit of a recluse. My telephone number's not listed. I hate talking on the phone, especially when it rings when I'm in the middle of painting."

This weekend Clemons will have no privacy. His studio will be open to the public, beginning today with a champagne reception from 3 to 9pm hosted by Paula Buckley. Friday through Sunday hours will be 11am to 7pm. ■

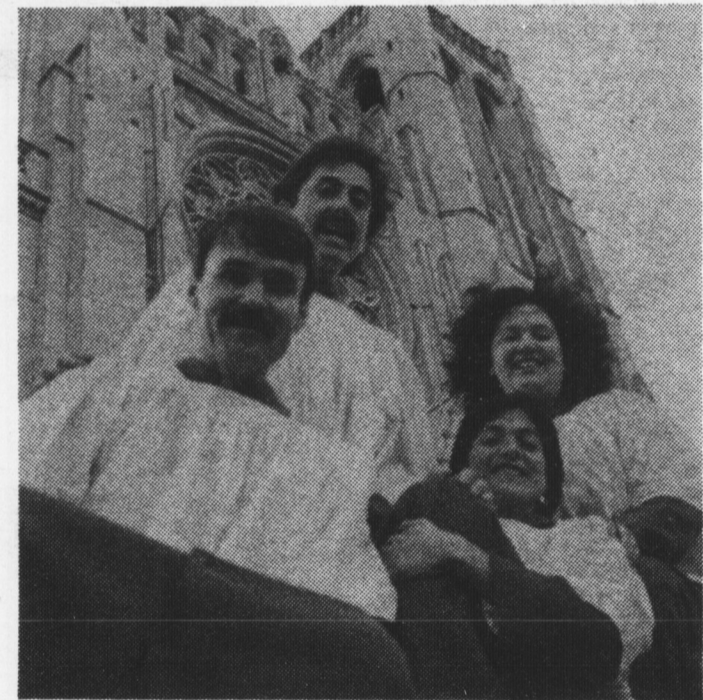
Holy Daze Pagan Spring Ritual for Gay Community

The Sisters of Perpetual Indulgence and The Choral Majority have collaborated to present an Easter/Passover/pagan spring ritual titled *Holy Daze*. The ritual, conceived of as an alternative to traditional ways of celebrating the religious festivals, will combine elements of music, dance, theater, comedy, and film.

The Sisters need no introduction at this time; their bold antics and bright personalities having rapidly made them community favorites.

The Choral Majority is a bold, blaspheming quartet crusading and caroling against the new right, Reaganomics, and all things homophobic and politically incorrect. They have managed to offend just about everyone at some point, and their audiences love the well-intentioned offense.

The parody religious music — "Dyke the Halls" or "We Three Queers," become sacrilegious — "God of our fathers, who hears all the dish" — range through patriotism and satirize their own community, with tunes about



Choral Majority members Tim Curbo, Larry Wisch, Leslie Hassberg, and Ruth Schoenbach are set for HOLY DAZE!

the Castro. They also have a serious side. "Were You There" commemorates the White Night Riots, and other tunes include "Dianne Feinstein" and "Alone in the Tenderloin."

With special guests, the Sisters and the Choral Majority, *Holy Daze* should be a unique treat. It will be held at the Performance Space.

Gay Presbyterians

Gay and Lesbian Presbyterians interested in establishing a support group in San Francisco will meet at 7:30pm Thursday, April 15, at 3636 24th Street.

Jane Spahr of the Metropolitan Community Church, SF, will talk about the nationwide organization Presbyterians for Gay Concerns, with which the San Francisco group might wish to affiliate. Other directions the group will consider include Bible study and monthly rap sessions. For information call Dick or Craig at 469-1371 (days) or 282-6349 (eves).

Hal & David's Academy Awards

Hal-James Pederson and David Rada, popular performers of "The Hal and David Show," will host and MC an Academy Awards Party at Trinity Place next Monday, from 5:30 through the show. A buffet dinner, wide-screen TV and balloting prizes will fill the evening, which costs \$7.50. Reservations requested; 433-4922.

Gay Origins

Fruit Punch: Gay Radio will present *An Evening with Jim Kemmer* on March 31 at 10pm on KPFA-FM 94. Jim Kemmer, curator of the National Gay Archives in Los Angeles, talks about the early Gay Movement with particular emphasis on the early 40's and 50's in San Francisco.

OC Group for Women

Lesbian Couples Support Group beginning May 6, 7-8:30pm, sliding scale fee, at Operation Concern — ask for Rachel or Beth, 563-0202. WA by arrangement.

Mixed Chorus Welcomes Guest Conductor

Gary Miller, music director of the New York City Gay Men's Chorus, will appear as the featured guest conductor of the March 27 concert, "Romance 'N Rhythm," the spring choral offering of the San Francisco Lesbian and Gay Men's Community Chorus.

Miller directs the 150-member New York City Gay Men's Chorus and will be the first conductor in the growing national network of Gay choral organizations to appear in San Francisco.

Miller's Saturday appearance at First Unitarian Church will mark an exchange in a reciprocal relationship which began when the Mixed Chorus' artistic director Robin Kay was invited to conduct the New York City Gay Men's Chorus at Carnegie Hall last December.

He will be leading the Cable Car Award-winning Mixed Chorus in "Hymn to St. Cecilia," a dialog between music and poetry with music by Benjamin Britten and words by W. H. Auden.

Auden's text and Britten's score work together to reveal a painfully keen sense of lost innocence. Under Miller's direction the haunting choral poem promises to be both brilliant and chilling.

Additionally, "Romance 'N Rhythm" will include two intermissions to accommodate the dissonance of Britten, the rich sensuality of Puccini's "Messa di Gloria," and the broad offering of pop and humor that has rapidly become the trademark of a concert by the Mixed Chorus under Kay's direction.

A Pennsylvania native with a master's degree in choral

conducting, Miller was the principal force behind the August 1980 formation of the New York City Gay Men's Chorus.

His sold-out debut, "A Christmas Concert" in December 1980 prompted critics



Gary Miller, visiting director of the New York Gay Men's Chorus, rehearses for his local debut. (Photo by Rink)

to praise the group as a "top-notch ensemble" and the Manhattan Borough president to comment their contributions to the Gay community as well as to all New Yorkers.

In June 1981 Miller made yet another critically acclaimed debut — this time in Lincoln Center at Alice Tully Hall with the Men's Chorus.

Miller's appearance at "Romance 'N Rhythm" at 8pm on March 27 at First Unitarian Church (1187 Franklin at Geary) marks a fortuitous turn in sharing and expanding

the wealth of experience with in the live performing arts of the Gay community.

Tickets, at \$8 for reserved seating and \$6 unreserved, are limited and may be purchased in advance from the concert sponsors, Golden Gate Performing Arts, 864-0326 (charge by phone), or at Headlines on Polk or Castro, Main Line Gifts, Continental Savings and Loan offices, or Amelia's.

The concert is wheelchair accessible and will be interpreted for the hearing impaired.

STAGE

San Joaquin Blues

Rich Trilogy at OATCO

by Mark Topkin

The opening night of *San Joaquin Blues* at the One Act Theatre Company was a family affair. The trilogy about life in Coalinga, California, a small town in the San Joaquin Valley, is by Michael Lynch, OATCO's playwright in residence. Director Simon L. Levy, set designer Stephen Elspas, and much of the large cast of the trilogy are familiar OATCO faces. This family has put together an impressively entertaining production that demonstrates all the strengths that, for my money, make OATCO the best small theatre group in San Francisco.

Lynch, who was born and raised in Coalinga and has written about its residents before (most notably in *Sister Gloria's Pentecostal Baby*) creates three separate but joined portraits of the town and its people. The first takes place in the Coalinga oil fields, the second in one family's storage shack, and the third at a local bar and meeting hall. All three parts effuse a strong sense of Coalinga's environment and its people.

In Part I we find macho, foul-mouthed Red Peabody (James Mathers) and Mackil Skaggs (Ronnie Dee Blair), two middle-aged oil field roustabouts, comically meeting their new lady co-worker (Laurel Ollstein) as affirmative action interferes with male tradition. In Part II we meet, and share love and tragedy with, the whole Skaggs fam-

ily: Louise (Priscilla Alden), a strong, loving wife and mother; her two sons, Charlie (Craig Bray), a high school teenager with dreams — my guess, Lynch himself — and B. J., his kid brother (Michael Lynch, OATCO's playwright in residence. Director Simon L. Levy, set designer Stephen Elspas, and much of the large cast of the trilogy are familiar OATCO faces. This family has put together an impressively entertaining production that demonstrates all the strengths that, for my money, make OATCO the best small theatre group in San Francisco.

The cast is wholly excellent with Ronnie Dee Blair and Priscilla Alden glowing especially brightly as the Skaggs. In addition to other cast members already mentioned, I was taken by Jon Riggs as one of the sexiest truckers to ever strut a stage.

I also loved the Red-Eyed Ramblers, a group of country-western musicians who play and sing Steve Sigel's songs between the acts and during appropriate moments in the play.

The OATCO family has much to be proud of in *San Joaquin Blues*. It is a production rich with the comedy and tragedy of humanity. *Blues* runs through May 1st at the One Act, 430 Mason. Call 421-6162 for reservations. ■

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STAGE
STREET DREAMS

by Steve Warren

After declaring *Street Dreams* my favorite show of 1981, I was prepared to be disappointed when I saw it again. In the first act the let-down exceeded my expectations; the second perked considerably. Perhaps, unlike *A Chorus Line*, it doesn't bear repeated viewings — Eve Merriam's book and lyrics are not as cute and clever after the first time you hear them (although Helen Miller's music is as easy to listen to as it is to forget); but certainly a large part of the problem is the replacement cast, most of whom are inferior to their predecessors in acting, singing, or both.

Michael Brown is no match for Carl Hall in vocal range or control; but when you get beyond that he's good in his own way, leaving the other Black male performer, Sterling Cotton, in the shade and winning the sympathy of all sexes with the Gay torch song "The Trouble with Love." Jacqui Marshall doesn't project the maturity her role calls

for, and she doesn't have a chest voice like Elnah Jordan, who painted the walls blue when she sang "Deep in the Night." Jeanie Tracy sells her songs, all right, but she fails to create a character and blows her first solo, "Half Alive," by seeming not to understand its meaning.

A definite change for the better is Deborah Shaw as the pregnant Bonnie. With a strong chicken rock voice she's like Olivia Newton-John with personality, if you can imagine such a thing.

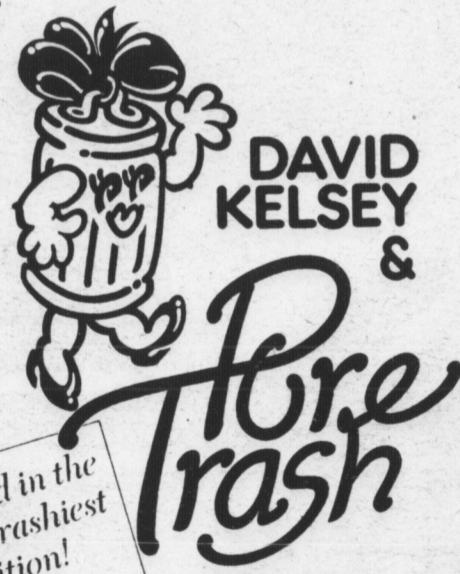
Street Dreams scores a few political points, but it's basically an upbeat, sanitized view of ghetto life. It leaves you feeling good because it concentrates on the survivors, not the victims; the sellers, not the buyers. That's intellectual dishonesty, but it's also entertainment.

If you haven't seen *Street Dreams*, now in its sixth month at the Old Spaghetti Factory, it's still worth a look; if you saw it in better days, hold on to your memories. ■



Michael Brown and recording star Jeanie Tracy duet on "Shadow of the Sun," one of the many crowd pleasers in *STREET DREAMS*. (Photo by Allen Nomura)

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Boy Still Merrily Meeting Boy

by John F. Karr

I'd heard that *Boy Meets Boy* wasn't selling well, and sure enough, the Friday night audience when I attended was short of half-filling the hall. Perhaps people feel the show is passe. When it first appeared there was some shock value to a musical that took homosexual romance and courtship as a daily occurrence. (Says the mother of the groom, "I don't feel as if I'm losing a son. I feel like I'm gaining a son.") In 1972 the musical was a trailblazer, politically relevant as well as amusing. I wondered if it would be hopelessly out-of-synch, or not yet old enough to be a period piece.

My fears were groundless. It's true that some of its audacity is gone with the wind, but the show is still breezy enough to blow gossamer over the audience with its convention-mocking situations, procession of funny lines, and merry musical score.

Most enjoyable was the musical's stylish presentation, which allows for no lags. The producers have provided the yawning Alcazar stage with an intimate proscenium (which should have been done long ago) and then peopled the stage with a fine cast. Richard Roemer is right at home as a fatuous American pretty boy who can sing, and his performance is matched by all



The *BOY MEETS BOY* chorus confide that there's a party raging in their hotel, and then switch costumes to play several more roles.

others. Paul Ratkevich is Edward Everett Horton returned, and original cast members Paul Gallegly and Raymond Wood are comic pros.

Boy Meets Boy even has its own brand of "machismo," an ode to the masculine delights of Scouting nearly stopping the show. And the spoofing of upturned conventions is alternately hilarious,

when the chorus boys do a strip-tease fan dance, and then romantic when the leads tango.

Ten years after its creation, *Boy Meets Boy* still puts the gay into Gay. It's tongue in chic and tongue in cheek. Speaking of which, catch the smiling pun in the last line of its motto: "Boy meets boy; boy loses boy; but boy gets boy in the end!" ■

With Relish

Good for Light Appetites

by Bartlett Naylor

Food. Excellent topic and hitherto relatively untapped by playwrights and comics. Yet a virtual cornucopia of material can be found in foraging, finding and feeding. From food-fights to food-fits, *With Relish*, at the newly organized 1177 California

Club, is a fairly sweet musical comic revue.

The quartet of singing comedians, anchored by San Francisco standard Bob Sarlatte, lampoon standard experiences, such as searching for satisfaction from the "toy" food served on airplanes or the trials of keeping kosher.

The songs, arranged by Morris Bobrow, are adaptations of popular opera, bebop, cabaret and show tunes. The fun rests not only in the lines, such as the spoof on proliferating consumer law in

the "truth in menus" skit, but in the machinations of the melodies themselves. Darlene Popovic, one of the stronger voices, sings an excellent blues parody about the life, and bad times of a "chocolate."

On the whole, *With Relish* is a whimsical production likely to please those with a light appetite for entertainment.

The bar/club is in Gramercy Towers on Nob Hill, and the show is scheduled to play indefinitely. ■

Songs of Men

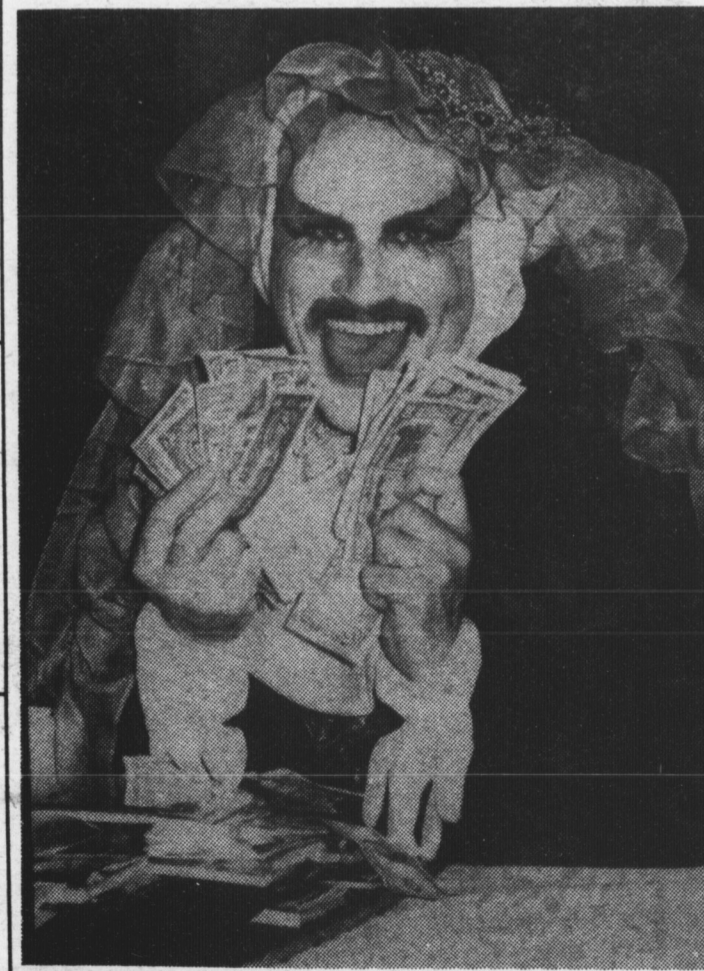
Michael Barry, a singer/songwriter from Colorado, inaugurates a new performance space called Gallery Atelier 35 (3535 19th Street, between Valencia and Guerrero) on March 26 and 27. Barry uses Gay themes, and sings about his life and men. Performances are at 8pm; admission is \$4. 826-2460.

Mythos Dance

Mythos Mask Dance Company concludes a lengthy run at the Goodman Building, 1115 Geary, with two performances on Friday and Saturday, March 26 and 27. Tickets are \$5; performance is at 8:30pm; reservations: 474-8842.

Galveston

Galveston, a dance/theatre piece written and directed by John LeFan (a founding member of Mangrove) will be performed by The San Francisco Avant Garde All Stars at Project Artaud Theater, 450 Florida Street, on Fridays and Saturdays from March 19 through April 10. The 8:30 performances cost \$6. Info: 552-4190.



Sister Salvation Army, "Homecoming Queen" of the Sisters'/Men's Chorus basketball game, cackles with glee as she surveys the money raised by the event, which was a benefit for the Gay Olympics. (Photo by Rink)

TONED EAF TONEDEAF TONE

Pete Shelley: From Orgasm Addict to Homosapien . . .

JERRY DE GRACIA

Negotiations are currently underway to bring former Buzzcock Pete Shelley to San Francisco in the near future. His disco-pop single "Homosapien" has been riding high on the charts for months and causing a stir along the way.

"Homosapien" has been described as an "exemplary crossover between Gay/straight and rock/disco cultures" and is undoubtedly one of the biggest up-front Gay songs to ever succeed in the pop music field.

The lyrics include such obvious Gay couplings as "I'm a shy boy/you're a coy boy," "I'm a cruiser/you're a loser" and "Homo superior/In my interior" which is the line most likely to have caused the BBC to bypass the song for its crucial daytime radio play that determines hit records.

trying to work out his appearance, or a straight club, his show will be an important one in terms of popular music and the Gay community.

In the homophobic world of rock, which usually deals with the Gay community in the terms of "dykes and fairies," Shelley has managed to cross over boundaries. Within the context of danceable music his up-front and positive approach to an alternative lifestyle communicates to a general audience rather than alienating it.

As a soloist Shelley will most likely not have the firepower that the Buzzcocks brought to the Temple with such hits as "Orgasm Addict" or "Just Lust" but in sacrificing the punk rock sound of the Buzzcocks he has more than compensated with his

"Homosapien" offers neither the limp wrist of Ray Davies' "Lola" nor the clenched fist of Tom Robinson.

"Homosapien" is ultimately a celebration of similarities, not differences. Shelley, as sex-lib spokesman, offers neither the limp wrist of Ray Davies' "Lola" nor Tom Robinson's clenched fist; as with the Buzzcocks, he is offhand non-gender specific, and always a humanist: "I don't want to classify you like an animal in a zoo . . . you're a homosapien too."

Whether Shelley appears at a Gay club, which is now

own brand of contemporary dance music that says something relevant.

THE LLOYDS/SVT

Perennial club favorites The Lloyds will appear at the I-Beam March 29 backed by the Dickheads. Although the Lloyds have a big club following locally, their popularity, as with many local bands, seems hampered by the fact that they have yet to record an album.

The I-Beam has scheduled an exciting April line-up for its Monday night rock shows including Snakefinger, Tear-drop Explodes and the Punks, who have signed with Slash Records. This should boost their recording career several notches.

★ ★ ★

SVT will headline at Trocadero Transfer March 30, continuing the club's venture into a varied format which has been working well according to club management. Hopefully the trend will continue giving the Gay community a chance to enjoy rock music in a setting that, rest assured, will never have comedian Bobby Slayton as an opening act. ■



The Wasp Women performed for a sold-out house when Marc Huestis' new film comedy *Whatever Happened to Susan Jane* premiered at the Castro Theatre. The Wasp Women are also in the movie, which has a three-day run at the Roxie Cinema, March 30 - April 2. The *Advocate* called *Susan Jane* "the first cult classic of the 80's." Sharing the Roxie with *Susan Jane* will be the "Four Beauties," who will feature their wicked take-offs on mid-60's music and fashion. (Photo by Rink)

Coalition to Host Fundraiser for Community Center

The Santa Clara Valley Coalition for Human Rights has announced the long-awaited details of an exciting fundraiser for the Billy De Frank Lesbian/Gay Community Center. The Coalition will host the First Annual David Foxx April Fool's Day Brunch. This event will be held at 11am Sunday, April 4, at 1188 Brandybuck Way in San Jose.

The Coalition, which has been involved in legal and political battles concerning Lesbian/Gay rights for the past few years, acknowledges that without the efforts of organ-

izations such as the De Frank Center we would be less able to reach a large segment of our community. Since San Jose's first Lesbian/Gay center opened its doors the response has been astounding. New faces continue to enter this once small and tightly controlled community every day. The dedicated group of people who staff the center daily continue to work diligently to bring our community together.

The SCVCHR has committed itself to help the center meet the heavy financial burden of keeping the doors open at this much needed facility. A recent fundraising activity in conjunction with Funky Slogans, those innovative and clever button makers, raised \$100 for the center.

If you wish to help in this fundraising effort, make your check payable to the Santa Clara Valley Coalition for Human Rights, mark it "Center Fundraiser" and mail it to P.O. Box 1431, Campbell, CA 95109. If you wish more detailed information, please call 227-3364. The cost for the brunch and entertainment is \$10, but a check in any amount will be greatly appreciated. One hundred percent of the money collected will be donated to the center. Costs of putting on this fundraiser will be paid for by Coalition board members.

Over 20,000 copies of the B.A.R. go out to Gay-owned and Gay-patronized businesses every week.

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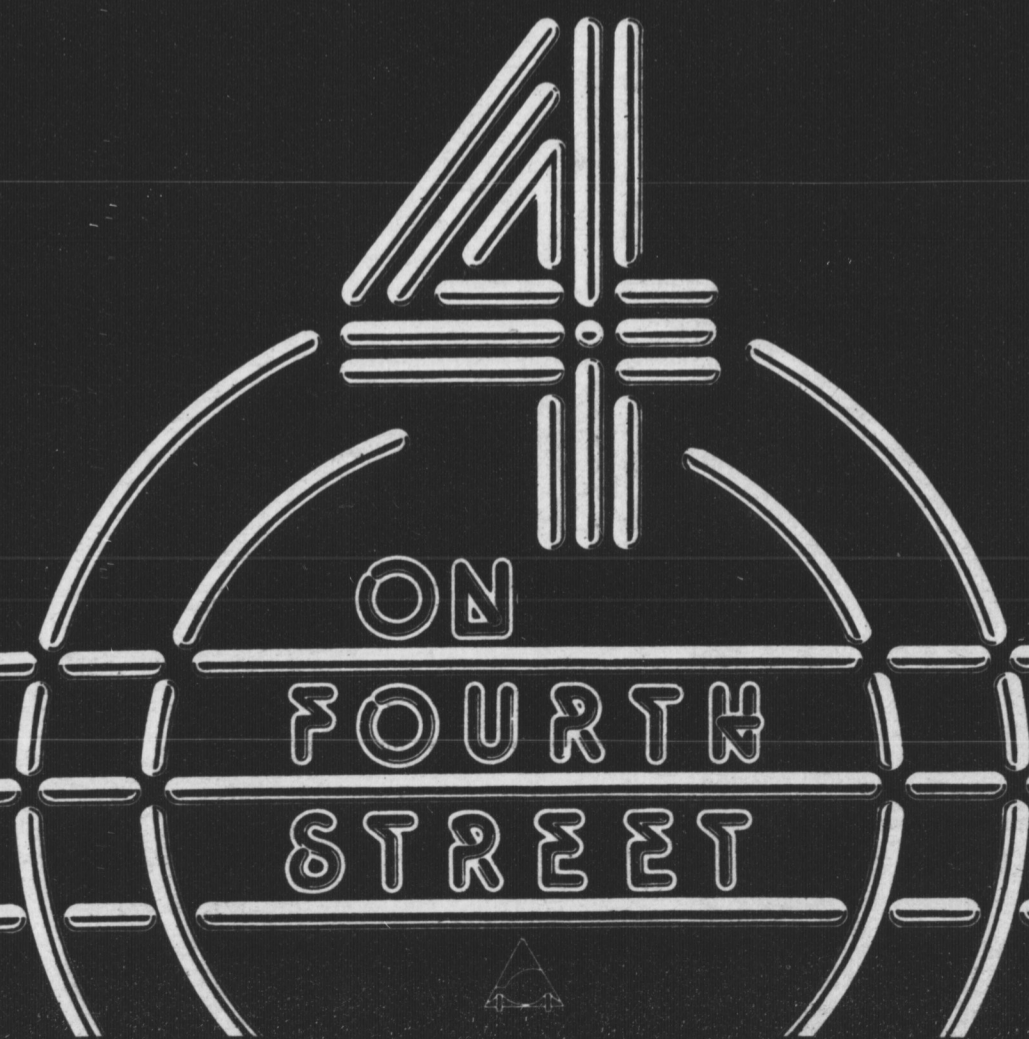
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SPORTS SECTION

UPDATE '82 OLYMPICS

WOMEN'S BOWLING

Olympic Fundraising At Work

TOM WADDELL, M.D.

I doubt the United States Olympic Committee would be jealous of our Gay Olympic Games fundraising efforts. They've been at it for 86 years while we're brand new, but we're doing pretty damn well.

Twin Peaks Tavern retains title as one of the most successful fundraisers in the community. On March 2 the popular tavern on the corner of Castro and Market hosted an auction for the Gay Olympics Committee which raised \$5,000 for its general fund.

The idea started with Hydie Downard and Chris Puccinelli, who set it up with Peggy Forester of the Twin Peaks. Merchants from all over the city contributed an amazing array of quality gifts. Paul Mart and Dr. Derrill Loberg did the collecting and the affair began from up on the balcony in the tavern promptly at 9 o'clock.

I suddenly became aware of the value of a good auctioneer. An auctioneer is a performer, and the success of an auction depends on the dynamism and the cleverness of that performer. Of course, having a respected reputation to start with is also a plus, but the auctioneer still has to be able to entertain and excite the audience.

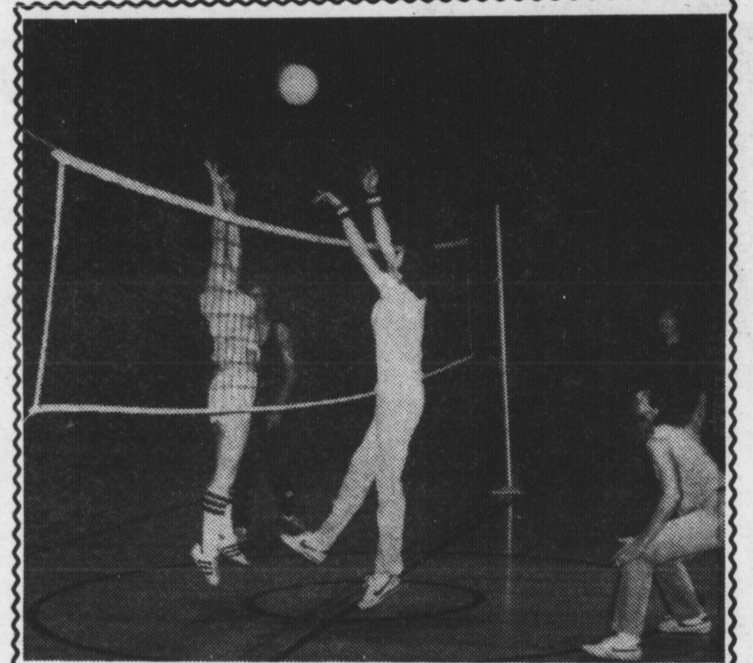
Well, we delighted in the performances of Chris Puccinelli, Bob Ross, Bob Cramer, and Hector Navarro. They presented item after item in a way that can only be described as "theater," and they made it a pleasure to be part of the bidding. They miraculously raised \$3800 from the auction while Hydie and Charlotte Coleman boosted Peggy to contribute an additional \$1200 to make it an even \$5000. We were stunned and ecstatic! It was fundraising at its best.

Thanks to bartenders Art White and Paul Walliker for their contributions and for being their usual pleasant selves.

As we approach the last four weeks of bowling this season, the standings are still remarkably close: Cole Valley Graphics II, 146½ points
Klein's, 145½
Awards by Chris, 143
Artemis Cafe, 139½
Amelia's Munchers, 139
Tracy's Toots, 135½
Peg's Put-Ons, 128
Rub-A-Dub-Scrub, 126½
Maud's Strikers, 126½
Players of Peg's Place, 118
Cole Valley Graphics I, 114
Chula Productions, 105.

We had an incredible match last week when Melanie Coyle (who held the season's High Scratch Series of 631) bowled against Sara Lewinstein. Melanie rolled a 201-226-211 (632) and couldn't win against Sara's brilliant 203-266-211, which hit a new league high of 680.

Barbara Andisman (135 average) of Chula Productions rolled a 212 game; Jean Polwin (141 average) of Tracy's Toots rolled a 210 game. Cathy Patterson (171 average) rolled a 214 - 568 series the same night her teammate with Peg's Put-Ons, Sandy Remyzewski (152 average) rolled a 222 game, making them almost



Women hone their volleyball skills for the Women's Olympic Volleyball Team at a Kezar Pavilion practice session. Interested women can attend the next practice on Saturday, April 10, at 1 pm. (Photo by Rink)

impossible to beat. I had the good fortune of bowling against them!

I look forward to the April 18 position round for this half and April 25, when the top two places from each half

bow in the championship match. If you have been planning on coming to Park Bowl to watch these women, I hope you will make a point of being there on those nights to cheer on your favorite team.

ON THE MARK

S.F.'s First Olympic Team

MARK BROWN

Kathy Argo, coach of San Francisco's men's Volleyball team, has selected the members of that group who will represent our city in the '82 Gay Olympic Games.

This is the first of sixteen women's and sixteen men's teams in seventeen different sports to be picked to represent San Francisco in this first ever International Gay Sports Competition to be held August 28 to September 5.

Kathy, an outstanding volleyball coach, was born and raised in Los Angeles. She coached and taught in Illinois for six years before returning

to California. Kathy is presently Associate Athletic Director and Head Volleyball Coach at San Francisco State University.

The members of San Francisco's Gay Olympic Men's Volleyball Team are: Lucas Arzadon, Bernie Cristobal, Fred Ennis, Joe Goyette, Bobbie Low, Bobbie Macejak, Rod Madamba, Gus Marciano, Jag Sandhu, Jimmer Spears and Larry Wong. The group practices at Kezar Pavilion, the site of this fall's Olympic volleyball competition.

The other sports - Basket-

ball, Billiards (8-Ball and 9-Ball), Bowling, Boxing, Cycling (two events), Golf, Marathon, Physique (body building), Powerlifting, Rugby (women), Soccer, Softball (slo-pitch), Swimming & Diving, Tennis, Track & Field, Wrestling (men), and Volleyball (women) - are setting up pre-Olympic trials to select the individual members for each team. Practice sessions are being held in most sports every week. For details on how you can be a part of this Gay Olympiad call 861-8282 or drop in at the Gay Olympic Games Headquarters at 597 Castro Street.

Join the Golden Gate Wrestling Club

The Golden Gate Wrestling Club has been formed, and is currently in preparation for the upcoming Gay Olympics. The club at present includes several High School State Champions, and some people with coaching experiences although the inexperienced and those who just want to enjoy a workout are welcome.

Wrestling AAU Freestyle is stressed. This is also the official Gay Olympic style. The wrestling is nonsexual in nature. Practice sessions are held each Tuesday evening from 7 to 10 pm at Mission High School (Church and 18th Streets). Enter on 18th Street and proceed to the right to the end of the hallway. Bring lock, towel, and wrestling gear. Info from Wrestling Club President Don Jung at 839-6500.

Gay Cycling Club

by Jerry Ford

Good news! The San Francisco Gay/Lesbian community is currently forming a Cycling Club and members are being anxiously sought. Anyone who enjoys cycling as a sport is encouraged to join us for some fun rides, clinics, and an overall increased sense of community cycling activity.

The 1982 Gay Olympic Games Cycling Committee is working hard to make sure that the cycling events are run smoothly and professionally and a part of this work is forming a San Francisco Cycling Club to represent our city in the Games.

Currently, we are meeting every Sunday at 11 am in front of McLaren Lodge (at the entrance to Golden Gate Park). In the beginning, we are conducting rides that most people will find enjoyable and not taxing. As we all improve, much longer, demanding rides will be scheduled. In addition, we hope to add rides on Saturdays and weekdays for those who cannot make it on Sundays. Other events which are being planned are clinics covering tune-ups, riding/racing/touring techniques, and bike repair sessions for the public to benefit the '82 Gay Olympic Games.

It is important to call us before the rides so that we can adequately prepare for the number of people present. Upcoming events include touring rides meeting at McLaren Lodge in Golden Gate Park at 11 am on March 28 and April 3 and 4. A Committee Meeting is scheduled for 6:30 pm on April 1 in the Gay Olympic Games Office, 597 Castro (at 19th).

If you are interested in riding with us or working on the
BAY AREA REPORTER

MARCH 25, 1982 PAGE 25

FROM FIFTH POSITION

Dance in Berkeley

The Male Image in Dance

KEITH WHITE

It isn't easy to get San Franciscans to go to Berkeley for dance or anything else, particularly on week nights. Ah, I know how it is. I am beginning to recognize the crowd: the hard core dance audience that goes to everything that's good, no matter what or where. I saw a lot of San Francisco Ballet dancers at the Limon performance; they were rehearsing *The Tempest* and had nights off. Some of you who haven't braved the bridge or the BART are missing some fabulous things; the U.C. Berkeley Committee for Arts and Lectures is very much into dance, and they book as exciting a tour season as any I've seen anywhere.

Three weeks ago we saw the Jose Limon Dance Company, the first major American company, as far as I know, to continue past the death of its founder. Their obvious challenge is to maintain the integrity of the repertoire of works by Limon and Doris Humphrey, which comprises the bulk of the repertoire. To preserve the vision of an innovator is no easy job, though I assume that the dances are recorded on videotape and in dance notation, and the company is assisted by the guidance of Lucas Hoving, who originally danced much of the repertoire. Some of us feared that

the dances might look dated somehow and that the revival might only truly satisfy a cult minority who "remembered when." Surprise. The spirit of Humphrey and Limon is pure and moving in this beautiful company, and they also present dances by the present artistic director and dancer, Carla Maxwell, and company member Bill Cratty.

Of particular interest to me was Limon's celebrated work, *The Unsung*, a paean to legendary American Indian chiefs. This tense, strenuous dance presents the most potent dose of raw masculine energy I have ever seen, and perhaps Limon's movement is more calculated to show this than any other, since one of his expressed artistic aims was to create a dancing style "suitable for a man." *The Unsung* is performed in silence, and the only sounds to be heard were feet against the floor and audience members swallowing hard, overwhelmed by the beauty and power of the six men. My companion and I both had chapped hands from clapping so hard and long with sweaty palms. It was heavy.

Eliot Feld is a ballet choreographer who is concerned with presenting a male image in his work, though he hasn't discussed it in those terms and occasionally filters the image through ethnic or psy-

chological themes. Still, I have always considered his boldly sexist, and I think he choreographs particularly well for groups of men in stereotypical male situations, like the battle dances in *A Soldier's Tale*, which, along with the trios for the two whores and their pimp, are the most intriguing sections of choreography in the ballet. *A Soldier's Tale* followed a sardonic pastiche of Commedia dell'arte characters in *Theatre*, a darkly uncomic ballet from 1971 that has left a bitter taste ever since. Fortunately, the program closed with the new ballet, *Play Bach*, a sort of low-key gymnastic play period for the full company, weaving zany vignettes of supported ensembles via a number of recurring postures and motifs: arms and legs peddle in circles like riding a bicycle; static positions are linked by bent knees and elbows, flexed feet and hands — all rather unballistic effects. A pianist in the pit played Bach Partitas as the initial group of five girls (wearing soft ballet shoes and all the aplomb they could muster) began this quietly hysterical ballet. It doesn't get big laughs, but giggles (from the audience; the dancers find it difficult and exhausting, which isn't immediately obvious from out front). Feld has done light ballets before, but they always come as a surprise. His is a serious personality, usually, and many of his ballets lean toward anguished protagonism. I miss the wonderful dancers in his company of the past, all established artists before they joined him. Now Feld is creating a company almost from scratch, and time will tell whether he can mold them into a first-rate ensemble.

SAN FRANCISCO BALLETS "THE TEMPEST"

Has anyone NOT seen *The Tempest*? Well, don't worry; I think it is likely to stay in the repertory for many seasons, and it can be seen periodically on the television "Dance in America" series. *The Tempest* is truly a theatrical wonder, perhaps unparalleled anywhere in its effects. I understand that Mr. Smuin is giving it to the Paris Opera Ballet, along with his *Song for Dead Warriors*. They'll love it in Paris. One could



San Francisco Ballet dancer Betsy Erickson and her Tarantella boys, in one of Smuin's lovely trios.

write pages on this production, but in the final analysis, a great deal of credit goes to the creative committee: composer Paul Chihara, set designer Tony Walton (who usually works on Broadway), and Willa Kim, absolutely the hottest costume designer anywhere for contemporary and fantasy ballets (I'd love to see what she'd do with one of the classics!). In a ballet in which so much is happening in the way of special effects and mad costumes, one can almost forget to watch the dancing, and only occasionally does one find the two blended together, as in the Act II corps dance for the "Rainbows," which creates a beautiful visual with each girl whirling a bright streamer in one hand while performing a delicate pointe variation, filling the stage with trailing ribbon circles. "Iris" (Betsy Erickson) elaborates the effect in a solo variation. There is a good deal of repetitiveness in the choreography overall, with more turns in attitude and arabesque than I've ever seen in another whole repertory, much less a single ballet. Smuin did give us two lovely trios, a form in which he excels: the first in Act I, for Prospero, his daughter Miranda (Evelyn Cisneros at her best) and her beloved Ferdinand (danced by Tom Ruud, an elegant and handsome dancer who comes closest right now in this company to filling the bill of traditional "danseur"). Later in the Act II divertissement section, there is a beautiful pas de trois for "Iris" and the two "Tarantella" boys, one of the few moments in the ballet when the audience calms down and focuses in on the dancing itself. A fun evening that should be seen in the theater for the fullest effect. I will always wonder why Linda Meyer kept rolling her eyes during the company bows. Rough night, Linda?

Nuclear Comics

Foolsday is upon us! Join Jane Dornacker, Jim Morris, the Plutonium Players, and the Screaming Memes at 8 pm to laugh it up. Then shake it off at 10 with the Lemmings and Hot Links. Foolsday is a benefit anti-nuclear party and a celebration of Three Mile Island Day. You won't want to miss this tribute to Human Error, Saturday, March 27, at Vets Hall, Center at Grove, in Berkeley. Info: 549-3030.

Gay Senior

The Trips for Older Lesbians and Gay Men program held a highly successful trip to Reno on March 6 and 7.

The next trip will be Saturday, April 3, to Sacramento. The group will tour the refurbished State Capitol Building along with Old Town and the Railroad Museum. The tour will leave San Francisco at 8 am and return in the early evening at 6 pm. Cost for the one-day trip is \$16.

For further information call the Golden Gate MCC at 474-0307 or the Pride Center office at 863-9000.

SPORTS CALENDAR

March 25 - 31

LES BALMAIN

27 Sat	9:00 am	Gay Olympic Boxing - Men and Women; The Armory Building, 14th & Mission Streets
	10:00 am	FrontRunners - Fun Run Stow Lake Boat House Golden Gate Park
	11:00 am	Gay Olympic Soccer - Men McAteer High School
28 Sun	10:00 am	FrontRunners - Fun Run Stern Grove; Crestlake Drive Parking Lot (off Sloat, between 23rd & 24th Avenues)
	11:00 am	Gay Olympic Track & Field McAteer High School
	2:00 pm	Gay Olympic Flag Corps McAteer High School Track
	6:15 pm	S.F. Women's Business Bowling League, Park Bowl
29 Mon	8:30 pm	Tavern Guild Bowling League Park Bowl
30 Tues	7:30 pm	Gay Olympic Wrestling - Men Mission High School; 18th and Dolores Streets

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BAY AREA REPORTER MARCH 25, 1982 PAGE 24

BAY AREA REPORTER BOB'S BAZAAR

BAY AREA REPORTER SUPPLEMENT X-RATED BAY AREA REPORTER SUPPLEMENT X-RATED BAY AREA REPORTER SUPPLEMENT X-RATED BAY AREA REPORTER SUPPLEMENT X-RATED BAY AREA REPORTER SUPPLEMENT

MR. MARCUS

A Documentary on the SF-Stud



SOUTHERN SCANDALS

Incidentally, Etta James will return to the STUD by popular demand on April 4 & 5 with a \$5 cover charge and a super-charged show by one of the nation's most colorful entertainers. See you there.

The job of being a bartender is not the easiest thing in the world; it may look glamorous to you, but the grueling hours, the sass from the crowds, the over-zealous managers and owners, and having to deal with co-workers who may or may not become competitive in the never-ending race for popularity are constants they must deal with.

When an establishment honors this hearty group, it is a happening. The bucolic setting of THE WOODS at the Russian River ostensibly offers refuge from the maddening pace of city life and so on Monday, April 5, they're presenting SPRING HEAT, a salute to the bartenders of SF, from 4pm to 4am, a 12-hour marathon of dancing and recreation. Over 5,000 invitations have been sent out free to City bartenders and their guests (\$3 for guests) and the RR resorts are offering drastic discounts for accommodations (\$2.50 a person at the WOODS; \$15 for a two-person cabin at FIFE'S, etc.) and it sounds like a real humdinger of a party. Bartenders are fun, even off-duty.

Apparently San Francisco men made a bigger splash in New Orleans at the Mardi Gras than I was initially informed. Budd Smith came in 2nd place at IT West's (a leather bar) Leatherman Con-

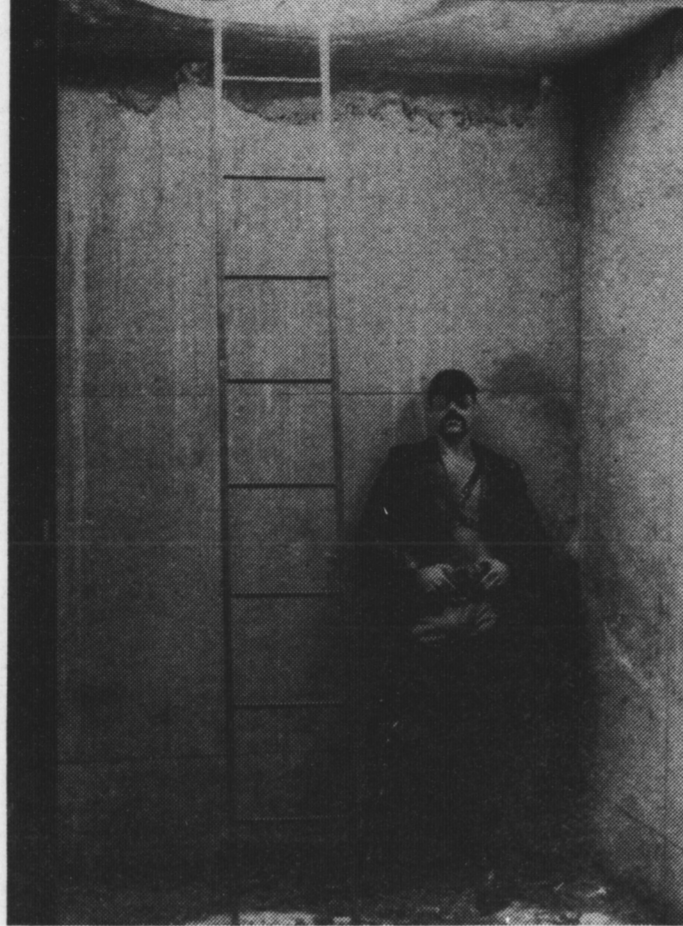
test and a group of seven queens in purple dressing gowns, sunglasses and other Joan Crawford drag won First prize in the Burgundy St. Awards for a group whilst whipping baby dolls with wire hangers. Next year, in keeping with the New Orleans Gay community tradition, the state of California will be honored just as New York was honored this year. They're expecting big things from us!

THE CHAIN-ESE CONNECTION

A big shipment of RUBBER paraphernalia is in the show-cases at MR. S Leathers with all sorts of items you might be interested in if you're into THAT kind of fantasy . . . Over \$900 was raised at the RAWHIDE auction for the Gay Olympics last Thursday night with Glennie (The Divine) McIlhenny, Chris Puccinelli, Bob Ross, and Randy Johnson doing their ever-loving best as auctioneers; those magnificent BARBARY COAST CLOGGERS did another excellent job in keeping the troops entertained.

Ms. Nina Glaser's realistic photos are up at the AMBUSH now, while the SF-EAGLE is getting ready to show the works of award-winning UYVARI beginning on April 14, just a day before their Gayla 1st Anniversary party on the 15th. . . . If you're one of those "little guys" finding it difficult to find boots and Levis to fit, RUN, don't walk to THE WESTERN WOMAN at 2193 Market where you'll discover that 501's (with buttons) for women are just YOUR size. Nan and Tessie run the place and report that small Oriental men and others are scooping up their merchandise with gusto, so you better get there fast.

Were you lucky enough to get an invitation to the SAINT'S Black Party last Saturday night in the Big Apple? If you weren't, let me tell you that it was a series of nine photographs depicting a circumcision operation and on the inside was included a



THE UNDERGROUND ROOM in the South of Market area is still being patronized by many a hunk as you can plainly see. If you couldn't find it after the extensive set of clues given by Mr. Marcus in B.A.R. last year, check out the area on Harrison between the Eagle and the Ambush. (Photo Courtesy of FOLSOM Magazine)

needle and thread! How divinely decadent! . . . Every-one's favorite bartender, Buster Zoutie (rhymes with Suit) at the AMBUSH was taken aback last Thursday when a customer asked him: "Where is Abnormal Norman these days?" Buster politely explained that Norman was in the hospital with knee trouble, and the customer (who obviously knows Norman) quipped: "Only ONE of his knees?"

Words of Wisdom from ever-lovin' Bill Son: "Cocaine is God's way of telling you you're making TOO much money" . . . If you're in the mood for A QUIET CONCERT by a vocalist whose style includes country/western and folk to jazz, you MUST see MICHAEL BARRY appearing at GALLERY ATELIER 35 on Fri., March 26, and Sat., March 27. The cover is \$4 and you can call 826-2460 for reservations . . . MEMO FOR DAVID LARSEN: Thanks for the superb invitation and the cake. The Prince de Topaz Phil Slatin has good taste and that good taste has to be YOU . . .

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DICK WALTERS

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one . . . 11am 'til 2pm with
well drinks at \$1.10 and
\$1.25 . . . these are ridicu-
lously low prices and the
booze is great, so do try them.

The Two Turtles at 741
O'Farrell Street is having their
First Annual Academy
Awards Party on Monday the
29th from 6pm 'til . . . Come
as Your Favorite Star . . . costume
prizes, award-winning
hors d'oeuvres, and voting
contests for the 10 Academy
Award winners.

By popular demand?????
Frank (Totie) Hagan will be
50 years old on the 7th of
April and the staff of Googie's
is having a birthday party for
him . . . by his demand . . .
and gifts will be graciously ac-
cepted . . . the party is from 4
'til 9 . . . with piano music by
Bill Ward . . . never has Totie
been so nice to so many peo-
ple, but watch out after the
party!

Russ and Jim of the White
Swallow have installed a truly
great all new sound system. It
is really a delight . . . no
matter where you sit the
music is softly muted and the
tapes they have are lovely. So
drop by and hear this great
new sound system . . . Hi,
Gary!

Two great guys, Chet and
Rick, from Milwaukee's Ball-
game and Wreck Room have
been here for a visit and have
been having
. . . but doesn't everyone who
visits this great city have a
marvelous time?

Helen Trent, aka Robbie, is
having a surprise birthday
party this Sunday at the very
popular Kokpit at 301 Turk
Street. No presents, cash only
please! Drop down and visit
Robbie for the festivities . . .
he won't tell his age, but he
did work at the Silver Dollar
and it has been gone for
twenty years or so . . . still, he
maintains he started in this
business when he was 11
years old.

Tom Wessner, formerly of
the Cinch, is doing a great job
at the popular Elephant Walk
on Castro Street . . . remem-
ber when you first came from
Atlanta and worked at the
Kokpit, Tommy? It was also
nice to see Shortie and Bob at
the Elephant Walk last Satur-
day . . . lots of gorgeous
bodies there, but yours is the
best, Tommy.

The New Yacht Club on
Polk Street now has a pool
table and they are probably
going to have a pool team this
coming season . . . vibes are
good at the Yacht Club, so
drop down and say hi to Gus
and Greta . . . remember all
the fun you used to have ON
the pool table at the old Early
Bird, Greta?

Empress Flame (title re-
stored) is now playing ball on
the Pits team that Cha Cha is
managing . . . Bob (lovable)
Golovich is buying the uni-
forms for the team if they
wear a patch on their shirts
that says "Closet Ball" . . . al-

ways promoting; aren't you,
Bob . . . who was the NEW
twinkie you were with the
other day?

George Kelly and his lover
David were here for the
weekend from Lockport, Ill.,
and looking just great . . .
says that he has never been as
happy as he is now that he is
married and not in the bar
business.

The Stallion has a "Sweet
Patty Party" every Wednes-
day thru Sunday from 6 'til
12am, so do drop in and
have some of their great cock-
tails and fun, fun, fun.

The next Tavern Guild
meeting is to be held at the
wonderful Railway Express
and Chuck has promised
many surprises . . . like Big
Bird on the bar, Francesca as
waitress . . . how will he ever
get through that crowd . . .
Bella doing the canapes and
Pauline and Jim Brown doing
the entertainment . . . Ed
Scott, the President of the
Tavern Guild, is allowing me
to have that day off to attend
this great event . . . so come
on down and have some fun
. . . right, George Banda?

If you missed the Tiffany
Jones and Bobby Calicoatte

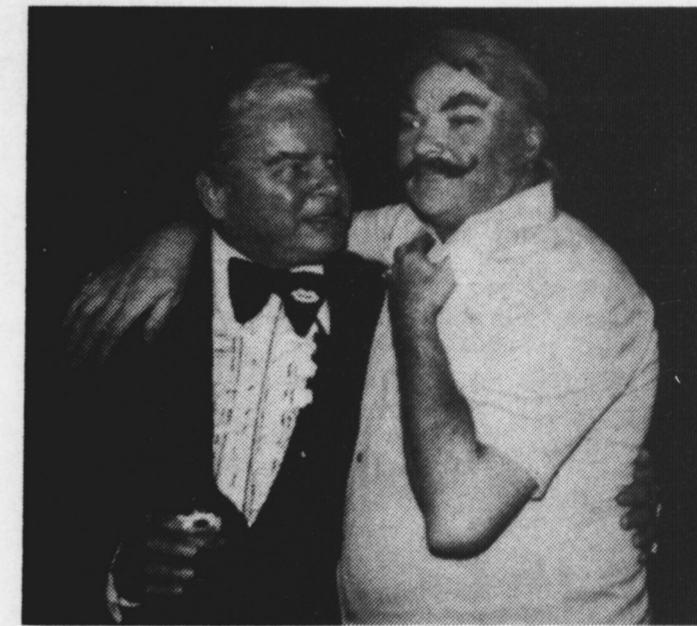
Show at the Pines this past
week, you missed a fabulous
entertainment duo . . . it was
hilarious! If and when they
come back, do try to catch
them . . . incidentally, at this
writing one of our Dowager
Empresses who has always
wanted to own a bar and her
best friend are dickering to
purchase the Pines; I, for
one, do hope they get it, as
the talent they both have will
make it one of the best bars in
the city . . . good luck!

Patrick Green of the Twin
Peaks is taking a three month
leave of absence (with full
pay) and going to Australia to
check out his husband's an-
cestry and to purchase a re-
tirement home for Darrel . . .
we'll miss you, Patrick; re-
member to come back home
. . . that is nice of you, Peggy
and Mary Ellen, to give him
three months' pay.

Incidentally, the "Ladies"
have now purchased them-
selves a boat, and if they like
it they will probably buy the
Queen Mary and move it to
San Francisco.

Is Phyllis really going to
play the piano at Gilmore's on
Friday and Saturday nights?
Heard you fell in love all over
again, Charlotte, when
Phyllis played on St. Patrick's
Day . . . a new grand piano in
the house . . . that is class.

And what do you call
Peggy Fleming's double? An
ice queen clone! Bye!



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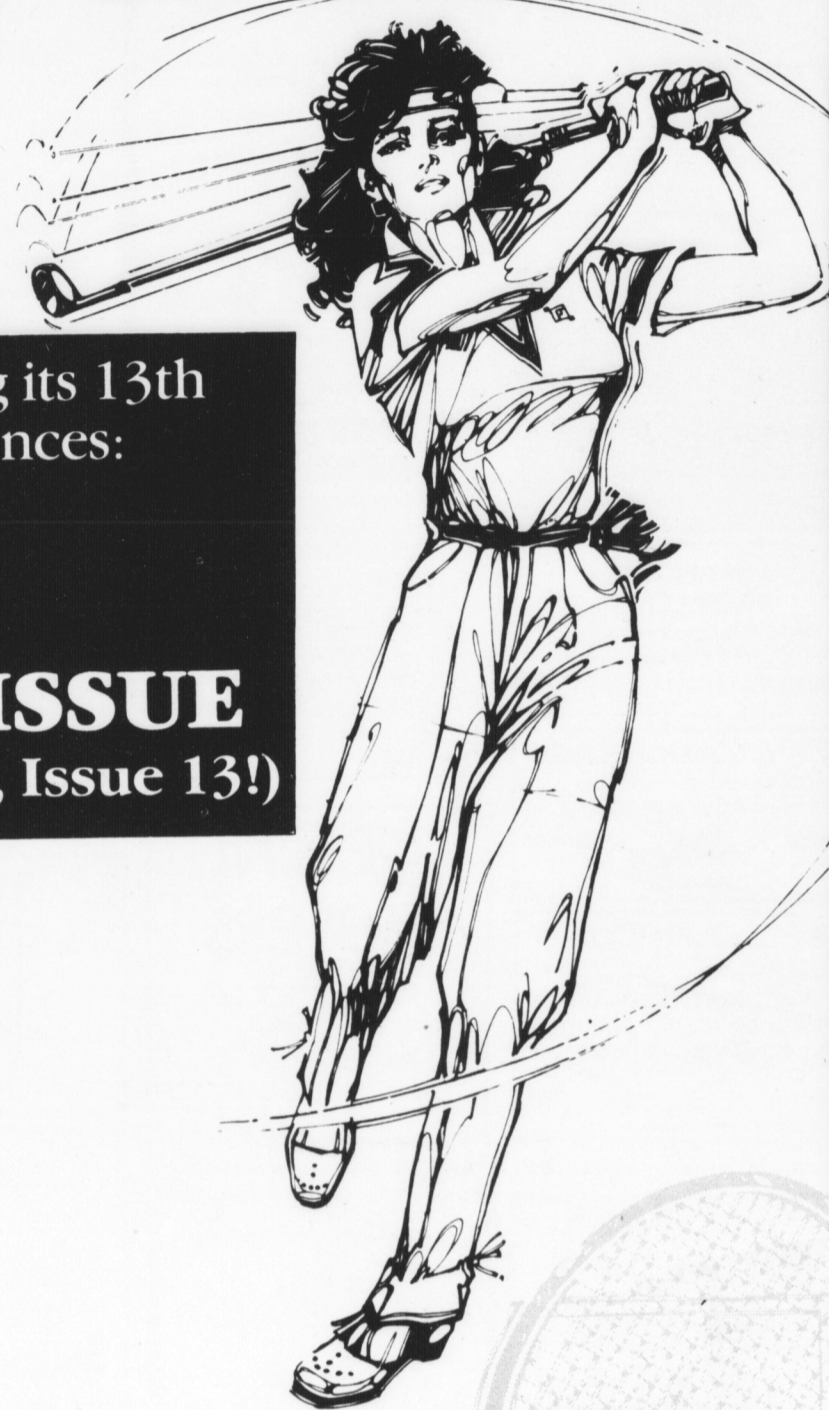
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BOB'S BAZAAR MARCH 25, 1982 PAGE 31

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12TH ANNIVERSARY ISSUE

BAY AREA REPORTER

1528 15TH STREET, SAN FRANCISCO, CA 94103

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VOL. XII NO. 13 APRIL 1, 1982

CUAV Director Ousted

by Allen White

Last Monday, in a surprise move, the Board of Directors of the Community United Against Violence voted 6 to 0 to fire Bob Smith as the Project Director for the organization. There are now nine members on the Board. The remaining three members did not participate in the meeting and were made aware of the results the following day.

In consequence, serious questions have been raised as to the legality of the meeting. Officially, Simone Fleming, the new co-chair of the organization, would say only that the Board of Directors had voted to retain Dianne Christenson and Randy Schell and Bob Smith would no longer be on the staff of CUAV after March 31.

There was quick reason to the board's decision. The Bay Area Reporter has learned that the contract which CUAV has with the City of San Francisco specifies that the project director and the financial officer cannot be removed with-

out prior written approval of the City government. This was not done. Also, challenges have surfaced regarding the legality of the meeting which fired Smith.

Bob Smith is still in his job according to the contracts that fund the organization. Additionally, there have been questions raised relative to the Brown Act, with regard to public notice of meetings by organizations which receive virtually all of their funding from a government agency. The merits of this will be decided by legal counsel of the City and County of San Francisco.

(Continued on Page 5)

Gay Lunch A Hit

\$12,000 Raised for Governor Brown

by George Mendenhall



Privacy Commissioner Jerry Berg introduces Gov. Jerry Brown to his Gay and Lesbian supporters. (Photo by Rink)

A wildly enthusiastic crowd gave frequent standing ovations to Governor Jerry Brown at a fundraiser on March 25 at the Hyatt Regency Hotel. Attorney Jerry Berg (who organized the luncheon with Marianne Andrasik from the Brown campaign) looked out at the crowd of what he described as "a wide diversity of conservative and liberal Gay people and some well-adjusted heterosexuals." The 127 guests paid \$100 each to honor Brown for his numerous appointments of Gay people to places in state government. The \$12,000 raised went to the Brown for U.S. Senate race.

Berg called for national legislation to liberalize immigration laws and add "sexual orientation" to the Civil Rights Act of 1965 plus opposition to the Family Protection Act. The governor began his re-

marks by saying, "Well, that is where we are and where we are going."

The governor's serious remarks began with a jovial reference to retiring Senator S.I. Hayakawa. He said that Senator Alan Cranston and himself will be two "wide awake" senators who agree on Gay rights and similar liberal issues.

Brown, who has appointed more Lesbians and Gay men to state positions than all governors in the United States combined, reminded the crowd that he had spoken out for equality based on sexual orientation in his first inaugural address. He proudly said that his recognition of Gay people helps move California "into the 20th century, recognizing the diversity of our people, our capacity to accept new ideas, new lifestyles, new philosophies."

Continuing applause stimulated the governor to continue: "We are in the midst of a continuing revolution and we will win against the forces of reaction that try to label, to stigmatize. We will continue to invent what America and California are all about. We are a much larger coalition — interested in human rights and the triumph of the human spirit. I recognize the role that

Gay people play in this process."

The governor acknowledged the political power of Gay people when he made reference to the recent withdrawal of anti-Gay literature released by one opponent's campaign. He said, "The people who brought you Hayakawa should not be given a second chance."

Governor Brown was obviously relaxed as he shook the hand of every guest. Among his Lesbian and Gay greeters were city officials Phyllis Lyon, chair of the Human Rights Commission; Jo Daly, Police Commissioner; Thomas Horn, War Memorial Board member; Tim Wolfred, Community College Board; and Carole Migden and Sal Rosselli, candidates for positions on that board.

Atty. Berg himself serves on the governor's Personal Privacy Commission with Paul Lorch, editor of the Bay Area Reporter. Municipal Court Judge Mary Morgan (Brown's major local Gay appointee) was also on hand.

"Well-adjusted heterosexuals" present included Supervisors Richard Hongisto and Louise Renne, candidate for Congress, and Municipal Judges Isobella Grant and Dorothy von Beroldingen. ■

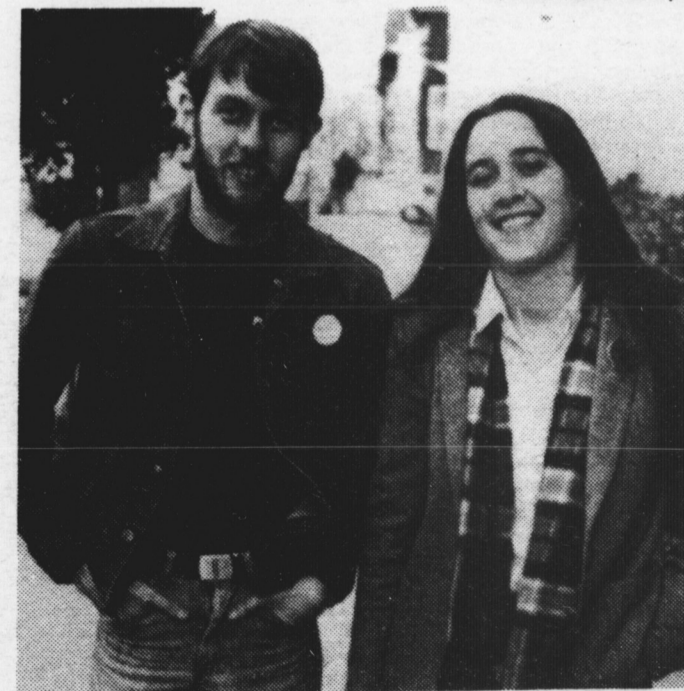
'82 Parade Takes New Look

By Allen White

"The Lesbian/Gay Freedom Day Parade & Celebration must reflect the community's politics and not just the personal politics of the co-chairs. That is an important difference in 1982." "We must attempt to deal with the entire community." "The parade has taken an unfair brunt because the problems facing the community reach a confrontation as the parade is put together." These are some of the comments made in an interview earlier this week with the co-chairs of the 1982 San Francisco Lesbian/Gay Freedom Day Parade & Celebration.

The co-chairs are Glenne McElhinney and Rick Turner. Combined, these two people possibly have more experience

(Continued on next page)



Rick Turner and Glenne McElhinney head up the '82 Parade. (Photo by Rink)

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