



# The Sentinel

## Senate Kills Gay Jobs Bill

by Chris Kerby

Legislation prohibiting job discrimination against homosexuals in California has been halted in the state Legislature for this year.

The Assembly Ways and Means Committee approved a bill extending the state's Fair Employment Practices Act to forbid discrimination in job hiring, firing, and promotion solely on the basis of sexual orientation. Yet the narrow defeat of a similar bill in the Senate Industrial Relations Committee virtually killed the possibility for full legislative approval in 1980.

Assembly Bill 1, sponsored by Assemblyman Art Agnos (D-San Francisco), was approved in the Assembly committee on a vote of 11 to 8 on Tuesday, January 14 after several hours of emotional testimony. The Ways and Means approval of AB-1 allows the bill to be brought before the full Assembly.

However, Senate Bill 18, an almost identical bill sponsored by Senator David Roberti (D-Los Angeles) failed 3 to 4 in the Senate Industrial Relations Committee the day after the victory in the Assembly committee.

Before the crucial vote in the Senate panel, Industrial Relations Committee chairman Senator Bill Green (D-Los Angeles) remarked that it was unlikely that he would allow the Agnos bill to come before his committee, even if approved by the full Assembly and referred to the Senate committee for debate.

"Unless the [committee] membership changes, or unless the bill is structured totally differently, . . . we will not schedule another hearing in 1980 on

this subject," Greene stated at the completion of the 2½-hour Senate committee hearing. The committee debated and subsequently defeated a similar measure last year.

Because of Greene's announcement, Agnos remarked that he would probably not introduce his bill into the full Assembly. Agnos felt that asking Assembly members to take a stand on a controversial measure which had no chance of passage in the Senate might antagonize his peers during this election year.

If further action on AB-1 is not taken before January 30, the last day on which the Assembly may pass bills originating in that house, the bill will be dead for the 1979-1980 legislative session.

With his spirit unwavering, Agnos proclaimed, "If it's not this year, it'll be next year, or the next, until we win it. One way or another we're going to have a law that will protect people regardless of their sexual orientation. I hope the gay community understands that the fight's not over."

California Human Rights Advocates, a gay lobbying group, coordinated the fight in favor of the legislation in both committee hearings. Arguing that gays who are unfairly treated in the job market have no legal recourse, CHRA presented several homosexual witnesses testifying about job discrimination that they have personally experienced.

A 19-year-old woman who identified

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Sacramento marchers in the driving rain. (photo by John Gieske)

## Gay Rights March Braves Storm

by Ron Baker

A crowd estimated by police at five thousand people, predominantly lesbians and gay men, braved a winter storm to march through downtown Sacramento on January 13 to demand employment protection for homosexuals.

Despite the grim weather, these determined supporters of gay civil rights legislation radiated a warmth and enthusiasm which no amount of rain could extinguish. Instead of dampening their spirits, the showers appeared to strengthen their resolve and contributed to a sense of gay solidarity.

The nine-block-long line of marchers chanted, danced and sang their way down Sacramento's L Street, led by the San Francisco Gay Freedom Day Marching Band and Twirling Corps.

Few Sacramento residents turned out to watch the march and those who did seemed bewildered by the spectacle. One elderly woman kept shaking her head in disapproval as she stared from her window in a building overlooking the march route. Occasionally the marchers passed small groups of onlookers who joined in with chants of "Gay Rights Now!"

As the marchers approached the rally site in the Capital Mall, a band of born-again Christians greeted them with cries of "Repent your sin or burn in hell!"

The fundamentalists waved large painted banners proclaiming, "You People Need Jesus Christ to Save Yourself," and "Shame On You." The marchers responded to the hecklers with thunderous shouts of "Gay and Proud!"

A heavy downpour dumped almost a half inch of rain during the hour and a half rally which followed the march, but more than a thousand people stayed to the end to hear the speeches and entertainment.

The San Francisco Gay Men's Chorus, always a crowd pleaser, belted out "Stout-hearted Men" and "If My Friends Could See Me Now," followed by a San Francisco Lesbian Chorus rendition of "Bread and Roses."

Lack of a workable sound system made listening difficult, but the speakers used bullhorns, which gave the gathering the aura of an old-

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## Cranston Bill Seeks Halt To Immigration Ban

Following through on a promise he gave in a speech before a gay group in L.A. last week, Senate Majority Whip Alan Cranston (D-Calif) introduced legislation in Congress on Wednesday to eliminate a provision of the Immigration and Nationality Act that excludes suspected alien homosexuals from entering the U.S.

The Immigration and Naturalization Service (INS) temporarily suspended enforcing the anti-gay provision in August, 1979 after the Surgeon General ordered all Public Health Service physicians to stop cooperating with immigration officials in identifying suspected homosexuals.

In December, however, the Office of Legal Counsel of the Justice Department issued an opinion that, based on existing law, INS should resume its policy of banning foreign lesbians and gay men.

In a speech last week before the Metropolitan Educational Council of Los Angeles, Cranston blasted the Justice Department opinion as "intellectually, morally and medically unsound." He also said the opinion "violates traditional American respect for the right of privacy and the dignity of the individual."

Cranston acknowledged that his proposal faces stiff opposition in the Senate "where there is a lot of medieval thinking on this subject." The Cali-

fornia Senator said the ideal solution to the situation would have been for the Justice Department to agree not to enforce the anti-homosexual provision, but that "such a development now appears unlikely."

The Justice Department has agreed to meet with Gay Rights Advocates (GRA) lawyers on January 30 to hear their arguments disputing the findings of the Office of Legal Counsel opinion.

GRA director Don Knutson says his team of lawyers will argue that as a result of the Surgeon General's order to PHS physicians not to examine or to certify suspected gays, INS has no legal authority to exclude them.

Echoing Senator Cranston's views, National Gay Task Force Co-Executive Director Charles Brydon said that it is "unlikely" that the Justice Department will reverse the opinion of its Office of Legal Counsel.

"Regardless of the outcome of negotiations between GRA lawyers and the Justice Department," Brydon told *The Sentinel*, "Congressional legislation will be required to change the law."

White House aide Bob Malson, who will attend the January 30 meeting with GRA lawyers, reportedly told the Washington, D.C. *Blade* that the Carter administration is not presently considering support for the legislation

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## First Challenge For S. F. Gay Rights Bill

In the first major court case to deal with the applicability of the San Francisco gay rights ordinance which prohibits discrimination based on sexual orientation, Kevin Walker has filed suit against Reverend Charles McLhenny of the city's First Orthodox Presbyterian Church.

The fundamentalist minister fired 23-year-old Walker from his position as church organist upon learning of the musician's homosexual orientation last September.

The court case could decide whether San Francisco churches are exempt from the city's non-discrimination ordinance passed by the Board of Supervisors in April, 1978.

Defending the dismissal, Reverend McLhenny proclaims, "It is time for Christians to come out of the closet and stand up against the sin of homosexuality."

Yet Walker feels that he was unfairly fired from his job. His lawyers, Don Knutson and Gerald McCrary of Gay Rights Advocates, will be leading the prosecution of the case, which they feel demonstrates obvious discrimination in employment based on sexual

preference.

In fact, both sides in the case agree that Walker was fired because of his homosexuality. The first hearing on the merits of the case will instead focus on the applicability of the gay rights ordinance to religious organizations.

McLhenny's lawyers have filed for summary judgment, contending that churches are exempt from such civil rights ordinances because they violate the free exercise clause of the United States Constitution. That motion will be heard March 18 by Superior Court Judge Ira Brown.

Walker was hired in May of 1978 to play the organ for Sunday services at the First Orthodox Presbyterian Church, a small church in the Sunset District with a congregation of 43.

After four months of service, a member of the congregation visited Walker's home and asked the musician if he were gay. Walker readily acknowledged that he was, aware that his guest was also gay, but one who had chosen celibacy in order to "be saved."

The visitor immediately reported

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## San Jose Repeal Battle Heats Up

The Santa Clara Valley Coalition for Human Rights is gearing up its campaign to counter repeal efforts in that county of two gay rights ordinances.

The two sexual preference civil rights bills were passed last August, one by the Santa Clara County Board of Supervisors and one by the San Jose City Council.

Yet the petitioning efforts by the Committee of Concerned Citizens Against the Sexual Orientation Ordinances, a group of Mormon and fundamentalist Christians, suspended the measures last September.

The ordinances will now come before their respective city and county voters during the June, 1980 California primary.

The struggle to capture votes in Santa Clara County over the next six months is expected to be intense between the pro- and anti-gay forces.

The pro-gay forces are now undertaking a campaign to assure the support necessary for the passage of the ordinances. Although Santa Clara County last year defeated Proposition 6, the Briggs initiative, by a margin of 61% to 31%, the outcome of these referendums is uncertain.

Suggesting that successful repeal efforts in Santa Clara County will revive the anti-gay momentum that snowballed after the Dade County, Florida defeat of a similar ordinance in 1977, gay activists in the South Bay argue that the outcome of these referenda will have a tremendous impact on gay rights locally, statewide, and nationally. The battle in Santa Clara is viewed not as a local fight for gay rights, but the local embodiment of an ongoing national struggle for those rights.

Santa Clara gays are therefore actively soliciting outside aid to help carry on their campaign, hoping that gay men and lesbians around the nation will

lend support to the Santa Clara County struggles.

Lesbian and gay organizations in San Francisco have been contacted by SCVCHR to offer direct aid and workers. With the help of "outsiders" to aid in "behind the scenes" activities, Santa Clara gays hope to concentrate on precinct canvassing, leafletting, and other direct contact campaigning in their own neighborhoods.

Beyond direct aid, gay people everywhere are being asked to organize to raise funds and publicize the battle in Santa Clara County in an effort to foster statewide and national support. SCVCHR has set a goal of \$500,000 to defeat the repeal efforts.

If the past is any indication, the campaigning in Santa Clara County will be particularly heated. The repeal initiatives are the latest outgrowth in almost two years of hostilities over gay rights in the county.

The battle initially broke out in March of 1978 when the San Jose City Council adopted a resolution declaring Gay Pride Week in June of that year.

Furious with the measure, over 700 fundamentalists, led by the Reverend Jerry Crosby of the First Baptist Church and Richard Harrington, a Mormon and head of the Citizen's Committee Against Gay Pride Week, converged on city hall.

Armed with recall petitions directed at the more liberal council members, the mob convinced the city council to rescind the resolution. The council, however, replaced the measure by a slim margin with one proclaiming Gay Human Rights Week.

The fundamentalists, unsatisfied with the compromise, again attacked. Under a continuing barrage of letters and phone calls, the city council once again capitulated, canceling city recognition of Gay Human Rights Week.

A number of civil rights and liberal

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Mayor Dianne Feinstein (far left) swears in three appointees to the Police Commission. From far right they are: former Police Chief Al Nelder; Jane McCaskle Murphy; and Jo Daly. Daly is the first upfront gay person to be appointed to a police commission in the country. For more about Daly see page 3. (photo by John Gieske)

## Feinstein Urges Carter to Break Silence On Gay Issue

In a series of statements strongly supportive of gay rights legislation, San Francisco Mayor Dianne Feinstein has called on President Carter to honor his 1976 pledge to end discrimination against lesbians and gay men.

The Mayor made her comments to presidential aide Jack Watson at a White House meeting Wednesday to discuss federal aid to San Francisco.

During her discussions with Watson, Feinstein said that Carter should issue an executive order banning discrimination against homosexuals on the federal level and support efforts to put a pro-gay plank in the 1980 Democratic party platform.

The other Democratic hopefuls, California Governor Jerry Brown and Senator Edward Kennedy, have both issued public statements promising to ban discrimination against gays.

Mayor Feinstein, who serves as the Northern California Chair of the Carter re-election campaign, also suggested that the President take an active role in changing current immigration laws which exclude homosexuals from entering the country.

Feinstein publicly urged the President to endorse the rights of homosexuals on the same day that California Senator Alan Cranston introduced a bill in Congress to eliminate the anti-gay provision of the Immigration and Nationality Act. On January 30 Gay Rights Advocates lawyers will meet with Justice Department officials to try to negotiate a settlement of the immigration dispute.

Feinstein told reporters her pro-gay remarks to Watson echo similar statements she has made to Carter many times in the past. "The right to work should be based on merit and performance alone," she said, "and not on stereotypical bias. The U.S. constitution forbids discrimination and this applies to anyone's sexual preference."

Gay rights activists view Feinstein's forceful endorsement of homosexual rights during her Washington, D.C. visit as an asset to their efforts to pressure the President to break his continued silence on the gay rights issue.

The National Gay Task Force is still waiting for a response from the President to a questionnaire on gay rights concerns. White House press aide Allison Thomas told *The Sentinel* early last week that Carter would respond "at least" by January 18.

Contacted again yesterday by *The Sentinel*, Thomas said she would not commit herself to a date for the President's answer.

## Immigration Meeting Delay

Gay Rights Advocates (GRA) director Don Knutson announced that the Justice Department has requested postponement of the scheduled January 17 meeting to discuss the Office of Legal Counsel opinion which recommended that immigration officials continue to exclude lesbian and gay aliens.

Acting Associate Attorney General John Shenefield, the senior Justice Department representative at the proposed meeting, asked Knutson and his team of lawyers to delay coming to Washington until January 30.

"The request for a delayed meeting makes me more optimistic," said Knutson, "because it indicates the Justice Department is actively seeking a way out of this complicated legal situation."

GRA has asked the Justice Department to reevaluate the opinion issued by its Office of Legal Counsel and to either withdraw that opinion or to modify it in such a way that it no longer encourages discrimination against homosexuals.

"We see the delay as a positive development," commented National Gay Task Force Co-Executive Director Lucia Valeska. "Both NGTF and GRA want to give the Department every opportunity to rectify the situation created by the Office of Legal Counsel memorandum," continued Valeska.

Editorials criticizing the continued harassment of gay tourists by INS officials appeared in a number of major newspapers last week, including *The New York Times*, *The L.A. Times*, *The Washington Post*, and *The Boston Globe*.

No one knows what outcome to expect from the scheduled negotiations. NGTF spokesman Charles Brydon told *The Sentinel* he felt it was unlikely that the Justice Department would reverse the opinion of its Office of Legal Counsel.

According to Brydon, even if the Department negotiates an administrative settlement, eventually Congress itself will be forced to deal with the issue.

A possible solution to the current impasse could come when the Select Committee on Immigration and Refugee Policy makes its recommendations to Congress for changes in present immigration laws.

Knutson feels that the committee may recommend to Congress that it scrap those clauses of the 27-year-old Immigration and Nationality Act which exclude foreign homosexuals.

Sources in Washington indicate that Congress might accept elimination of the anti-gay provisions if they are included as part of an overall reform package presented by the non-partisan Committee.

# Gay Aid Sought In Registrar Ouster

by Chris Kerby  
The Asian community is reaching out to other San Francisco minorities including homosexuals, in an effort to petition for the removal from office of San Francisco Registrar of Voters Thomas Kearney.

Attorney Lillian Sing, active in the removal effort, cites Kearney's November 1978 reference to Asians as "god-damned Chinks" as "absolutely unforgivable" and clear grounds for the firing of a public official. Despite letters from various citizens and public officials requesting Kearney to resign or apologize for the offensive slur, he has yet to respond. For the campaign, Henry Derr, notes that the slur simply demonstrates Kearney's hostility toward San Francisco minorities. Derr points out Kearney's continued resistance to the enactment of Federal guidelines regarding multi-lingual voting information, ballots, and polling staff in areas with large numbers of non-English-speaking voters.

The US Department of Justice has filed charges against the City of San Francisco for non-compliance with court orders in these areas. In a court hearing last November regarding this pending lawsuit, Kearney, when asked about the slur, responded, "I can not deny that I said it. I further added that he holds no racist feelings, but that he blurred out the remark while feeling the pressure to enact federal multi-lingual voting guidelines."

# A Call To Break Windows

Scores of lesbians and gay men turned out on January 18 in New York City to picket the opening night of United Artists' new film, *Windows*. The US Department of Justice, in the movie presents Elizabeth Ashley in the role of a lesbian psychotic killer who terrorizes her best friend, a straight woman, in the hope of eventually getting her in the sack.

A full-page ad for the film in the *New York Times* shows Ashley holding a knife at Talia Shire's neck, with the caption "Somebody loves Emily... too much."

"The three men responsible for this film," commented Paul Martin of the Gay Media Alliance, "have taken their own brutish, sexist natures and projected them onto a female character whom they've labeled 'lesbian.'"

After attending a preview of *Windows*, Lucia Valeska of the National Gay Task Force told Boston's *Gay Community News*, "It's so comical and idiotic that the lesbian thing in it is probably the only way they could sell this film."

Valeska called the film "a lesbian version of *Refer Madness*." Both Valeska and Martin termed *Windows* "technically awful." Producer Michael Lobell and screenplay writer Barry Siegel had no prior film experience and Gordon Willis makes his directing debut with *Windows*.

"This movie lays bare their collective inexperience and lack of talent," observed Martin.

# Repeal

Continued from front page

political organizations responded to the move with a boycott against the city of San Jose, including the powerful 20,000-member California Democratic Council, which canceled its scheduled 1979 Convention in San Jose.

As the Proposition 6 battle gained force, the local gay community organized a strong No on 6 campaign. Even though the San Jose City Council refused to endorse a "no" position on the Briggs initiative, the gay community eventually defeated Proposition 6, capturing 61% of the "no" votes in Santa Clara County.

The gay rights controversy continued in June of 1979 when the Santa Clara San Francisco City Supervisor Carol Ruth Silver commented, "I am glad that the Chinese community is reaching out to other minorities to follow through on their efforts to remove Thomas Kearney, a man whose time has long ago come and gone. The racist remarks are well documented. The fact that his superior Roger Boas has yet to take action is rather strange."

Silver stated definitively that "the office of Registrar of Voters is a sensitive one and Mr. Kearney has not handled the job sensitively. It is time that San Francisco saw a change."

Supervisor Harry Britt echoed Silver's support. "This is a clear case of a person who is responsible for implementing a program and he's not sympathetic to that concern. Kearney has no understanding of minorities. He has earned the total distrust and animosity of the Asian community," continued Britt, concluding that "no community is better friends of gays than the Asians and we should take the lead in supporting the efforts to have Kearney removed."

# March

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fashioned political rally. The former Art Agnos, author of AB-1, the gay rights job bill, challenged the crowd "to stand tall and proud and show the California legislature that you're a whole new generation of gay people. Show them you demand the right like every American to work free from discrimination."

The crowd cheered Governor Jerry Brown's chief of staff, Gray Davis, as he read a letter of support from the Governor. Brown issued an executive order last year forbidding agencies under the Governor's jurisdiction to discriminate against any individual because of his or her sexual preference.

San Francisco Supervisor Harry Britt predicted that lesbians and gay men would emerge as "the strongest political force in the state of California."

"To be a politician of courage in the 1980s," continued Britt, "means that you embrace the cause of gay rights. The future belongs to those who are free to love anyone they damn please." Senator Milton Marks, who marched the full mile and a half at the head of the San Francisco contingent, told the rally, "If people will read this bill and stop lying about it, it will pass." Existing California law makes it illegal to discriminate in employment on the basis of sex, but does not define what constitutes such discrimination.

Assembly Bill 1 would prohibit discrimination in employment solely on the basis of sexual orientation. The Bill allows complaints of employment discrimination based on a person's sexual orientation to be filed with the Fair Employment Practice Commission (FEPC).

AB-1 reiterates the purpose of the California Fair Employment Practice Act, which is "to insure that employers treat employees on an individual basis and judge them on their individual merits, rather than on the basis of stereotypical assumptions." The bill does not require an employer to hire anyone, nor does it permit violation of an employer's dress code or standards of behavior on the job. AB-1 does not permit advocacy of a homosexual lifestyle, but merely asserts that any prohibitions against sexual conduct must be equally enforced.

One provision of the proposed Bill explicitly exempts from protection anyone convicted of crimes involving sex with a minor if that person applies for work involving children.

# Gays Flock to Capital In Lobbying Effort

by Sue Zemel

"Go back into those halls and tell those legislators what you want," said Alan Robertson, co-director of California Human Rights Advocates, at a noontime rally in soggy Sacramento.

The political process of persuasion is called "lobbying" and 300 lesbians and gay men from every district in the state spent Monday, January 14th, in Sacramento engaging in it.

"We're talking to our elected representatives and letting them know why AB-1 and SB-3 and SB-18 are so important to us," explained Lisa Katz, co-director of CHRA and one of the moving forces behind those three bills to guarantee job protection for gays. "We're trying to convince them that we are their constituents and we need their support in this legislation."

CHRA, a state-wide gay rights lobbying organization, conducted two workshops about the lobbying process on Sunday evening after the January 13 march on the state capital and early Monday morning, January 14.

They provided packets for constituents that contained information about each Senator and Assembly member, his or her opinions, concerns, and voting record on human rights issues. "It's important to know who you're dealing with," a seasoned lobbyist told *The Sentinel*. "To be effective you have to be able to translate your issue into the language a particular legislator understands."

Many of the people who participated in the effort had never lobbied before Monday. "Those of us who have done lobbying helped those who hadn't so that everyone knew what was going on," said Karen Peters, president of California National Organization for Women.

As she stood in the marble hallways watching gay men and lesbians file by for their afternoon appointments with legislators and their aides she added that "the spirit here is just tremendous." The day-long lobbying effort seemed educational for all parties involved.

Peters equated the process with "consciousness raising." Alan Robertson observed that "a lot of opposition to gay rights legislation comes from ignorance rather than deep rooted prejudice." He stated that one of the main purposes of lobbying is to dispel myths and provide information. Assembly member Art Agnos, author of

(R-Hacienda Heights), and Norman Waters (D-Plymouth). Absent or not voting were John Knox (D-Richmond) and Daniel Boatwright (D-Concord). The Senate Industrial Relations Committee defeated SB-18 with "no" votes cast by Senators Joseph Montoya (D-Los Angeles), Ray Johnson (R-Redding), John Schmitz (R-Orange), and Newton Russel (R-Glendale).

Casting the "yes" votes on SB-18 were Senators Bill Green (D-Los Angeles), Alan Robus (D-Los Angeles), and Alan Sieroty (D-Los Angeles). "We will be back again to lobby," gays promised as they left the capitol and returned to their homes throughout the state.

# Jo Daly

by Sue Zemel

When KQED interviewed a man on the street and asked him what he thought of the Mayor's recent appointment of Jo Daly as Police Commissioner he responded, "Well he's got a good Irish name."

On the following day the San Francisco *Chronicle* clarified who she was. Their headline, however, neglected to mention her name. It read simply, "Nelder, and A Lesbian Appointed."

But Jo Daly isn't worried by stereotypes or labels. "I feel I'll be judged by my performance, which is the only fair way to judge me," she says. "The message is out that the doors are open. And my phone hasn't stopped ringing since last week."

Communication is obviously something Jo specializes in. From her four years of work with the San Francisco Human Rights Commission she observes that "you don't have to have gay people to get jobs done, but it helps to have someone who understands the language and what's really going on."

She's used to playing what she refers to as "the game of politics," and has translated the concerns of the gay community with a sincerity and effectiveness that has earned the respect of a wide range of people including her friend Dianne Feinstein.

Jo doesn't consider herself black or white on most issues. "I'm gray," she says with an elfin grin. As you talk with Jo Daly that grin reemerges every now and then. She is a warm person even though the climate at her 18th and Castro Street business office is a bit on the cold side. "At least it's ecologically sound," she explains, pointing to the thermal heater

that sits on the floor. At the Consensus Bureau, Jo plays with her computer and word processor. She and her "marvelous machines" do mailing list maintenance for organizations, payrolls and accounts receivable for alternative businesses.

"A lot of people felt that they couldn't afford computer services and they didn't trust big computers to hold their information because who knows where it goes. I thought it would be interesting to set up a service bureau and work with organizations with whom I find consensus," Jo explains. She has managed to combine politics, people, and her own skills in what seems to be her unique style. "We're almost more philanthropic than business minded but I'm working on changing that a little bit."

In her role as Police Commissioner Jo will help design a new Police Community Relations program. "My business is in the Castro neighborhood and I know other merchants and business people here who feel that we want the police on the beat and on their feet, meeting us, and getting to know us."

"Now it seems the police and many people are in an adversary relationship. Gay men and lesbians have had legitimate problems with the police, cases of real brutality and cruelty. I understand why the citizen/victim doesn't want to deal with the police department. And I also understand that in some cases the police are blamed for things they didn't do. Often they're not credited for helping people and I want that to change also. Police officers who are also women, minorities, gays, and human beings should be commended when they do a good job."

A committed feminist, Daly notes that gay and straight women have not been in places of political power in the past. "If you look at political history it's only been the last couple of years that women have been able to gather the votes they've needed and get over the sexism of men and of other women. As I realize that we now have a woman mayor, and five women members of the Board of Supervisors, it's mind-boggling. Women had to be willing to support women, and a lot of men had to be willing to do that, too."

When she first came to San Francisco in 1972 from the East Coast, Daly was shocked at the separatism she saw

# The Nation's First Upfront Gay Police Commissioner

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# Gay Role Urged In Families Conference

Do gay relationships qualify as "families"? The National Gay Task Force has spent a good deal of time and energy during the past few months trying to persuade the planners of the White House Conference on Families that gays do indeed form family units which should be officially recognized by the federal government.

Nevertheless, the National Advisory Committee of the White House Conference on Families has been reluctant to acknowledge that gays have a place in family life.

NGTF's bid to have an openly gay person appointed to the Advisory Committee was rejected. Although the Committee enunciated an affirmative action policy to reflect "a diversity of families" in the composition of delegates to the state conferences, the committee has carefully avoided defining what that phrase means.

NGTF has been successful, however, in pressuring the Advisory Committee to adopt a non-discrimination guideline—including sexual orientation—for selection of state delegates to the three federally-sponsored regional conferences.

NGTF urges all gay groups and individuals to make the most of the opportunity to participate in the state conferences and to elect gay delegates to the regional conferences. "The public needs to understand that we are not a threat to the family, but a part of the American family," said NGTF Co-Executive Director Lucia Valeska.

For further information regarding participation in the Families Conference series, contact the Conference Coordinator for your state.

# Contest Seeks Women Writers

Unpublished women writers are invited to enter a writing contest sponsored by the Diablo-Alameda Branch of the National League of American Pen Women. The contest will consist of the following categories: Juvenile Fiction (2500 words or less), Adult Fiction (2500 words or less), Non-Fiction (2000 words or less), Poetry (30 lines or less). The contest deadline is February 28, 1980.

"We hope to encourage women of all ages to enter their work," explained Dede Ranahan, president of Diablo-Alameda. "We believe there is a rich store of untapped talent out there and we want to reward the best. Our awards, nominal sums of money, will also include recognition and constructive criticism."

In order to qualify, contestants must never have been published. One entry may be submitted to each category. All entries must be typed, double-spaced, and titled. Do not show your name on the manuscript. Type name, address, telephone number, title of manuscript and category on a 3 x 5 index card and clip it to manuscript.

Each submission must be accompanied by a \$1.00 entry fee and a self-addressed manila envelope for return of the manuscript. Mail entries to Diablo-Alameda Writers' Contest, P.O. Box 758, Alamo, California 94507.

Members specifically target, groom and support women for elective office and appointments to boards and commissions and raise women's issues in every election and publicize the records of all candidates on these issues.

Members also want to reform existing party structures to ensure women an equal voice in decision-making and candidate selection and support legislation to meet the needs of women.

The NWPCC and San Francisco Women Entrepreneurs are sponsoring a political forum for women business owners entitled "Get Into Politics or You'll Be Out of Business," on February 5. This event will feature keynote speakers Rona Felt, Alice Lytle, and Mayor Diane Feinstein.

Recently the San Francisco Chapter of the NWPCC elected new officers. Tomi Curtis will serve as President, Nikki King as Vice President, Claudia Visk as Recording Secretary, Bernice Biggs as Corresponding Secretary, and Donna Solomon as Treasurer.

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Jo Daly (photo by John Gleske)

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Don't Perish in Jail - Call Barrish for Bail  
Jerry Barrish  
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Report information to **ARSON HOT LINE: 441-7362**

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**DAVID LERDA**  
a physician assistant to our staff  
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Low-cost venereal disease check-ups available.  
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Bring this coupon for  
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VILLA ROMANA 1785 FULTON at MASONIC 931-1700  
(Under New Management)

Dutch 'Homosquad' Interrogates U.S. Tourists

American air passengers arriving in the Netherlands several weeks ago were quizzed by the airport 'Homosquad' on their sexual orientation.

Body Search of Transsexuals

Irish men who sometimes dress as women are being given special identity cards to help them avoid arrest when they travel on the streets of Belfast wearing female clothes.

Transsexuals and transvestites have special problems because of the violence in Northern Ireland. Police and soldiers often mistake them for assassins or saboteurs disguised as women.

Although many transsexuals take new names when they switch sexes, the new ID cards give their real names.

Walker stated in response to the petitioners' request to disband the GPU

Key West advertisement featuring a palm tree, 'Special! 7 Days 7 Nights at the Floridian', and '300 BONUS' offer for Regal Travel.

Gays Picket Immigration

Over one hundred gay men, lesbians, and supporters picketed the local office of the Immigration and Naturalization Service on Tuesday, January 15.



(Photo by John Gieske)

'Love has no boundaries' and 'Prejudice is spelled i-m-m-i-g-r-a-t-i-o-n,' the demonstrators marched under cloudy skies.

Gay Club Wins Battle

A group called Christian Women Today petitioned Yuba College President Daniel Walker to disband the Gay People's Union which recently formed on campus.

The petition, signed by 400 persons, stated that "we deplore the use of public funds in supporting centers for such organizations and practices."

Walker stated in response to the petitioners' request to disband the GPU

Panel Debates Film 'Cruising'

A panel discussion of the issues and controversies surrounding the movie Cruising will take place at 7:30 p.m. on Thursday, February 7 at Everett Jr. High School, 450 Church Street.

Panel participants include: John Rechy, author of The Sexual Outlaw; Dan Curzon, author of Something You Do In the Dark; Arthur Bressan, director of the film Gay USA; Ron Albers, lawyer; Pat Califia, freelance writer; Andy Alfred, host of KSNAN's The Gay Life.

Gay Man Adopts Lover

A 21-year-old Wisconsin man has been granted legal permission to adopt his 23-year-old gay lover.

The adoption petition was approved in Milwaukee by Reserve Circuit Judge Elliot Walstead. The judge remarked, "It was an unusual petition, but there was nothing to indicate they were homosexuals. And if there was something, I don't know if it would have been any of my business."

Gay Scientists Discuss Fears of Coming Out

A panel discussion on "homophobia," organized as part of the annual meeting of the American Association for the Advancement of Science, was held in San Francisco several weeks ago.

The panelists concluded that gays are as prevalent in the sciences as in any other field, but that most are unwilling to come out of their laboratory closets.

Recruit Drive Launched

Les Morgan, coordinator of the Gay Outreach Program (GOP), announced opening of the 1980 recruitment drive to attract lesbians and gay men into the San Francisco Police Department.

Challenge

Walker's sexual orientation to Reverend McIlhenny, who then contacted the organizer at his home "to see if the rumor was true."

World Airways Boycott Urged

A boycott of World Airways, Inc., is being formulated by various groups in the San Francisco gay community.

In a letter issued last October to the employees of the world's largest charter airline, Daly denounced employees who were striking with the Teamsters union.

Conference On Gay Culture

Charlotte Bunch, a lesbian feminist activist and scholar, recently gave the keynote address at the Sixth National Conference of the Gay Academic Union.

Cranston

Malson has avoided making any direct comment on the immigration situation, other than he is "aware" of the recent incident in San Francisco involving Mexican tourist Jaime Chavez.

Gay Self Defense Services Offered

Self defense expert Jacki Hamilton will conduct two eight-week courses in self defense and assertiveness for lesbians and gay men.

Number 1 Male Killer In New York

According to a study released by a private anti-crime group, murder is the leading cause of death among New York City males aged 15-44.

Party to Raise Funds for Gay Outreach Program

San Francisco's Board of Supervisors has found a way to promote gay police recruitment without spending any tax money.

Gay Heads Castro Bank

Don Westlake, an active member of the gay community, was recently hired to manage the new United Federal Savings Bank located at Castro and 18th Street.

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The Sanctuary Birds, ETC. advertisement featuring a parrot. The largest selection of Exotic Birds in Northern California. Validated Parking 350 Bay St. NORTHPOINT SHOPPING MALL, S.F. 415-441-0960

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Off the Beaten Path where all dinners include Soup • Salad • Vegetable • Potato Hot Homemade Bread Complimentary Dessert of the Evening Dinner Specials Nightly. Saturday & Sunday Champagne Brunch 10 am - 3 pm Monday - Friday Lunches 9 am - 3 pm Week Dinners 5:30 pm - 10 pm 4238-18th Street San Francisco 626-4755

Yes, there are OTHER WAYS. This highly personalized service formed by and for Bay Area gay men offers you the opportunity to meet more attractive, loving and responsible men of similar interests and values. Bring new people into your life by joining the rapidly growing membership of OTHER WAYS. 29 Castro • San Francisco 94114 (415) 861-1000

Marc advertisement for hair services.

Off the Beaten Path advertisement for a Southern Style Restaurant.

Off the Beaten Path advertisement for dining services.

OTHER WAYS advertisement for a gay community service.

Continental Savings and Loan Association advertisement. No Savings and Loan Pays Higher Interest On Your Money. \* \* \*

Continental Savings and Loan Association advertisement. No Savings and Loan Has a Higher Interest In Our Community. \* \* \*

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ON LIVE!

by Randy Alfred
BODY LANGUAGE: Mayor Dianne Feinstein and Supervisor Harry Britt engaged in an animated discussion while seated next to each other at the elevated head table of the Golden Gate Business Association's Installation Dinner on January 17.

FAIR SHARE: Feinstein pledged proportional representation of gay men and lesbians on the city's boards and commissions, but what's the proportion? According to the Public Response Associates election-day poll for KGO-TV, 15 to 18 percent of those who voted on December 11 are gay or bisexual.

SCIENCE MARCHES ON: Alvin Ray Crook used an Atlanta gay bar as a reference but received his security clearance for Tennessee's Oak Ridge National Laboratory only after he wrote and had published in his hometown newspaper a letter supporting gay liberation. Chemist Larry White, founder of North Carolina's Triangle Area Gay Scientists, told this to a panel called "Problems Arising from Homophobia in the Scientific Workplace" on January 8 at the meetings of the American Association for the Advancement of Science here.

POLICE BEAT: In that November interview, Feinstein said she would "absolutely" send out Multi-type feedback postcards for the Police Department and "virtually every department under [the] mayor's jurisdiction." Since a mayor gets blamed for problems, she reasoned, she might as well get "unfiltered" public response in order to locate problems and institute control over them.

STORMING SACRAMENTO: The popper-factory fire nearly blocked the entire S.F. contingent... Police documents reveal that Sacramento organizers knew of the "no sticks" rule at least six days before the march. Why didn't they tell us?... And thanks to the rain, we finally have a gay "umbrella" organization.

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The Finest French Cakes and Tarts
A nice surprise for any occasion. Special orders gladly accepted.

Paedomorphs 1
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Events

16 JANUARY, SATURDAY. Women alone, a workshop for women who would speak more effectively, begins at 10:30 AM at the Golden Gate Community Center, 150 Eureka St., Tiburon Community Center. Info: 457-4453.

26 JANUARY, SATURDAY. Young men's gay support group, gays under 21, Pacific Center, 2712 Telegraph, Berkeley.

30 WEDNESDAY. Gay Men's Radio, KPFA, 94 FM, will focus on the Pacific Center for Human Growth in Berkeley. The center provides comprehensive mental health services for gay men and women, as well as educational programs and informational outreach.

2 FEBRUARY, SATURDAY. The Bagong Diwa Dance Company presents Wei-lo, Tio, American to perform in Red Dress at the Golden Gate Community Center, 150 Eureka St., Tiburon Community Center. Info: 457-4453.

3 SUNDAY. The 1980 Gay Freedom Day Committee will begin its next meeting at 5:00 PM at the Metropolitan Community Church, 150 Eureka St. The primary item on the agenda will be the election of two co-chairs and a secretary.

7 FEBRUARY, THURSDAY. Talking about Cruising: A panel discussion will take place at 7:30 PM at Everett Junior High School, 450 Church St. Panelists will include John Rechy, Dan Curzon, Ran Albers, Pat Califia, and Arthur Bressan. Moderated by Randy Alfred. For information call 641-1650.

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ONCALL

When You Gotta Go Go Go (Diarrhea) (First of two parts) Lary Abramson, M.D.

Diarrhea (the abnormally frequent intestinal evacuation of soft or fluid stool) is becoming an increasingly common problem in the gay community. Indeed, medical journals are beginning to recognize a special form of diarrhea as the "Gay Bowel Syndrome." This syndrome is characterized by repeated episodes of diarrhea and rectal problems due not only to spillover and gonorrhea, but more commonly to one or many bacteria (Shigella, Salmonella), viruses, and/or protozoa (Amoeba, Giardia). It is well known that this syndrome may be present with two or more infections at the same time or consecutively.

There are many forms of diarrhea which are not contagious. "Mucos Colitis" is often due to nervous tension. Ulcerative Colitis and Regional Enteritis are due to unknown causes. We will concentrate on Infectious Diarrhea, i.e., those diarrheas which are transmitted by person-to-person contact. There are three types of bugs which cause diarrhea by infection: Viruses, bacteria, and Protozoa.

Western International Pictures, a subsidiary of Samuel Goldwyn Studios, has begun an intensive and highly publicized search for a transsexual to play the leading role in the forthcoming feature film Vera.

Anders added that WIP will seek "technical assistance" from the gay community to ensure that the film does not depict the gay lifestyle in an adverse manner. "It should be noted," continued Anders, "that the picture is neither pro-gay nor anti-gay, but rather portrays an aspect of life that can and does exist."

WIP representatives will be traveling to various cities in the U.S. and overseas to conduct open casting for the various roles needed, which range from the leading role to bit players, supporting players, extras, and chorus WIP.

Anders maintained that the search for Vera's star "will be even bigger than the search for Scarlett O'Hara for Gone With the Wind." According to Anders, the person selected will receive a motion picture contract from Western International Pictures. "We

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Question Letters

What are your opinions about the controversy surrounding the film 'Cruising'?

Lorraine, security guard: I don't think anything should be censored. Everything should have a chance to be viewed and people should be free to make up their own minds. But since I haven't seen the film I really can't tell you what I think about it. I don't have much interest in seeing it because the negative feedback is so strong and there are so many other things I'd rather see. I'm not even curious, really.

Simone, part-time worker in Supervisor Britt's office: From what I've heard about it I'm very much against it being shown. There's a good chance I'll be out there picketing. I would not advise anyone to go see it. I'd advise them not to go. Anything that involves violence against gay people, I think is a bad thing to show.

Richard, interior designer and radiologist: I was really shocked at the things that were happening in New York City. But the thing that shocks me the most is that I understand the film depicts things within the gay community that do exist as far as meeting people, going home with someone, and having them do cruel types of things to you. I was really shocked at that. I definitely am interested in seeing the movie.

Paul, senior technical planner: I'm going to go opening night. A lot of times the gay community gets really upset and I don't think that Cruising is any worse than anything they show at the porno flicks for gay people. The films they show at the Nob Hill are just as bad as Cruising.

Gilbert, filmmaker: The protest is great for William Friedkin and whoever is producing the film because it's that much more advance publicity and boomerang. On the other hand, they have the right to do the film. It may really exploit us, at all, but the point is that filmmakers have the right to make the films they want to write. All that energy that people are spending on protesting—instead, why aren't they supporting gay artists and filmmakers?

CORRECTION
Credit to John Gieske for the following photographs was inadvertently omitted in the last issue: Donald Knutson and Jaime Chavez page 1, Christopher Isherwood page 6, Gov. Brown page 19, Mayor Feinstein page 25, and Rev. Troy Perry page 28. Our apologies.

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Question Letters

What are your opinions about the controversy surrounding the film 'Cruising'?

Editor: Give Cruising a chance. If I've learned one thing from more than a decade of reviewing films, it's that you can't judge the quality or impact of a picture without seeing it. You can read the script, observe the shooting and talk for hours with the creative people involved (I've done all three) until the movie you think they're making unveils every night in your dreams, and what finally comes out of the editing room can still be a total surprise.

It is ironic that we who have long been victims of prejudice and censorship should attempt to use these weapons of oppression against the movie Cruising. (Equally ironic, but a subject for another letter is the way we discriminate against sub-minorities within our own minority. I only bring it up because it indicates the same mentality, one which refuses to learn from history.)

From Birth of a Nation to Life of Brian films have been picketed and protested; and in every case the picketers and protesters have been made to look foolish and narrow minded when they couldn't give a positive response to the question, "Have you seen the picture?" I've used this device myself to put down would-be censors in interviews.

And if the crusaders (egged on by such irresponsible journalists as the Sentinel's Ron Baker...) if any violence erupts, the theatre management could be asked to stop showing the film, as was the case last year in San Francisco with The Warriors?

Editor: Ron Baker's article on Cruising was a refreshing change from the rampant hysteria surrounding this film. I would like to make a few comments on the primary issue involved, that of censorship.

It is the concept of "preventive detention" applied to the realm of ideas. Shall we ban Gone With the Wind because it promotes certain racial stereotypes, or war movies because they promote violence and bloodshed, or gay pornography because it leads to sodomy or even male rape?

There are, of course, people who would answer "yes" to one or all of these questions. After all, censors come in all shapes, sizes, colors, and sexual preferences. They all, however, have one thing in common: they are all equally dangerous.

Those people who do not wish to have their ideas, their films, and their books screened and filtered for them by these self-appointed guardians of public morality must fight back.

Outlook

by Charles Lee Morris

Shortly before press time I finished reading the final script of the movie Cruising. Four times while reading it I came close to hurling it into the trash can in absolute disgust. This is indeed—if the film follows the script—a very violent movie. And violence, any kind of violence and no matter who the perpetrators are, repulses me. Nothing appears more attractive at the moment than just forgetting the whole flap surrounding the film.

However, the issues are far too serious to simply dismiss any discussion of Cruising and hope that the whole controversy will meekly subside. It promises to do anything but that.

Cruising is a film by William (The Exorcist and Boys In the Band) Friedkin which unveils a grisly tale of a New York City psychopath murdering and mutilating gay men. Protesters in the Big Apple vainly attempted to halt production while it was being filmed last summer. Now many gays are determined to boycott it and some are bent on preventing its being shown in theaters here and elsewhere.

We wholeheartedly support the right to boycott this film. However, we can not and will not, under present circumstances, condone those who want to ban this movie from being shown.

If it is anything, the gay movement is a campaign to secure certain rights which have been withheld from us simply because we are gay. It seems to us to be the grossest hypocrisy for gays to now surge forward in an effort to thwart the greatest right of all—the freedom of expression guaranteed in the First Amendment to the constitution.

Friedkin's right to film and then to distribute this movie is inviolable. Any infringement of anyone's First Amendment rights is a treacherous step, sure to lead to other infringements somewhere down the road of others' First Amendment rights.

Senator John Briggs' anti-gay Proposition 6 last year sought, through an insidious process of fear and intimidation, to wield a meat cleaver on the First Amendment rights of free speech and freedom of expression. The current crusade to censor Cruising (by not allowing it to be shown) is no less reprehensible than was Prop 6.

The constitutional guarantees of free speech, freedom of religion, of the press, and the right to peacefully assemble embodied in the First Amendment are absolute and totally inviolable—by anyone. Tamper with these rights and we tempt repression and fascism on an intolerable scale.

Those who would, through any means, prevent the screening of Cruising play foolishly with an explosive force: censorship and fascism. Whether it is censorship or fascism of the left or right it is equally repulsive and intolerable. Yet, those who propose banning this film truly believe they are "politically correct." The assumption of being "correct" and "right" and "just" in its cause is identical to every other group which has sought or seeks to impose censorship. Once trod upon it is nearly impossible to erase the corrosive footprints of those who have trampled upon the First Amendment.

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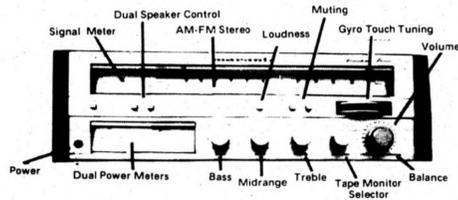
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# SUNSET STEREO

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# Entertainment and The Arts

# Jose: A PORTRAIT

The '30s were the days of '9' hamburgers, milk was 11¢, a hot dog was 5¢ and youngsters like to go to the movies for 15¢. It was also the time Jose's mother was the governess for the Chief of Police, a position she held for 18 years.

In 1942 there was a war on and Jose was old enough to serve his country. So when Uncle Sam called he left for active service in the army. Wartime saw the Port of San Francisco become a busy one with the coming and going of troops and navy vessels. It brought young sailors, marines and merchant seamen from all over the world to San Francisco: the city of no regrets—where many were feeling that they were living for the moment, that they were going to do everything they wanted to do because they might not be coming back.

So naturally all these men had to have places to go, and parks and bars filled that need. Union Square was one of the most frequented. Sex in that park became so blatant that floodlights had to be installed to curb the activity.

Bars at this time closed at two in the morning. So, when they closed every one went to the park. "You had hundreds in the parks at two in the morning, all walking their dogs with no dogs, invisible dogs. It was like broad daylight." One that became popular with military men and quite notorious as well was the Colonial Bar in the Colonial Hotel. The Board of Equalization (now called the Alcohol and Beverage Control) realized what was happening and passed a law which said all bars with a certain type of license had to serve food. When the Colonial Bar had to serve food but didn't have the facilities to do so, it closed. People began to "float up to Lupe's Echo, another popular bar (Lupe had been a madam in Honolulu and was considered a very boisterous and spicy thing and a loud-mouth"). She had wild bartenders, a fireplace and a piano player. "Well, my dear, that place took off like a bombshell. She was told she had to serve food. So she served hard boiled eggs and circumvented the law. That is how the gay community fought: by finding the loopholes in the law. That's how I later began to fight: by sitting down and studying the law with my attorney and figuring out how to circumvent it."

The Black Cat existed at that time but was what they called "a Bohemian bar where artists, writers and singers—people who were a little more advanced for the morals of the day used to meet. They would sit there and play checkers and chess. Can you imagine doing that in a bar today? The bar owner would die. People would read papers and books and write and nobody bought anything. I don't know how those bars stayed open."

Slowly Lupe's Echo and The Black Cat were becoming the gathering places for gays. At that time it was against the law for homosexuals to gather in public places, and the Board of Equalization, which was the organization that controlled all liquor licenses, would routinely have paddy wagons back up to a bar and load everybody into them, after which they would be taken to the station. For one minute they could be free. The owner of The Black Cat, Saul Stouman, said, "This is against my rights as a bar owner. It isn't right that you should come up to my bar and do this when you don't go to the hotels and do it and you don't go to the next bar and do it or anywhere else." Saul's battles, which lasted for 18 years and cost him a small fortune, the Supreme Court was eventually to hand down a ruling in Saul's favor that prohibited the police from conducting the raids. But his troubles were not over. He would soon be back in court to fight other battles.

After the Alcoholic Beverage Control Board was formed, it made a ruling that it was against the law to serve a homosexual. Again Saul Stouman would go to court and fight.

At this time Jose began going to The Black Cat. "One day prior to the Fourth of July my sister, aunt, mother and I went to The Black Cat. There was a young boy who was a cocktail waiter there by the name of Jimmy Moore—a cute blond Irishman. My sister thought he was rather cute and so did I. So we made a bet to see who would have him home for dinner first. I said that I would have him sit at my dinner table and she said no, I'll have him sit at my dinner table. So my sister being very coquettish and feminine and Jimmy was playing up to her—being a good waiter thinking of the end result—the tip. Finally I figured I had to work fast, otherwise my sister was going to win. So, I asked where the restroom was and he showed it to me. While we were back there I asked him very quickly, 'What are you doing the weekend of the Fourth of July?' He said, 'Nothing.' I said, 'Would you like to be my guest and come to the country?' 'I would love it very much,' Jimmy replied. 'Fine, it's settled,' I said. 'I'll send my car up and I'll come and get you.' So he gave me the number to his North Beach hotel room and when the weekend of the Fourth arrived I picked him up in my car and took him home. That night we had a big dinner party. My sister Theresa came and I said, 'OK, you lost the bet.' My family was quite impressed with him and he stayed the weekend. My mother felt that I should have a companion so she asked Jimmy if he would like to share our home. He said yes. Jimmy and I became lovers and stayed together for 9 years."

Occasionally Jimmy would get drunk and Jose would go in and work for him. At that time Hazel was playing piano there. Hazel took a liking to Jose and while she played piano Jose would serve cocktails and sing songs for tips. Eventually, Jimmy's drinking became so bad he had to get a job outside the bar business. So Jose was hired to wait on tables for \$50 a week. One evening in 1958 Hazel started to play Carmen and in five minutes Jose sang all the major arias, "making up campy words" to his version. The owner realized how popular Jose's shows were becoming, so he suggested that Jose do an opera show after Sunday brunch. Jose and Hazel said fine, and announced that next Sunday after brunch they would perform Madame Butterfly and asked all the customers to bring costumes. "So everybody that had been to the Orient brought in shoes and kimonos and hats and crap and corruption." The performance took 20 minutes and was the beginning of a ten-year tradition at The Black Cat. Jose's shows (which expanded into 2-hour productions) were performed on a "stage" which was nothing more than 11 tables that customers sat around and held together. The piano was behind Jose and he dressed in the ladies' john. Empty beer cases were stacked along the walls on both sides of the stage and full ones were stacked in front of the stage. Boxes were "reserved" and people would fight for their boxes. No matter how late they came into the show, that was their place. The "Spanish cottagers"—twelve queens from Mexico—had the side boxes.

So Jose did his shows and at the end he would do his sermon in which he "preached that there was nothing to be ashamed of in homosexuality and to have pride." He would then lead the people in singing: "God save the nellie queens"—"God save the nellie queens from every mountain side long let us live or die. God save the nellie queens and lesbians too." "To show unity and to prove that we had rights," Jose



Jose is a pioneer of the gay community in San Francisco. His fascinating career has ranged from entertaining in drag to running for the Board of Supervisors. He tells his story, and the story of the beginnings of the San Francisco gay community, to John Gieske of The Sentinel.

said. The back of the city jail opened onto the front of The Black Cat. The sergeant in charge would open all the windows and call to those arrested to come to the windows "because their leader was going to sing to them, and everybody in The Black Cat would come out and we would sing 'God Save the Nellie Queens' to show them that we were behind them. For one minute they could be proud." The song was to become Jose's theme song as empress.

Jose relates that "close to 1000 people were arrested each month in the T rooms of stores like the Emporium, The City of Paris, Penney's, The White House and O'Connor & Moffett. And you know it was a racket. First you had to get a lawyer—that cost you \$200. Bail was \$50. You then had to pay a \$50 fine and get six months probation. All arrests were done by entrapment, which was against the law. I started to scream. I said, 'You are silly stupid queens. When you get arrested you swallow the evidence if necessary and you look in the judge's face and say not guilty, trial by jury.' 1000 get arrested. 1000 people are arraigned and they all want trials by jury. If you were arrested in January you were lucky if you got to court in September, the court was so jammed. People that actually committed crimes couldn't be tried. And the judges started throwing the entrapment cases out."

"Queens would phone me at all hours of the night and say, 'Jose, what should I do? I had connections at the bail bondsmen. I'd phone him and say that a friend of mine was arrested and he would go down and get her out. And she would go to court and say 'not guilty, trial by jury.' And friends of mine who were lawyers took cases for nothing to help the kids out."

"There was one man who was arrested for jacking off in a T room. I referred him to my attorney, who built an exact replica of the bathroom stall in the courtroom. The arresting officer was asked to demonstrate how he—being a very robust person—could see what was going on in the next stall. He said, 'Well I kind of looked under.' The judge said, 'No, I want you to show the court how you looked under.' The man had to get on his hands and knees to look under. The judge said, 'I should arrest you for being a peeping Tom.' The case was dismissed." Jose related another story about a queen who took her shoe off and smashed a two-way mirror nearly blinding the officer on the other side. Jose believes "in calling a spade a spade. Why should people live double lives? At night they would be queens and during the day they were straight." He tells the story of how he was arrested (entrapped) after picking up a guy in the St. Francis Hotel (1950 or 1951). Because of the arrest he lost his chance of becoming a teacher. "At that time if you were arrested you had to carry a card that said you were a homosexual. They put a stamp on me and they were going to pay for it. They labelled me. They said I was a homosexual, a queen. Well, I decided that I was going to be a big Queen, the best Queen, the first Queen!"

Another story he tells is of him overhearing a conversation in a bar between the owners of Anne's 440 and Finocchio's. They were discussing how bad business was for them, and one said, "the fly in the ointment is The Black Cat," which was getting all the tourist's business. What would they do? They made a reference to "that dirty Mexican dancing on the tables in that filthy sawdust." Jose got up from his table, went over and said, "I happen to be that Mexican that dances on the tabletops in that filthy sawdust-filled bar and perhaps you should put sawdust on your floor!" Jose's bar got the business, and Jose's bar got the telephone calls from the Chief of Police: "Whenever there was going to be a tightening up or a change in what we called smooching, the call came to me and I would inform the 250-300 people that I spoke to every Sunday what was going on." Jose would tell them to keep out of the parks. Guy Strait would announce in his little paper (he did it as a weather report), "There is going to be stormy weather," or "blue fungus infiltrating the bushes—they are going to be trimmed 3 feet off the ground." Or, when things were OK, he would say, "smooth sailing."

One afternoon, Jose announced to his customers that he was going to The Castaway (at 90 Market St.) to see two new mimes, Maurice and Lamont. When the two heard that Jose loved them they came to see his show and fell in love with him. Jose was making \$5 an opera at that time. He went to Saul and said that he wanted to join the union and he wanted a raise. Saul said no to both requests and Jose said,

"Fine, I quit." Saul said, "Fine. The Black Cat existed long before you came and will do so after you leave." Jose and Hazel left and went to The Castaway. He joined the Union and made \$125 per performance.

The first Sunday people came to The Black Cat and no Jose. They left. The next Sunday the same. Soon they would stop coming Friday, Saturday and Sunday. Saul was getting nervous. After one month he was furious. Jose's show at The Castaway was taking off. He was doing a show called Cinderella which was a take-off on Maria Callas (Jose's part), Bette Davis, and Tallulah Bankhead. (The latter two, who were in town then, came to see his show and thought it was wonderful.)

After one month, Saul realized what "Putta" (his pet name for Jose) had done. Saul went down to The Castaway and said to him, "You get your Mexican ass back where you belong. You cannot leave The Black Cat. You are The Black Cat! We'll talk about money when you get back." So Jose and Hazel returned to The Black Cat and other than an occasional charity show done in other places, Jose's shows were done only at The Black Cat.

Jose tells the story of one show done for the opening of a Buddhist temple. He did his opera, Carmen, "the clean version," with a cast that played the various parts. After the first act the curtain came down and there was no applause—just a sea of faces. Jose got panicky and said, "Jesus Christ, it's going over like a lead balloon—it's a disaster area." He said that they would go into the third act and "get the hell out of there before we get stoned." The man who contracted them to do the show came back and said, "You're doing beautiful, everybody likes it." Jose said, "Why didn't they applaud?" and the man said that he would explain later. They did the second act and at the end there was no applause—not even a smile, just a look. Jose said to Hazel, "That man is full of shit. They're going to kill us, we'll have to run back to The Black Cat. We should never have done this."

Hazel was making the piano sound like an orchestra and everybody was singing. What they thought was funny, wasn't. There was no reaction. The man came back again and said that everything was fine: "They're all excited for you to come to the end because dinner is going to be served and they want you all to be their guests." Jose said, "How can you say this?" The man answered, "Please trust me." So, they finished the opera and everyone in the audience started yelling "Hick, hick" and applauding and bowing and hollering "Hick, hick." Jose turned to the kids and told them, "Mary, hick and bow down." "We were hicking them and bowing back and finally yelling calmed down." Jose (who had written on his sleeve in phonetic Japanese) said "It was a great pleasure to dedicate this temple." The audience laughed and they hick hicked some more. Jose's Japanese sounding more Spanish than Japanese. In Japanese, Jose introduced the various characters who "got up, hick and bowed and hicked and just carried on." They were later to find out that in Japanese theatre it is customary not to show approval until the end of the performance. The cast joined the audience in dinner and as Jose's gift he was given an altar cloth and a book.

The time was 1961 and Jose was running for Supervisor, "to prove that a gay person could and had the right to run for public office. My ticket was 'equality before the law' (taken off the Hall of Justice). I made a threat to the city. I said that there were ten thousand voting queens in this city. Nobody wanted to believe this." The year before, Jose wanted to prove this. He would get up and say to his Sunday audiences that they had the chance to make City Hall stand up and take notice of their numbers. There was "a nothing school bill" that was voted on and passed every year by the voters of the city. Jose "got up and said 'Pull lever 32' (a vote against the bill). Now a closet queen could go in and pull lever 32 and a known homosexual could go in and pull lever 32 and nobody would know who was pulling it. Well, my dear, that bill was defeated by 75,000 votes! Never in its history...". And at the time, on 5th and Mission, "some queen painted 'we are 90,000.' Then City Hall began to realize that there was a large hidden voting power."

So here is Jose running for Supervisor. "People told me that I was crazy, that I could not win. I said, 'You watch me and I will prove that there are 10,000 voting queens in San Francisco.'" He was asked to speak at many places and refused sometimes because he knew he was too outspoken. He even did a radio interview (he wasn't sure at first whether it was for television or radio so he asked his friend Tippy and was told "it was for the crystal set"). For campaigning he wore a dark suit and a tie which he borrowed from his friend, "Lady Edna." That Halloween his costume was his suit and tie while his close followers wore dark suits, carried violin cases and drove around in a black limousine. The Black Cat, which was his headquarters, had a sign outside that said "Jose Sarria for Supervisor." He came in 7th with 7,000 votes. Early in 1961, Jose and several other individuals formed the League for Civil Education for the purposes of educating people about gays, providing financial aid "for the defense or protection of persons whose civil rights have been violated or threatened or imperiled," and "to provide and promote opportunities and referral services free from discrimination of any kind in connection with employment, housing placement, and personal counseling."

The next couple of years were not good ones for Jose. He lost the election, his mother died and on Halloween of 1963 The Black Cat's liquor license was revoked. Rather than remain open as a restaurant and continue fighting the law with no support, Saul and Jose agreed that "since these silly bitches don't give a good god damn" they would call it quits. "I don't want to fight anymore," Saul said. "I am getting tired, too," responded Jose. In 1964 at the Hilton Hotel the Tavern Guild held the first Beaux Arts Ball. Jose was asked to preside over the Ball as Queen in recognition for all he had done for the gay community. Because of commitments he had at the World's Fair, he had to refuse. At the same time, in the Hilton, there was a Chinese wedding getting under way on the same floor as the Ball, but when the guests saw all the mad queens coming up the escalators—boys dressed like girls and girls dressed like boys—they said "Screw the wedding, this is more fun to watch." Everyone poured into the streets and there was pandemonium. News of the event even made the Pravda newspapers. At the next year's Ball, Jose was crowned Queen. "Since I was already a queen I said 'screw this' and declared myself Empress. This copied Empress Norton and was meant to promote good will. That's how the office of Empress began." While Empress, Jose raised enough money to allow San Francisco to be represented at the first homosexual convention held in Kansas City in 1965. Also, in the name of the Empress, he helped feed people of the Tenderloin and collected clothing for the elderly. He felt very strongly that "the gay community must do things to promote good will in the city and that we can all work and live together."



# Silver Threads & Gold

## Russian Theater and Costume Design

by Tom Kehm

Russian Theater and Costume Designs, seventy fascinating and colorful designs from the early twentieth-century Russian theater, can be viewed and appreciated through March 9 at the Palace of the Legion of Honor. The works on display represent a portion of the vast theatrical holdings from the collections of The Fine Arts Museums of San Francisco, and were donated by the late Mrs. Adolf B. Spreckels and Mr. and Mrs. Nikita D. Lobonov.

The exhibition is centered around the great impresario of the Ballet Russes, Serge Diaghilev, who astonished European and American audiences with his extravagant productions by employing the talents of such imaginative European and Russian artists as Leon Bakst, Michail Larionov and Pablo Picasso.

When asked if the Russian Theater and Costume Design exhibit was created to improve our frayed relations with the Soviet Union, Aimee Troyen, the elegant, young assistant curator responsible for coordinating the exhibit, rolled her eyes and smiled, "No."

Deftly balancing her cup of coffee in one hand while pointing out various important works with the other, she explained that preparations for the display had been underway for over a year.

In the fifty years since the death of Sergei Diaghilev, art and theater historians have come to recognize the unprecedented creativity that was brought to the stage during what is now regarded as "the golden age" of Russian theater.

In his introductory for the informative Russian Theater and Costume Designs catalogue, John E. Bowl, Director of the Institute of Modern Russian Culture notes, "It is gratifying to realize that exciting discoveries can still be made in this area and that we now have a few more components of an intricate mosaic."

The Fine Arts Museums of San Francisco is one of only a handful of major United States depositories of twentieth-century stage design committed to fulfilling an important role in better understanding the magic and mystique of this period in theater.

Among the artists represented at the exhibit are members of the World of Art group, a society of artists, visual and literary, who were centered in St. Petersburg in the late nineteenth and early twentieth centuries.

The designs of Mstislav Doboujinsky are characteristic of the traditional and opulent tendencies of the first generation World of Art artists.

Doboujinsky, like Alexander Benois, captured the historical setting in his designs, and although his art suffered somewhat from the weary and stagnant trappings of Victorian stage concepts, several of his set designs are brilliantly powerful, particularly his project for the decor of *Les Papillons*, first produced by Diaghilev at the Theater de Monte Carlo, 1914, and his expansive decor for the ballroom in *Un Ballo in Maschera*, first produced at the Teatro Apollo, Rome in 1859 and later produced by the Metropolitan Opera Company, New York, in 1940.

The second generation of stage and costume designs for the Ballet Russes, more often considered the "silver" rather than golden period of Russian theater, is marked by the non-Russian artists Diaghilev employed with increasing frequency in the second and third decades of the twentieth century. Art Nouveau, Art Deco and Avant-Garde trends were expressed on the stage by such artists as Leon Bakst, Marie Laurencin and Pablo Picasso respectively.

Among the rarest pieces on display are three costume sketches completed by Leon Bakst in his debut as a theatrical designer for the Hermitage Theater's 1902 production of *Le Coeur de la Marquise* in St. Petersburg. Personal instructions to the dressmaker are inscribed in Russian on the drawings by Bakst himself.

Mrs. Spreckels acquired the collection of Bakst drawings



Above: Design for *Le Legende de Joseph* by Leon Bakst

Below: Design for *Judith*



# Boxed-In Imagination

## California Box Assemblages

by Tom Kehm

If you happen to be shopping, lunching, or generally loafing at the podium level of Three Embarcadero center, drop into the California Box Assemblages exhibition on display through February 10 at the Fine Arts Museums of San Francisco Downtown Center.

If you don't happen to be in the financial district, a special visit to the museum will almost surely prove to be a disappointing way to spend your leisure time. That is, unless you have a particular interest in knowing to what extent 16 California artists have seen fit to vary the working definition of a diorama.

California Box Assemblages is due largely to the efforts of museum curators, Kay Russel and Anne Doering, who ran an advertisement in *Artweek* calling on California artists to submit related slides for the exhibit.

"Several of the entries were not very good, some weren't even boxes," Ms. Russel recalled.

What distinguishes a box assemblage from a not-a-box-assemblage isn't altogether clear, but certain features seem to dominate the form. Primarily, any frame with a depth of field of at least two inches which houses a variety of found and created objects appears to qualify.

It is not necessary that the combination of objects render a coherent concept or that they be particularly imaginative. The artist need not even be concerned with the rules of fine craftsmanship, design and color. It is only imperative that the artist describe his work as though it were imbued with all of the above.

To that end, a small story detailing the artist's intentions and metaphysical desires accompanies each work.

Owing to the restrictions, or lack thereof, imposed on the box assemblage category, most of the works represented are hodgepodes held together exclusively by the frame itself and the individual artist's desire to conquer the perplexities of overchoice.

Artists Jimeson Beshears, Annette Bird and Peter Macchia are winning the battle.

Beshears, a Bay Area assembler, has carefully placed antique objects and graphics into ornate, glass-fronted boxes. She has positioned the central focus in the frame's mid-section, which although somewhat static, is simple and attractive.

Annette Bird describes her Los Angeles base in *Stone Y Phonies* with shades of pastels and greys. She has succeeded in presenting her interpretation of the Southern California environment by arranging soft-sculpture pebbles and actual pebbles in a sterile, pigeon-holed display case.

Peter Macchia's *Bath Defoliation* is reminiscent of a frozen image ripped out from the key fragment of a violent and symbolic dream sequence. The assemblage consists of a large box lined with shiny, black tile, green and blue balloons and an immense, phallic knife. *Bath Defoliation* is the most strikingly colorful and animated piece on exhibit.

Scott Newkirk's sardonic *The Critic* and Natasha Nicholson's architectural *House/Stairs* stand out as additional and intriguing examples of box assemblage.

and paintings along with over fifty designs by Benois, Mstislav, Doboujinsky, Gontcharova and Larionov in 1958 when her consultant, ballet and opera enthusiast Constantin Joanid, convinced Boris Kochino to sell some of his valuable works. Mrs. Spreckels donated her collection to the Palace of the Legion of Honor after her attempts to construct a separate museum to house the pieces was put aside.

For anyone who has a historical interest in theater, the Russian Theater and Costume Design exhibit will prove informative and perhaps, astounding. But even for those who know nothing of Russian theater, the exhibit gives a tantalizing view of a period in theater which few are alive to remember or recreate.



Burnt Offerings

by Jimeson Beshears



Widowsweep

by Jimeson Beshears

This is live art at its best, and although performances run on an erratic schedule, the viewer can witness the secretary chew her gum, plunk at her typewriter and be reprimanded loudly by her boss for her inefficiency.

And all this while the sounds of jazz music permeate the museum halls.

If you are taken aback by the noisy, workaday atmosphere of the Fine Arts Museums of San Francisco Downtown Center, or even if you think the museum's name is unrememberably long, bear in mind that it is sponsored not only by grants, but by the philanthropic entrepreneurs stationed in the Embarcadero Area. And who could refuse such culturally minded businessmen their tax deductible contribution to the California Box Assemblages exhibit?

Especially when it is so emblematic of everything we have come to call the Financial District.

# Days of Creation

THE HOMOSEXUAL TRADITION IN AMERICAN POETRY

By Robert K. Martin

by Steve Abbott

Robert K. Martin has done a great service for both writers and readers in his book *The Homosexual Tradition in American Poetry*. This is the first study I know of that attempts to prove homosexuality is no irrelevant aberration but a central humanistic tradition of importance to heterosexuals and homosexuals alike. It indicates more than one homosexual tradition, seeing a tradition flowing from Whitman to Crane and Duncan, affirming homosexuality as a spiritual and political connection to American society. Another tradition flows from Halleck to Taylor and Ginsberg, perceiving homosexuality in isolation from or in opposition to American society.

Regardless of whether or not one agrees with Martin's arguments, his study is of utmost importance to all gay people because it extends the range of our experience. We are no longer "officially" invisible in the great tradition of American literature. For Martin, tradition is not a static concept. It is organic. It comes to us from the past and can be interpreted in various ways, but it is constantly growing and changing. Previously, lacking any sense of tradition, many gay poets and readers failed to focus on the meaning of their various ways, but it is constantly growing and changing. Previously, lacking any sense of tradition, many gay poets and readers failed to focus on the meaning of their various ways, but it is constantly growing and changing. Previously, lacking any sense of tradition, many gay poets and readers failed to focus on the meaning of their various ways, but it is constantly growing and changing.

It is to the development, identification, and general prevalence of that fervid comradeship, the adhesive love, at least rivaling the amative love hitherto possessing imaginative literature, if not going beyond it, that I look for the counterbalance and offset of our materialistic and vulgar American democracy and for the spiritualization thereof.

Martin also realizes the dangers, understandable enough in their historical context, of Whitman's stressing "manly" or roughian love. By countering the prevalent "unmanly" stereotype of homosexuality, Whitman laid the groundwork for a tradition that also spawned the macho pose of Hemingway, Miller and Mailer.

Martin also realizes the dangers, understandable enough in their historical context, of Whitman's stressing "manly" or roughian love. By countering the prevalent "unmanly" stereotype of homosexuality, Whitman laid the groundwork for a tradition that also spawned the macho pose of Hemingway, Miller and Mailer.

Finally, although I am not great Ginsberg fan today, I seriously question Martin's view of Ginsberg as a gay isolationist interested only in the "cult of Beauty."

Later, in 1867, O'Sullivan went West, where he spent a large part of his life. He gave us one of the first and most interesting photographic accounts of the unknown wilderness called California. In addition, he worked as a photographer on a number of surveying expeditions for the U.S. Government.

Photographing many Nevada mining towns like Virginia City, he provided us with a visual record of the raucous life that his contemporary Mark Twain immortalized with his pen. He even penetrated the subterranean caverns of the Comstock Lode—photographing hundreds of feet below the earth's surface by the light of burning magnesium.

A hardy man, he shrank neither from adversity nor adventure. With his camera on his back, he explored the routes of stagecoaches and railroads, and was the first man to photograph the Snake River—the same river that another nature artist, Crivo, would span a century later, with an enormous orange curtain.

Later he took his camera, tripod, and dark tent through vast stretches of Central American jungle, photographing the proposed site of a canal that would connect the Atlantic and Pacific Oceans.

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aware of the importance of Duncan's work as a prelude to *Howl*. *Howl* was written in 1956 and it is popularly supposed that its blatant homosexuality came out of nowhere. Robert Duncan, however, was known as an "open" if not dangerously outrageous gay poet in the early 1940's. Duncan was the first homosexual to publicly proclaim the importance of homosexuality in his work and he was the first to use the term "cockucker" in a poem. In particular, *Howl* owes much to Duncan's play *Faust Foutu* which was produced in San Francisco in 1953. This play, in which Jack Spicer, Michael McClure and Helen Adam among others performed and of which Ginsberg was no doubt aware, features passages such as:

In the wet hairy pits of sweat I address you, in the meaty, fishy, fish-sopping odors of sex, I address you. By cunt, by mouth, by cock, by asshole I invoke you. Eternal sexual garden. By suck, by lick, by taste, by tongue, by smell, by nose, by sweat, by piss, by spit, by shit, O eternal Magician of the ages, I invoke you.

Such openly sexual and Whitmanic language obviously influenced Ginsberg, since his writing before this time was much more controlled and conservative. Duncan himself acted in the play and stripped naked at the end of it, a daring act Ginsberg only later repeated with much accompanying publicity. Since Ginsberg has never credited Duncan as an influence, Martin might be excused for not discovering this. But Martin seems not to have paid attention to Ginsberg's self-proclaimed influences anyway. Martin restates the popular view that Whitman was the source of *Howl* whereas Ginsberg is on record as saying that William Crane and Shelly most directly influenced the poem and that he did not carefully read *Leaves of Grass* until after *Howl* was written.

Finally, although I am not great Ginsberg fan today, I seriously question Martin's view of Ginsberg as a gay isolationist interested only in the "cult of Beauty."

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Photographing many Nevada mining towns like Virginia City, he provided us with a visual record of the raucous life that his contemporary Mark Twain immortalized with his pen. He even penetrated the subterranean caverns of the Comstock Lode—photographing hundreds of feet below the earth's surface by the light of burning magnesium.

A hardy man, he shrank neither from adversity nor adventure. With his camera on his back, he explored the routes of stagecoaches and railroads, and was the first man to photograph the Snake River—the same river that another nature artist, Crivo, would span a century later, with an enormous orange curtain.

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# Such Noble Scenes



The Hall by Timothy O'Sullivan

by Mark Steinbrink

San Francisco has an exciting new addition to its art scene: the Fraenkel Gallery at 55 Grant Avenue. Run by owner Jeffrey Fraenkel, this gallery opened in September of last year and has had three shows to date. All three have been interesting, innovative and beautifully mounted. The gallery space is cleanly designed and taste is evident in every detail. The emphasis is eclectic and the range is broad.

Fraenkel has assembled a beautiful collection of photographs by the 19th century American photographer Timothy O'Sullivan. O'Sullivan, though by no means a household word, is nonetheless an important figure in the history of photography. He learned his trade in the studio of the celebrated Civil War photographer Matthew Brady and later accompanied his mentor onto the battlefield where he recorded the drama and misery of that conflict with great poignancy and power.

Later, in 1867, O'Sullivan went West, where he spent a large part of his life. He gave us one of the first and most interesting photographic accounts of the unknown wilderness called California. In addition, he worked as a photographer on a number of surveying expeditions for the U.S. Government.

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# Going Ape Over "B" Movies

by Steve Warren

"A picture you can't enjoy without popcorn" is the best definition I know for the B movie, the low budget genre film which made a spectacular comeback in the decade just past.

Once a staple of the industry, the B movie was relegated to drivens in the 60's; but shifting population patterns—i.e., "white flight" to the suburbs—left downtown picture palaces with full screens but empty seats unless they happened to be showing a film that attracted a black audience.

Among the first to capitalize on this was Melvin Van Peebles, whose *Sweet Sweetback's Baad-sss Song* (1971) was a crude, funky but joyous celebration of blackness, ignored by most critics, hailed by few, it did enough business to get Hollywood's attention; and the era of "blackploitation" was born.

Racism in these movies was as subtle as it had been in Republic and Monogram westerns, but this time the good guys wore black skin and the epithet for the enemy was changed from "redskins" to "honky." The villains might be crooked cops or politicians or members of an unnamed "mob" made up of persons of Italian descent, but they were always white and audiences would cheer when they got theirs in the bloody end.

Toward the end of the cycle the focus shifted sometimes to black-on-black crime, such as big time drug dealers exploring their own community. Earlier attempts at political statements had been unsuccessful, marking the end of the Shaft (*In Shafts in Africa*) and Super Fly (*Super Fly T.N.T.*) series.

In terms of quality the genre peaked early with *Shaft*, a rousing detective yarn which almost transcended the genre and even entertained the few whites who saw it. Generally the better films didn't take themselves too seriously—e.g., *Cotton Comes to Harlem* and its sequel, *Come Back Charleston*. The campiest of all was *Cleopatra Jones*, which, like statusque Tamara Dobson batted outrageous Shelley Winters.

Because violence was the major ingredient of these pictures, it wasn't hard to see blackploitation to ching-chong—the martial arts (or "chop-socky" in *Variety*) genre.

One genuine superstar came out of all this—Bruce Lee. This Asian American—who had kicked around in the Green Hornet TV series, made two martial arts films in Hong Kong which epitomize the genre: *Fists of Fury* and *The Chinese Connection*.

Much more successful was *Enter the Dragon*, for which Warner Brothers teamed Bruce Lee with John Saxon, a longtime B movie actor and newcomer Jim Kelly, who went on to star in *Black Belt Jones*.

*Enter the Dragon* combined a James Bond plot with an international martial arts competition. It was made more slickly than the Oriental pictures which worked both for and against it; and its most memorable scene was a battle in a hall of mirrors, an idea borrowed from Orson Welles' *The Lady from Shanghai*.

Bruce Lee died before he could complete another picture, but the Chinese-made *Return of the Dragon* was released after his death and he left behind some unused footage that became *Game of Death*, in which a double played well over half of Lee's part.

Three-D, a fad of the 50's began its limited comeback in 1970 with a softcore (hetero) slick called *The Stewardesses*. The novelty helped sell this one and the first hardcore 3-D opus, *The Lollipop Girls in Hard Candy*, but patrons soon decided it wasn't worth the eyestrain. Andy Warhol's *Frankenstein* (with Joe Dallesandro as a German with a Bronx accent) was the best of the 3-D films of the 70's, both that's not saying much, or it. The process is pretty well in eclipse again, except for an occasional revival of 50's classics like *Dial M for Murder* (Jan. 23-29 at the York) and *It Came from Outer Space* (*Creature from the Black Lagoon* (March 2 at the UC in Berkeley).

But while 3-D faded, sex was here to stay. Bigger and better porno, some of it hardcore, even today called in first-run houses and suburban shopping center theatres that were going broke showing "family" fare. Veteran directors Russ Meyer and Radley Metzger (the latter using the name "Henry Paris" on his hardcore features) led the way, and many followed as long as the boomlet lasted. Some good films resulted as better distribution led to bigger budgets—*The Opening of Mistry Beethoven*, *The Devil in Miss Jones*, *The Joy of Letting Go*, *Young Lady Chatterly* and *Jonas Meitonen's Felliniesque Through Fly* (Super Fly T.N.T.) series.

Gay porno also improved, but not to the same extent, judging from the few examples I saw (Critics' screenings are less common in this area and I've yet to see gay porno I considered worth the price of admission), including the highly touted *Kansas City Trucking Co.* and *El Paso Wrecking Corp.* Softcore entries such as *The Meat Rack and Sticks and Stones* got some distribution but didn't do enough business to start a "gayploitation" trend. More successful in the era of "bisexual chic" were such entries in that field as *Threesome*, *Saturday Night at the Baths* and Metzger's *Night*.

Gays received longer shrift (if one can get longer shrift) in the 70's than ever had before. A *Very Natural Thing* was mediocre melodrama, but we embraced it because it was about us. Gay characters appeared in many films, though rarely in leading roles. *Dog Day Afternoon* was a wonderful exception; *The Ritz*, a straight farce set in a gay bath (where men wore jockey shorts under their towels) was more typical.

In the 70's gays survived to the fadeout for the first time, until 1979's *Just in Case for All* and *Dossier 51* revived the gay suicide cliché. What a way to end the decade whose first year had given us *Something for Everyone*, *The Boys in the Band*, Myra Breckinridge, *Beyond the Valley of the Dolls*, *Entertaining Mr. Sloane*, *The Christine Jorgensen Story* and *Start the Revolution without Me!*



The Evolution of the "B" Movie—Planet of the Apes

The most casual treatments of gay relationships were those of Hume Cronyn and John Randolph in *There Was a Crooked Man* and Buck Henry and friend in *The Man Who Fell to Earth*; the most sensitive (and unexpected) was in an otherwise insignificant B movie called *The Greaser Lake Monster*.

That brings us to the sci-fi/horror category, always a B movie staple but somewhat neglected in the late 60's and early 70's. When the A's came back the B's were close behind. *Star Wars* begat *Star Wars* and *Star Wars* begat *Star Wars*.

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The special effects crews were kept busy devising new and better ways to spill more blood and remove more body parts as realistically as possible. Some cult films floated to the top of the pool of gore: *The Honeymoon Killers*, which made Shirley Stoler a household word in some weird houses; *The Texas Chainsaw Massacre*, which earned director Tobe Hooper a shot at the big time; *The Last House on the Left* (the ad campaign, "Keep telling yourself: 'It's only a movie, it's only a movie,'" was lifted intact to sell several other pictures); *The Hills Have Eyes*, *Halloween* and *Phantasm*; and the best of the lot, *When a Stranger Calls*.

As surely as B follows A in the alphabet, so it does in the movies—although the term "B movie" was originally coined to signify the lower half of a double bill. *The Exorcist* (A) begat a black version, *Abby*; Italian versions, *Beyond the Door* and *The Tempter*,

and such other variations as *It's Alive!* and *It*. *The Devil Within Her* and *Black Exorcist*. *Jaws* inspired *The Jaw of Death*, *Sharks' Treasure*, *Piranha*, *Killer Fish* and reissue of *Shark*, a 1970 embarrassment to Burt Reynolds, who starred in it, and the documentary *Blue Water White Death*. *The Omen* was copied blatantly in *The Chosen* and more subtly in *The Demon* (*God Told Me To*). *Tough* was lifted from the scene from Truffaut's *The 400 Blows*.

Spoofing television was a popular subject for B comedy. *The Kentucky Fried Movie* was far better than *The Groove Tube*, *Tunnel Vision*, *The Boob Tube*, *Cracking Up* and *Filthiest Show in Town*.

One of the most popular of recent B comedies was the corny but competent *Harper Valley P.T.A.* At the end of the decade Tim Conway (*The Billion Dollar Hobo*, *They Went That-a-way—and That-a-way*) was the reigning king of B comedy, if only by default.

As a movie about sports began to break a longtime jinx, the B's followed: *Fast Break*, *Take Down*, *Goldengirl*, *Coach and Dribble*. The last, which hasn't played the Bay Area, is about a minor league baseball team. You'll have to read in your own lesbian angles, but it is the first PG-rated picture with a joke about a glory hole. The rodeo was the subject of a mini-trend, with *J.W. Coop*, *The Great American Cowboy*, *Squares* and *The Honkers*; and Sam Peckinpah's *A Junior Bonner*.

The first part of the 70's saw screens filled with the residue of the "youth cycle," an attempt to cash in on the success of 1969's *Easy Rider*. Horny teenagers covered the ground (*Zabriskie Point*, arguably an A on the strength of director Michelangelo Antonioni), the air (*B.S. I Love You*) and the street (*Pigeons*); and were seen in college (*The Strawberry Statement*, *RPM*, etc.), high school (*Pretty Maids All in a Row*, *Making It*) and limbo (*The Revolutionary*).

Teenagers rejected these films almost as unanimously as the critics did, but these "rites of passage" opuses were soon replaced by a more successful subgenre which treated (hetero) sex naturally, if leeringly. Nubile non-actresses kept busy changing uniforms to play *The Cheerleaders* (*Return of... Revenge of...*), *The Swinging, Naughty* *Stewardesses*, *The Pom Pom Girls*, *Truck Stop Women*, an adnarsue. NOW members didn't queue up at the boxoffice, but someone did.

One genuine sleeper emerged from the heap of young bodies—*American Graffiti*. Made for a fancy by then-unknown George Lucas (who went on to do *Star Wars*) with a relatively unfamiliar cast (Ron Howard was the "big" name, and that was before *Happy Days*) and a formula plot (small town seniors on the make), it was one of the greatest popular and critical hits of the decade. Less successful but not without redeeming characteristics were the spinoffs *Drive-In* and *The Lords of Flatbush*, and other variations on the teen theme, *Three in the Cellar* and *Seniors*.

The beautiful: *Badlands*, *Shanks, Smile*, *Where the Lilies Bloom*, *I Wanna Hold Your Hand*, *The White Dawn*, *Payday*, *Stardust*, *Desperate Characters*, *Jackson County Jail*, *Lad Embrace*, *Hester Street* and *Quacker Fortune Has a Cousin in the Bronx*.

Some of the decade's most and least entertaining films were B's or B-pluses. In compiling a list to close this article I found more B-for-Beautiful than B-for-Bad titles I still wanted to mention.

The bad: *The Naked Age*, *The Happy Hooker Goes to Washington*, *Linda Lovelace for President*, *Hughes and Harlow—Angels from Hell* and *Goodbye, Norma Jean*.

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# Oldies and Goodies

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by DuMont Howard

The release of one of Ben Bagley's luscious album packages is a theatrical event in itself. Bagley is long overdue for special Grammys and Tonys; next to the late Goddard Lieberson, he has done more for preserving American theater and film music on record than any other figure. His series of (to date) twenty-three Revisited albums have brought to light glorious recondite gems from the major composers and lyricists of the golden age of theater music, including George and Ira Gershwin, Noel Coward, Harold Arlen, Irving Berlin, Rodgers & Hart, Jerome Kern and Cole Porter.

The list of performers who have graced Bagley's recordings is no less illustrious. For each composer or lyricist tribute, he ropes in a cast that includes underrated pop singers, Broadway's most colorful personalities and some surprise singers from stage and screen. Blossom Dearie, Dorothy Loudon, Bobby Short, Elaine Stritch, Phyllis Diller, Maureen Stapleton, Barbara Cook, Rex Reed, Joan Rivers, Anthony Perkins, Helen Gallagher, Lynn Redgrave, Richard Chamberlain, Estelle Parsons, Gloria Swanson, Cab Calloway, Gloria DeHaven, Tammy Grimes and Nancy Walker are among the thoroughbreds in Bagley's recording stable.

Not only does each album offer such supremely talented performers singing a bevy of glittering song discoveries, each album also has a stylish "ditty Broadway lady" cover drawing (by Mrs. Basil E. Frankweiler, Kirk Douglas (Scalawag) and the voice of Liza Minnelli (*Journey Back to Oz*)).

Two key elements of the 70's, violence and feminism combined on screen in *Battle of the Amazons*, *Kung Fu Queen*, *Wrestling Queen*, *Emma Mae*, *Savage Sisters*, *Sister Streetfighter*, *Kansas City Bomber*, *Ilsa She-Wolf of the SS* (and two or three other epics with Dyanne Thorne as Ilsa), *Lady Kung Fu*, *Women in Cages*, *Black Mama White Mama* and *The Arena*.

Some of the decade's most and least entertaining films were B's or B-pluses. In compiling a list to close this article I found more B-for-Beautiful than B-for-Bad titles I still wanted to mention.

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Several years ago, tired of being buffeted by the vagaries of the record industry, Bagley formed his own company, Painted Smiles, and the label has just served up three delectable morsels for starving music lovers everywhere. And no one ever goes away hungry from a Bagley album. Each one

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# Praising Old Gods



Chevere

**Salsa—Sound of the Future and of the Past**  
by Mary Golden

Just as the Latino community is this nation's fastest-growing ethnic group, salsa is quickly replacing disco as the nation's most popular dance music. *Orquesta Tipica Cienfuegos* performed last Sunday in San Francisco's recently renovated Victoria Theatre in a combination lecture/demonstration titled "The Chronological History of Salsa."

The music is wonderful and is soundly based in cultural history. Tall, attractive and mustachioed John Santos, first described, then joined the band in simple toques (rhythms) from Africa, which progressed to batumbamba, a new form performed in Cuba today.

This largely Afro-Cuban music was made familiar to American audiences of the 1950s by Desi Arnaz' conga. Desi's "Ba-ba-loooooo" was originally a rhythm drummed only for a Yoruba deity, Babalú-aye. None of these rhythms was played secularly before 1936.

Santos said salsa is a hybrid form of music derived from many and all influences, including religious chants, American jazz and synthesized disco. But Cuban culture gave it its greatest impetus. Salsa is the music of the Criollo peoples of mixed African, European and Central American heritage.

The first part of the program was devoted to pure folkloric music, with each piece containing elements of the one before, plus newer rhythms and instruments. The primary forms were the Guiro, the Bata and the Rhumba.

The rhythmic development was clear in a lengthy, evolutionary piece which began with a simple, rather slow rhythm to the Yoruba deity, Elegua. As the band in white peasant costumes and red bandanas began to sway, the tempo increased, the women danced faster

your lady fair/I hope for your sake you're a millionaire/cause I like pretty things"). "Find Me a Primitive Man" is highly growled by Elaine Stritch and Arthur Siegel, whose delivery is quintessential Broadway, sings a patter number called "I Write a Play" with hammy zest. "A Lady Needs a Rest," a comic lament of the trials of

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Chvere helped raise the money for the Women's Building on 18th Street, drawing 5000 people to a concert. They also do benefits for Latina groups they support.

Other members of the band are Patricia Thomas (piano and vocals), Linda Harris (congas, backup vocals, percussion) and Nelli Rubio (former vocalist, now performing in Cuba).

If you're looking for a special evening of dancing and superb music to celebrate St. Valentine's Day, don't miss *Chevere* at Ashkenaz, 1317 San Pablo in Berkeley on February 14.

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# Maligning Mahler and Other Matters: Three Symphony Reviews

by Don Ballantine

Paul Dukas wrote his *Fanfare* for brass to open a gala performance that consisted of four works by major composers including his own ballet, *La Péri*. Edo de Waart used it to much the same purpose in the San Francisco Symphony concerts January 2, 4 and 5. He can boast, as Dukas could not, that the program consisted of wildly different kinds of music. In addition to the *Fanfare* (French), de Waart selected the Sibelius Violin Concerto (Finnish), Ligeti's *Atmosphères* (contemporary Hungarian) and Beethoven's Fourth Symphony (German). He can also boast that he directed all four with scrupulous attention to their individual characteristics.

De Waart had three choices before him in executing the brief *Fanfare*. He could dally with its sonorities and modulations à la Siokowski, or play it loud, clear and fast to silence the audience and prepare it for the music to come, or he could find a middle course between these two alternatives. He chose the last and the brass section came through for him with a sound so balanced that we could hear the individual parts without losing the brightness of the whole.

The Sibelius Violin Concerto followed, with Stuart Canin, the Symphony's concertmaster, as soloist. The work should have earned the title "The Impossible" long ago. Not only does Canin have to surmount the technical difficulties of the violin part; after he has imposed them, he must also manage to become a one-man hurricane, a singer of unspecified griefs and loves, the diabolic fiddler of the dance of death, the voice in the wilderness, and the surge of the sea. Meanwhile, Sibelius has the orchestra go its own way in the emergence of his music from obscurity to the standard repertoire favorably. Mightn't a mangled performance of *Das Lied von der Erde* be a sufficient cause to indict Mahler of musical fraud? I could imagine the gavel blows of the judge and the list of the charges.

FIRST CHARGE: Mahler's orchestral writing compensates for his musical incoherence by its ingenuity. Guilty as charged. On Wednesday the various instruments, singly or in groups, toolled away as if they were in solitary confinement. They entered abrasively, with absolutely no sense of what the singers or the other instruments might be up to. For example, during the concluding words of the last song, "eternally... eternally," the celesta tinkled for all it was worth as if Tchaikovsky's Sugar Plum Fairy was about to enter from the wings. And Ms. Minton, whom I have always admired without reservation, sang the words as if she had resigned herself to the entrance of the Lonesome One in Autumn. The opening string figure wandered right out of the consciousness of the players.

SECOND CHARGE: Mahler repeats at length mediocre thematic material which he assumes his long-winded sincerity will numb the audience into believing it sublime. Guilty as charged. The final song in the cycle, "The Farewell," became the tedious leave-taking of a turtle on its way into a soup instead of a primal farewell to love, to light, and to life. De Waart made nothing more of the controlling figure than a clear, irrelevant tootle-oodle-oo. He brought no sense of wonder or continuity to the motif as it underwent its various transformations. The motif is nothing in itself; its effect relies upon continuity.

THIRD CHARGE: Mahler's harmonies are timid, unoriginal, uninspired, and unexpressive. Guilty as charged. The third song, "Of Youth," fell victim to Madama Butterflybits. Puccini's use of the oriental five-tone scale in his opera (1904) antedates Mahler's in *Das Lied* (1907-1909). This fact doesn't

prove a thing. But it convicts Mahler of both banality and unoriginality when de Waart tosses it off glibly and Hofmann proceeds to sing it with the finesse of a Yankee Lietenant on shore leave. Moreover it jeopardizes the symphonic validity of the entire cycle when it is played with the pentonic conviviality of "We are Gentlemen of Japan." The song has lost its role in developing the music upside-down fashion—the reflecting pool described in the song. By the time de Waart and Co. got through with it, it was musically timid. The last song, with its sustained minor chords further substantiates this charge when the conductor settles for the lugubrious where Mahler asks for the tragic.

FOURTH CHARGE: Mahler's melodies have no distinct profile; they are vulgar and banal at best. I have never known who to say to this allegation. One man's "vulgar and banal" is the world's "La donna è mobile." Admittedly it lasts five, not fifteen minutes. Because we left the concert Wednesday in a state of shock, we would probably have to admit that Mahler is guilty as charged. No tunes lingered in our heads. Nevertheless, the Fourth Song, "Of Beauty," does have a clear and distinct melody, and Yvonne Minton did justice to it until she hit the great trap in the song, the section about the horse galloping, galloping over the grass and the flowers. Mahler asks for a brisk tempo and gives the singer a vocal line that lies beneath some formidable and loud instrumental accompaniment. The text is a teutonic tongue-twister if ever there was one, and even the most famous of Mahler contraltos can find themselves reduced to a Gilbert-and-Sullivan-pattern-song delivery. Ms. Minton was all but inaudible in the tumult, though de Waart did not seem to be rushing things unreasonably. Thus, even the most accessible of the songs managed to lose its melodic shape because it was pushed rhythmically.

These two charges, harmonic cliché and lack of melodic profile, receive sustenance from an unexpected quarter. Mahler asks for a brisk tempo and gives the singer a vocal line that lies beneath some formidable and loud instrumental accompaniment. The text is a teutonic tongue-twister if ever there was one, and even the most famous of Mahler contraltos can find themselves reduced to a Gilbert-and-Sullivan-pattern-song delivery. Ms. Minton was all but inaudible in the tumult, though de Waart did not seem to be rushing things unreasonably. Thus, even the most accessible of the songs managed to lose its melodic shape because it was pushed rhythmically.

FIFTH CHARGE: Mahler's symphonies lack genuine form; a bunch of songs doesn't add up to a symphony. Guilty as charged. De Waart did not permit the ear to grasp what the eye following the score of *Das Lied* takes in at a glance: the growth and flowering of a luxuriant symphony of songs from a handful of musical seeds. This last accusation obtains only under the conditions of the first: a lack of understanding among the various players of how their "bit" is part of the whole.

The case against Mahler's music had prevailed for a long time. Only until conductors as different in temperament and training as Walter, Klemperer, Reiner, Bernstein, Haitink, Solti, and von Karajan revealed the enormous variety underlying Mahler's works by wildly different but still convincing performances were the charges dropped. Oh, of course one can quibble about the charges themselves, but one fine performance refutes them more effectively than one thousand nit-picking words. De Waart, unfortunately, reversed the procedure. Wednesday night he set the cause of Mahler's music back at least twenty years.

Mahler's works give us extensions to our emotional range as do the works of few other composers. The tragicomic refrain of the first song.

Drink deep,  
Life and death are dark,  
Alike,  
Or the melancholy line in the second song.  
Autumn has lasted  
Too long  
In my heart,  
Have given these feelings to people who have never known them. And they have acted as markers for those who do. For this reason Mahler's music matters very much. And for this reason to perform it as de Waart did last Wednesday is a serious offense. Better not to offer us goods that are damaged beyond recognition.

Unfortunately for the lunar theory set forth at the beginning of this piece, Mozart's *Thirty-Ninth* Symphony received a delightful performance. It was not the token Mozart we so often get, but the genuine article. The string section still seems to enjoy a certain ragged individualism where unanimous attack is concerned, but, aside from this disconcerting matter, our happy faces during the intermission suggested we had enjoyed the performance. They contrasted sharply with the stunted expression on our faces as we left.

As for the Rachmaninoff Symphonic Dances, they are the sort of music that asks for Kenneth Anger or Wakefield Poole to do it *their way*. Rachmaninoff wrote the dances while residing in America. They have about them the spiritual emptiness of Beverly Hills where he died. In fact they sounded more American than Harris's symphony because of the presence of the alto sax. The first movement seemed to be a Russian description of a day in America spent building a freeway (lunchbreak included). The second movement, an abortive waltz, perfectly captured America's quest for beauty and meaning to life ending in wax fruit and glass grapes—soured Mantovani and curdled Kostelnetz (*Requiescat in pace*). And the last movement quoted the medieval *Dies Irae* tune in a musical context that resembled a suburban hostess telling you her pet parakeet has died while a noisy party is in progress.

As I said before don't go. Here's a quiz for you: Circle the letter that best completes the statement. What would be more painful than Rachmaninoff trying to fake Prokofiev?

(a) Rachmaninoff trying to fake Skriabin.  
(b) Prokofiev trying to fake Prokofiev.  
(c) Glazunov trying to face Peter Illyich Rimsky-Korsakov.  
(d) All of the above.  
(e) None of the above.

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# Touching All Bases

by Victor Camara

The Gay Softball League regrouped its forces last weekend and for the third time in three years the philosophy of the organization underwent a metamorphosis.

Like its Community Softball League counterparts—but quite in the opposite direction—the G.S.L. has refused to follow the direction of the so-called "leaders" of the Gay World Series. Unlike such cities as New York, Los Angeles, Milwaukee and others, the G.S.L. will not embrace the 80/20 quota system this year. The G.S.L. will be an all gay league.

In addition to adopting an all gay format for 1980, the G.S.L. has also taken the running of the league out of the hands of the players and returned the total leadership back to the executive board.

A constitution was also finally adopted and accepted by those wishing to enter the league this year. The constitution gives the commissioner broad powers and at the same time has provisions maintaining a check on him and the executive board.

The idea of a third league came to naught as those organizing the new league came back into the fold of the G.S.L. when word filtered out that the junior league was returning to an all gay format.

The opening game for the G.S.L. will be on March 23rd this year with the "B" Division rivals the DeLuxe and Gilmore's facing each other. The DeLuxe was chosen by virtue of the fact they are defending champs of the league. Gilmore's was chosen by the luck of the draw.

Over in the C.S.L. the opening game is scheduled for April 14th. The opposing teams have not been chosen yet, but the fight for that honor should be interesting to see. As of now, one idea is to have last year's champions, the Village, play last year's runners-up—Rainbow Cattle Co. Another idea is to have a repeat of last year's game between charter members The Mint and Sutter's Mill. And yet another idea is to have the three playoff teams draw lots to see who plays the Village. Any of the above ideas would give softball fans an entertaining game to behold.

Down South in L.A., the Inter-City Athletic Union is going to attempt to raise \$20,000 in host to the 1980 Gay World Series. In addition to softball the leaders down south are going to try and convince the other cities around the country to send bowling teams, volleyball teams and whatever for a whole marathon of events.

Mel Littlejohn, the manager of Giff's, the 1978 World Series champs from L.A., feels that city has solved one aspect of unethical recruiting practices. No one team in the I.C.A.U. may have more than 3 All-Stars on their roster beyond those they had on their roster the preceding year. The whole idea, Mel contends, is to maintain a competitive balance in their league that seems to be working. Perhaps it might be an idea the C.S.L. and, yes, a few teams in the G.S.L., should look into or even consider.

Next Saturday, February 2nd, this writer will give a champagne brunch to introduce "Bubbles," candidate for Express IV de San Francisco. All community softballers are invited to attend with guest. Brunch will be \$1.00 with total proceeds going to the G.S.L. It will be at the Stallion on Polk & O'Farrell from 10 AM to 1 PM.

Well, February is almost here and all teams will so be into the full swing of practice. Anyone not yet signed up is encouraged to watch your favorite G.S.L. or C.S.L. bar for announcements of practices and games. Don't miss the fun and games, sign-up and play!

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# Sports



Stephanie Salter



Dave Kopay

# Cable Car Awards — Outstanding Presenters

by Jim Dewey

Eight outstanding Bay Area citizens will take part in presenting the sports portion of the upcoming annual Cable Car Awards and Show.

In addition to the traditional best writer category (selected by the attending crowd), three new awards will be given—Sportsman of the Year, Sportsman of the Year, and a Special Cable Car Award to a pioneering gay-oriented sports organization.

Bill Chapman, Community Softball League manager of the year and probably our community's strongest backer of UC Berkeley athletics, will join Gay Softball League MVP Peter Jermol and CSL MVP Bobby Hartman (hero of the '77 Police Game) in awarding the Outstanding Sports Journalist prize. Nominees include: Victor Camara, *Sentinel* sports editor/writer; Mark Brown, *B.A.R.* sports writer; Roger Soto, *Sentinel* writer covering the CSL; Mac McCarrick, *B.A.R.* and *Sentinel* writer for the G.S.L.

Stephanie Salter, a pioneer in her own right covering the male-dominated sports world for the *San Francisco Examiner*, and Dave Kopay (former pro football player) will present Sportsman of the Year.

Hector Navarro, member of the Cable Car Awards and Show Board of Directors, will give a special award to the Front Runners jogging/running organization. Front Runners was admitted into the Amateur Athletic Union in 1979—first for a gay group.

Sportsman of the Year will be presented by Jack "Irene" McGowan, co-founder of the CSL and colorful driving force in our athletic community, and Chuck "Char" Morrow, active participant in the Tavern Guild Bowling League.

This year, catalyst Bob Cramer's Cable Car Awards and Show will be held on Sunday, February 3rd (7 pm) at the Japan Center Theater. Post and Fillmore in San Francisco. Armistead "Tales of the City" Maupin and Pat Bond will co-MC.

# Pioneers Outshine Dallas Diamonds

by Mary Golden

The San Francisco Pioneers, ahead through most of the game, were slowly challenged during the second half against the Dallas Diamonds last Monday night. They traded off two points, then four points, but held the lead until the final winning score of 85-73.

One of the outstanding plays was made by Pioneers' guard Debbie Ricketts when she stole the ball from the Diamonds, dribbled it down the court so fast the referee had trouble keeping up with her, and made two points before the Diamonds could get near. Though only 5'4", Ricketts is one of the most aggressive players in the game and is ranked among the top ten guards in the nation.

Forward Muisette McKinney was a Pioneers standout in scoring, leading with 27 points.

A subjective view: The Pioneers played more like a team, whereas the Diamonds' successes seemed more a result of individual accomplishment. Nearly 1200 people were in the audience for the Dallas game. More than twice that number attended the next night's game against the league leaders, the New York Stars. The Pioneers credited the fans' support with the 104-101 win over New York. Anita Ortega and Kim Hansen were the team's out-

standing players against the Stars.

Despite the aggressive nature of the sport and the fact that these are obviously strong women, none of them has yet broken the silence on the gay issue. Players on both the Dallas and San Francisco teams responded to the carefully worded question, "Is there a gay member of the team who has come out and is willing to grant an interview?"

Debbie Ricketts, Pioneer guard, whirrs to steal ball from Dallas.

with comments such as, "It's not me! I'm married!" and, tersely, "I don't know anything about that."

There did seem to be less fanny-patting than is traditional among male athletes. Clearly, it is not easy to come out of the closet in the locker room.

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# From the Steamroom

by Chuck Chateau

For the second consecutive year, the White Swallow Pool team has emerged from the playoffs as City champions. On Thursday, Jan. 17, they defeated the Bear Hollow "A" team in their best 3 out of 5 series. It was a tightly contested series that found the Swallow winning 3 matches to 1.

While the White Swallow is certainly to be congratulated on their win, that is not the main purpose of this article. In this writer's opinion, both teams are champions in their own right. In any athletic contest there has to be a winner and a loser. With but one minor exception, all of the people who participated in these playoffs should be applauded for their courage under fire and sportsmanship. In truth, the sportsmanship they displayed was a marvel to behold. Especially when you consider how close and tense the games were.

It's just a shame there weren't more members of the gay community at these matches to cheer these incredible athletes on. My hat is off to all of you. As great as the matches were, I think the San Francisco Pool Association had better give serious thought to a major housecleaning of its executive board.

For those readers who have ever played football, baseball, basketball, etc., you're not going to believe what follows.

In the first three games which I personally attended, there was NEVER a referee, judge, or impartial observer at the matches to arbitrate any disputes that might arise. It was left entirely to the competing teams to resolve any disputes.

I hope that everyone will not understand why I am so proud of the people who participated in these matches.

Fortunately, in the first two matches nothing ever came up that needed resolving. However, in the third match at Bear Hollow on Jan. 14, a play occurred which really needed an impartial observer. To the credit of all concerned they simply decided to replay the entire game.

Can you imagine in a softball game team scoring seven runs in the bottom of the seventh to win by one run—only to agree to replay the entire inning? I can't, but that is actually what happened at Bear Hollow. It is inconceivable that the C.S.L. would hold their championship series without an umpire.

But, that is what these two fine teams were asked to do by the S.F. Pool Association. To make matters more ludicrous, the President of the Association strolled into Bear Hollow at 10:20 p.m. The matches had started at 8:00 p.m.

Was it his concern for the league, or the match that made him decide to show up? No, dear reader, don't get your hopes up. Mr. President made an appearance because he wanted signatures on a petition he was circulating which would allow him to open a pool hall he has a financial interest in.

I tried to interview him, explaining that I was writing an article for *The Sentinel*. I asked him why there hadn't been either an official or at least a referee from the league at these matches. An unidentified person with him said it wasn't necessary. The president never did reply.

Though I am not a pool player, it seems like a hell of a way to run a railroad. It seems to me that with all the bars who participate in this league, and the prestige attached to being the champions of the city, more care ought to be given to determine the makeup of the league's executive board.

To Bear Hollow and the White Swallow, I again offer my congratulations. Let's hope the Swallow can bring the California championship back home where it belongs.

For those interested, by the way, the awards ceremony, featuring a buffet and the presentation of trophies will be held at the White Swallow at 7:30 p.m. Saturday, February 9, 1980.

A meeting of the G.S.L. was held on Saturday, Jan. 20. The league currently has 11 teams signed up to play. They are hoping for 15 teams before they start their season.

A meeting of this meeting that opening day will be March 23rd. The teams will be the defending champion from last year, DeLuxe vs. Gilmore's. They are planning a fantastic opening day so everyone should circle this date on your calendar.

Till the next issue, take care of yourselves and above all, be good sports.

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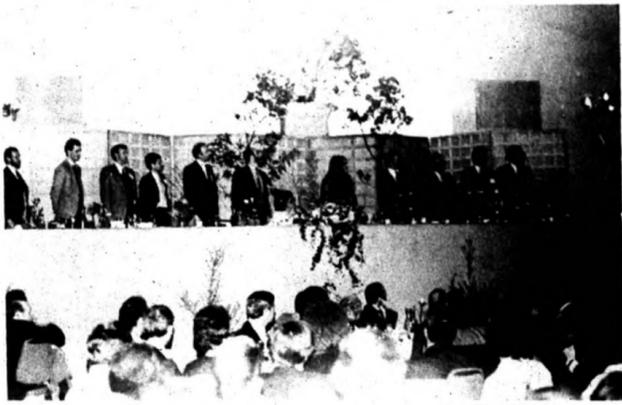
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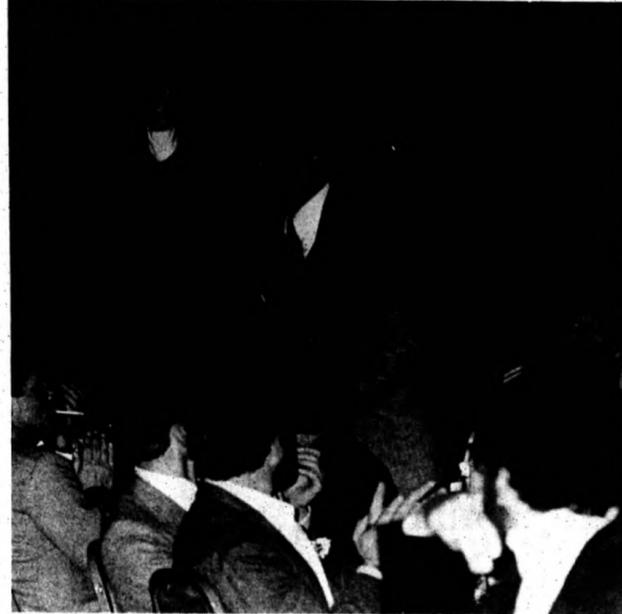
Prepared. Bill Martin, CPA, 861-1233, 2268-B Market St., San Francisco, CA

## Gay Business Dinner



(photo by John Gieske)

Supervisor Harry Britt (far right) swears in the new Board of Directors of the Golden Gate Business Association at its annual Installation Dinner last week, while Mayor Dianne Feinstein (seated, center) looks on. Supervisor Quentin Kopp (below), Feinstein's challenger in December, received a warm response from the crowd of about one thousand gay businesspeople. Kopp was joined at the dinner by his Board colleagues John Molinari and Carol Ruth Silver.



(photo by John Gieske)

## Mayor Appoints Police Commission

Mayor Dianne Feinstein last week fulfilled a campaign promise to the City's gay community by appointing lesbian Jo Daly to the San Francisco Police Commission. Daly becomes the first openly gay person to serve on the commission, one of the most influential in city government.

"Of all departments under mayoral jurisdiction," said Feinstein, "the San Francisco Police Department is my greatest priority and appointments to the Police Commission are absolutely critical to me."

In making the appointment, Feinstein said she was aware that some people felt that a lesbian could not represent the interests of gay men. "I don't share that view," continued Feinstein. The mayor explained she chose Daly, a longtime friend and political supporter, because she wanted "someone loyal to this administration, someone I can trust."

Feinstein stated she would have appointed last year's upfront gay mayoral

challenger David Scott to the post but changed her mind when Scott indicated he wanted to seek higher office.

Scott relinquished his seat on the city's powerful Board of Permit Appeals to challenge Feinstein in the November mayoral election. Before appointing Daly to the Police Commission, Feinstein had placed her in the Permit Appeals seat vacated by Scott.

Feinstein also appointed former police chief Al Nelder to the Police Commission, a further indication of the high priority she places on putting her personal stamp on the San Francisco Police Department.

Nelder, whom the mayor introduced as "one of my most trusted friends and advisors," worked closely with her when they served together on the Board of Supervisors.

The mayor asked Jane Murphy to serve another term on the five-member commission and announced the re-appointment of commission members Burl Toler and David Sanchez.

## Christians Call For Congressional Deluge

Comparing homosexuals to "child molesters and rapists," the anti-gay lobbying group Christian Voice has called on all Christians to flood Congress with letters opposing the gay civil rights bill introduced in the U.S. House of Representatives last November.

Christian Voice cited the March on Washington and the large number of co-sponsors for the Weiss-Waxman bill as reasons for launching their first organized letter-writing campaign to Congress on the issue of gay civil rights.

"If the homosexuals can impress Congress with 100,000 marchers, then we must impress Congress with 500,000 letters from concerned Christians," declared Christian Voice spokesman Rev. Robert Grant.

Gay Rights National Lobby (GRNL) director Steve Edean pointed out that Christian Voice is not the only anti-gay lobby now operating on Capitol Hill.

A group called The Moral Majority, directed by Rev. John Falwell, has also launched a series of anti-gay attacks.

"It is commonly known that some militant homosexuals will use their

positions as teachers to recruit and convince others," stated the December issue of the Moral Majority Report.

"Therefore, if this gay civil rights bill passes, it will set a precedent for our society," Falwell continued. The Moral Majority Report urges its 90,000 readers, mostly church pastors, to write Congress and to encourage members of the congregations to do likewise.

"It is easy to laugh at the outrageous statements in these appeals," said GRNL director Edean, "but Christian Voice and the Moral Majority can deliver on their threats of constituent letters and that's no joking matter."

This effort represents these groups' first attempt to generate constituent mail to Congress. "If their effort succeeds," says Edean, "such a massive influx of mail could badly distort a Congressman's perception of public sentiment on the gay rights issue and produce a chilling effect on the progress of gay civil rights legislation."

## Mayor Weds



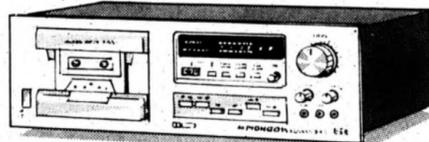
Mayor Dianne Feinstein and newlywed husband Richard Blum toast one another at a City Hall reception following their wedding in the Mayor's office last Sunday. The Mayor's daughter Kathryn (far right) served as matron of honor.

(photo by John Gieske)

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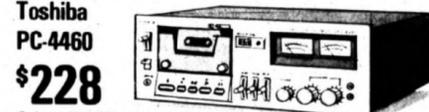
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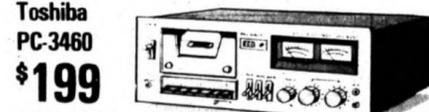
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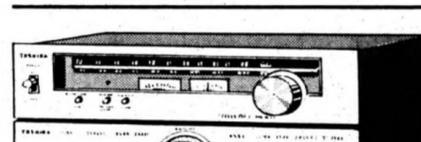
### Receivers



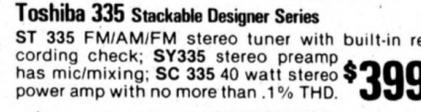
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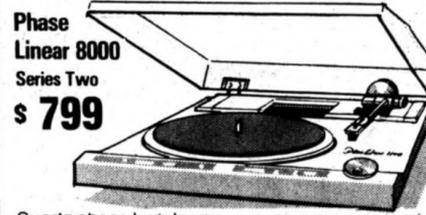
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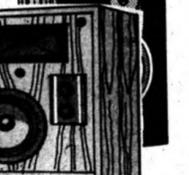
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