



The Sentinel

Vol. 7 No. 19
September 19, 1980

SAN FRANCISCO'S LARGEST
AND MOST WIDELY READ GAY NEWSPAPER
Next Issue: October 3 Next deadline: September 26 (415) 864-2178

50¢ Outside San Francisco 25¢

Enquirer Article Results in Death Threats

Dick Hasbany

A *National Enquirer* story on homosexual aspects of the San Francisco School District's Family Life Program has resulted in angry calls to District offices and death threats against Tom Ammiano. The *National Enquirer*, which claims the largest circulation of any paper in America, ran an article in its September 16 issue claiming that San Francisco's "outrageous program" places "preaching pervers" in the classroom to "lecture youngsters and tell them that homosexuality is perfectly normal."

Author Joseph Cassidy says that the gays use graphic language to describe what homosexuals do in bed and have the students act out gay roles. An angry teacher is quoted: "The fags have been here several times and many of my students said they didn't like it one bit. It's hard enough to get good sex-education programs going without bringing these fruitcakes in."

As a result of the story, angry calls have been coming into district offices protesting the teaching of homosexuality. San Francisco School Superintendent Robert Alioto reports that almost all of the calls have been from outside the city, coming from as far away as Los Angeles and Seattle. Alioto also reports receiving vicious letters, usually anonymous and sometimes with religious overtones. Because so few of the calls and letters have come from San Francisco itself, Dr. Alioto believes there is a general acceptance of the program by the people most affected. Since the article appeared late last week, Alioto has defended the program on radio talk shows in Seattle and Southern California.

More extreme even than the letters and calls to Alioto have been those to Tom Ammiano. Ammiano is credited in the article with heading the program. He told the *Sentinel* on Monday that since the article appeared he has received six death threats. He has turned the matter over to the police.

In fact, the homosexual portion of the Family Life Program is a highly professional effort aimed at educating San Francisco students about homosexuality and curbing homophobic violence, according to Superintendent Alioto, School Board President Bill Maher and Ammiano. Maher called the inclusion of homosexual material and the occasional presence of lesbian and gay persons in the classroom a realistic response to the misunderstandings and tensions that exist between many city youths and homosexuals.

It's too early to know if the *Enquirer* article's appearance at the start of a campaign for the election of school board members will have any effect on that campaign. Both Bill Maher and Tom Ammiano are running for seats on the Board. Whatever else the article does, says Ammiano, it proves the need for the program. The tone of the article and the hostile reactions clearly demonstrate the presence and dangers of homophobia.

Favorable Changes In Immigration Policy

As the result of a new ruling announced last week by the Justice Department, foreign gays and lesbians will no longer be barred from entering the United States on the basis of border guards' suspicions. The decision replaced a decade-old policy under strong fire from gay activists' groups.

Under the new policy, homosexuals still are legally barred from entering the country but enforcement has been narrowly limited to those who want to challenge the law itself in a test court case. All questions about sexual behavior or use of criteria such as personal appearance or gay literature to prompt questioning of visitors is forbidden. Instead, only those individuals who declare their homosexuality to border guards will be asked to repeat their statement for the record. Any traveler who refuses to answer questions about sexual orientation will be admitted.

Although it is not known how many foreign visitors will be affected, Immigration officials previously reported



Members of the Community Arts Alliance staged a lively, yet good-natured demonstration outside the Louise M. Davies Symphony Hall on Tuesday. For details of the San Francisco Symphony's premiere performance in its new home, see page 13.

Carter Approves Formal Gay Outreach

Former Anderson gay liaison defects to Carter campaign

Larry Bush

Independent Presidential candidate John Anderson's liaison to gay voters announced today that he is joining Jimmy Carter's new gay outreach program, giving a strong boost to a national gay effort to be officially launched Monday.

Bob Wechter, who has served on Anderson's national field staff since last May, said he had made the shift because Anderson's new campaign leaders are unsympathetic to a gay outreach effort, despite the candidate's strong stand on gay issues.

"I was encouraged to go back in the closet to protect myself and my job" after Anderson shuffled his campaign staff, Wechter said.

"It was suggested if I wanted to deal with gay issues, I leave Washington and go to Los Angeles where people would not know what I was doing," said Wechter. "My job became stalled. I was only encouraged to lay low. I found it very difficult to advocate a candidate whose organization was forcing me to compromise my sense of how to deal with the gay community."

Wechter now joins Virginia Apuzzo in a national effort to court gay voters for Carter. Apuzzo, a Brooklyn, New York gay Democrat who was co-chair of the Lesbian and Gay Caucus at the Democratic National Convention has been given a leave of absence from her

job in New York Mayor Koch's administration.

The program, worked out with White House leaders and campaign officials, is being strongly backed by Carter's national and state organizations. It will rely on gay political clubs to determine a local program of support and fundraising with logistical support from official Carter campaign offices.

The Carter outreach also will be buttressed by appearances of ranking administration officials at key gay events during the campaign. Chip Carter and presidential assistant Anne Wexler will attend the Los Angeles Gay Community Services Center banquet on October 9, where Chip Carter will speak. Wexler also may make a San Francisco appearance.

In addition Sheldon Anderson, a Los Angeles gay leader and Democratic National Finance Committee member will host a \$1000 per person fundraiser on Monday, September 22 in Los Angeles, which will be attended by President Carter. Anderson estimates that as many as fifteen of the fifty guests will be gay leaders. The event will bring gay fundraising clout to the direct attention of the President.

It will get its first tryout next week when Apuzzo makes a swing through key New York state areas holding press conferences and meeting with gay leaders. That portion of the campaign program is being coordinated by New York State Democratic Party officials who are providing support services and

establishing a pattern to be repeated in other states.

"It looks terrific," Apuzzo said. "Our voter registration drive is above quota and we have the strong backing of our Senate Minority Leader." The current Carter outreach, belated by Democratic candidate standards, surpasses the efforts made by Anderson and stand in sharp contrast to Ronald Reagan's disavowal of gay Republicans.

Earlier this year Anderson's campaign staff had promised that a gay desk would be created at the national headquarters to work with the emerging gay constituency. Wechter reports that gays provided substantial support in Anderson's petition drive to put his name on state ballots and also provided significant financial contributions.

This summer, however, Anderson aides were at a loss to explain why their proposed national gay desk had been scuttled. Ed Coyle, then Deputy Campaign Manager, hinted that campaign strategists and media expert David Garth were unsympathetic to gays and a gay outreach. When Garth was placed in charge of the campaign, Coyle resigned.

"The gay issues paper, which was scheduled to go out on Gay Pride Day, had been physically pulled from the streets that day as a result of a directive by a member of Garth's staff," Wechter acknowledges. Wechter says that campaign officials were forced to

(Continued on page 4)

LATE BULLETIN News Council Criticizes CBS

(Des Moines) The National News Council found that the Columbia Broadcasting System had "violated journalistic standards and practices" in its "unfair" emphasis on sex and sado-masochism in its April documentary, "Gay Power, Gay Politics." The Council said that the CBS report had not focused on gay politics in San Francisco and had dealt unfairly and sensationally with sexual issues unrelated to the political scene in the city.

The News Council, which has no enforcement powers, acted on a complaint filed by *Sentinel* columnist Randy Alfred, who documented journalistic abuse, distortions, and unethical journalistic practices in the CBS special. The San Francisco Board of Supervisors and Mayor Dianne Feinstein had also filed a complaint with the Council.

The National News Council, an independent watchdog agency, rarely issues even a partial censure of a major network.

(Continued on page 6)

Federal Gay Rights Bill Hearing Set For S. F.

Congress requests official response from President Carter

A Congressional subcommittee will hold the first hearing on the Federal Gay Rights Bill on October 10 in San Francisco, Gay Rights National Lobby Director Steve Endean announced today.

The hearing, which will include testimony from San Francisco lesbian activist Gwen Craig, marks the first formal consideration of the gay rights bill, which has been introduced in every Congress since 1974.

The hearing has prompted the first formal request from Congress to the President for his position on the gay rights bill. Letters have been sent to key federal agencies asking for comments. Those replies will be coordinated at the White House but it is unclear if the response will come before the hearing takes place.

According to Congressional sources, the hearing will be a "limited and exploratory" session devoted to employment discrimination. It is being held by the Equal Employment Opportunities Subcommittee of the House Labor Committee, whose jurisdiction does not extend to housing and other areas included in the bill.

"I am convinced that the hearings will be good and they will serve to advance the issues of justice for lesbians and gay men," Endean said. "Part of the purpose is to begin to familiarize Congress with the issue involved."

"I'm going to be working hard to see this is viewed as a serious issue of justice and fairness, and not some off-the-wall joke that can be dismissed by everyone," Endean added. "One of my real concerns now is that the coverage of those hearings and presentations are received as well in Peoria as they are in San Francisco or New York."

Currently scheduled to appear as witnesses are Gwen Craig, Harvey Milk Gay Democratic Club Vice-President; Delores Huerta, First Vice President of the United Farm Workers; Raymond Hartman, a Los Angeles lawyer and Gay Rights National Lobby Co-Chair; and Doctor Judd Marmor, past president of the American Psychiatric Association and a noted authority on homosexuality.

Also appearing at the hearing will be Rev. Charles McIlhenny, the San Francisco leader of the United Presbyterian Orthodox Church, who will

oppose the bill. McIlhenny fired a gay organist from his church last year and then successfully defended himself from a suit brought by Gay Rights Advocates charging discrimination.

The hearing will be chaired by Rep. Augustus Hawkins, a Los Angeles Democrat famous for his authorship of the Humphrey-Hawkins Full Employment bill. Hawkins, a member of the Congressional Black Caucus, is a co-sponsor of the gay rights bill.

The bill's chief co-sponsors, Henry Waxman (D-Calif.) and Ted Weiss (D-N.Y.) also announced they will attend the hearing, which takes place just three weeks before the November general election.

"I am very pleased that Chairman Hawkins has decided to hold a hearing in San Francisco on civil rights for gay men and lesbian women," Weiss said.

"This hearing is long overdue and it could provide new progress for the legislation in Congress," Weiss said. "Discrimination against homosexual men and women continues despite the encouraging decision recently in the Matlovich case. Their rights will not be fully protected until meaningful legislation is enacted."

While the hearing is a necessary prelude to consideration of the legislation, Endean said, there is no likelihood that Congress will debate the measure this year.

"We will have hearings again next year," Endean said. "Edwards (Rep. Donald Edwards, Judiciary Subcommittee Chair) has promised that he will hold hearings, and it is possible that Hawkins will hold hearings in Washington next session."

"I would certainly welcome the White House taking the opportunity of these hearings to issue a clear statement opposing discrimination in employment and housing," Endean said. The National Gay Task Force also reportedly has cabled the White House urging that a favorable view be expressed at the hearing.

The Gay Rights Bill currently has 55 House co-sponsors including Independent Presidential candidate John Anderson. A companion measure in the Senate which is limited to employment has five co-sponsors. The hearing will be held Friday, October 10 at 9:30 a.m. in Room 1194 of the California State Building.

Anderson Points To Strong Gay Rights Plank

When Independent Presidential candidate John Anderson published his platform last month, the document included the specific gay rights plank that gay Democrats had been unable to win from his party.

Anderson's plank, which appears as a distinct section in the Civil Rights portion of his platform, calls for an executive order to end discrimination in the federal government, repeal of the immigration bar to suspected homosexuals, and broader authority for the U.C. Civil Rights Commission to investigate discrimination against gays in the private sector.

Gay Democrats had sought those same commitments from their party during a six month long platform writing process, but ran into strong opposition from the Carter Administration which preferred to leave unspecified what remedies it would apply to ending discrimination against gays.

Anderson first pledged to sign an executive order, the major stumbling block in gay relations with the current White House, while he was still a Republican candidate for president. At that time he also formally co-sponsored both the Federal gay rights bill and a bill to revise the immigration ban against gays.

After Anderson re-entered the presidential race as an independent candidate, he released an issues paper reiterating his strong gay rights stand. As both a Republican candidate and an independent candidate, Anderson openly courted gay voters and campaign volunteers.

Anderson's platform drew mixed reaction from gay Democratic leader Virginia Apuzzo, who served as a member of the Democratic Platform Committee and now is a strong Carter backer.

"I'm glad to see that the issue of executive order remains part of the presidential candidates dialogue," Apuzzo said. "The Carter Administration is certainly on record as being opposed to discrimination on the basis of sexual orientation."

"I think a major concern for gays has to be the extent to which an independent candidacy can hope to effectuate movement in a congressional structure whose power base is rooted in the party system," Apuzzo added.

"In Mr. Anderson's lack of a party base, I as a gay person see the fatal flaw in his candidacy," Apuzzo said.

Anderson's candidacy is viewed as having reached a critical stage this month. In recent weeks, Anderson has announced that former Wisconsin governor Patrick Lucey would be his running mate, a choice designed to draw dissatisfied Kennedy Democrats to Anderson. Lucey, who served as deputy campaign manager for Kennedy after serving as Carter's ambassador to Mexico, subscribes totally to Anderson's and Kennedy's views on gay rights, which are identical, campaign aides report.

Anderson's strong gay rights stand, however, is not seen as automatically delivering the gay support to Ander-

(Continued on page 6)



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NEWS BRIEFS

Dolson Sues to Take Prop. N Off the Ballot

(San Francisco) A suit filed by former San Francisco Supervisor Lee Dolson could remove Proposition N from the November ballot. Proposition N would repeal the August 19 vote that returned San Francisco to city-wide election of supervisors. The proposition resulted from an initiative that began immediately after the August 19 repeal of district elections.

Dolson, who is currently running for supervisor, declared that the Board of Supervisors violated state law when it placed Prop. N on the ballot last week. The issue, he says, is that the petitions were filed only 42 days before the November 4 election. State law requires that they be filed 90 days prior to an election.

City Attorney George Agnost ruled on September 12 that the initiative could go on the ballot. His opinion stated that the initiative process is a constitutional right that prevails over deadlines set by the legislature.

Dolson has countered that the California Supreme Court and the California Attorney General have unanimously agreed "that a reasonable 90-day requirement, to aid the orderly administration of preparing the ballot and to prevent abuse, promotes the right of initiative, and does not constitute any limitation or restitution whatsoever upon the initiative power."

The suit will be heard on Monday before Superior Court Judge Ira Brown.

Supporters of Proposition N seem confident that Judge Brown will rule to keep the initiative on the ballot. Michael Thistle, active in both the No on A effort this summer and the newly formed San Franciscans for District Elections told the *Sentinel* Thursday that he recognizes the importance of the initiative process. Thistle pointed to Brown's June decision to put Proposition A on the August ballot even though that measure also failed the 90 day test.

In that decision Brown declared that the initiative effort is too important to permit certain technicalities to stand in the way. It was Brown's June decision, according to Thistle, that served as a background and basis for Agnost's opinion last week.

Sculpture of Gays Stirs Controversy

(New York City) The proposed placement in Christopher Park of a George Segal sculpture depicting two gay men and two lesbians has been opposed by both non-gay and gay Greenwich Village residents. However, according to Dr. Bruce Voeller, president of the Mariposa Foundation which commissioned the sculpture, a compromise is likely to be reached.

Under the compromise plan, the Friends of Christopher Park (the group opposed to the placement of the sculpture) will proceed with their park renovation plans provided they include the sculpture inside the park.

While landscape designer Pamela Berdan claimed that the sculpture was "out of key with the neighborhood," Voeller charges that the basic opposition is homophobic in nature.

"An amazing number of residents thought the subject of Segal's work offensive," he explained. At the Community Board public hearing Voeller says Bible thumpers and anti-gay bigots showed up to protest the placement of the sculpture, which Segal has entitled "Gay Liberation."

Artist Segal told the *New York Times* that he does not care where they place his work. "I was asked whether I would do a sculpture about gay liberation to be presented to the city as a gift, and after thinking it over I decided I would try it," he said. "I don't have any part in deciding where it goes. That is being handled with the Park Department by the foundation."

Voeller explained that he selected Segal instead of a gay artist because Segal was "the most famous representational sculptor in the United States." He added that it was a sure way to receive funding for the project, and that "we were more concerned with finding a fair rate artist than basing our choice on her or his sexuality."

Although the sculpture is designed to celebrate the site of the beginnings of the gay liberation movement, and to perpetuate feelings of pride in the large gay and lesbian population in the Village, the proposal has also created some controversy within the gay community.

GGBA Forms Charitable Foundation

(San Francisco) The Golden Gate Business Association (GGBA), boasting a membership of over 500 and representing gay business in the Bay Area, has announced formation of the GGBA Foundation. The Foundation will be a non-profit organization to "aid, assist, and support other tax exempt status non-profit associations and/or corporations" for the purpose of charitable, educational, and/or scientific endeavors.

Arthur Lazere, GGBA's president, says that the organization has always felt a moral obligation to the community and the Foundation will formalize the Association's efforts to provide assistance to charitable activities. In the past, GGBA has usually held one major fundraising effort each year in order to support the activities of a major group. In 1978, the Association's celebrity fundraiser provided \$10,000 for the Gay Parade, and the 1979 effort aided the San Francisco Gay Marching Band. Other recipients of aid and assistance have included Gay Rights Advocates, Laguna Honda Hospital, a women's alternative health center, and Theatre Rhinoceros, among others.

According to Lazere, the new Foundation will allow GGBA to expand and make more effective its charitable efforts. Any non-profit, tax-exempt organization interested in carrying out projects that are responsive to the community's needs are eligible to apply for funding. Applications and guidelines will be available later in the year, but to insure that funds are used effectively and correctly, the Foundation will insist that an applying charity demonstrate proper financial controls and adequate financial statements. The Foundation's Board of Directors will be comprised of four elected officers of GGBA, two members from the community at large, and the Chair of the Philanthropic Committee.

Fundraising efforts for the Foundation will begin on Monday, September 22, in which GGBA bills as a gala evening at Dreamland. The catered affair is called "Twenty-two on the Red," and is to be an evening of gaming, with professional dealers, game tables, a swing band and entertainment by Ruth Hastings and the trio, Nicholas, Glover and Wray. Information and reservations are available by telephoning 956-8660.

Thurmond Bars Filippino Lesbian From U.S. Family

(Washington, D.C.) A special bill to permit a Filippino lesbian to join her family in the United States was blocked by Sen. Strom Thurmond (R-SC) at an executive session of the Senate Judiciary Committee this week.

Zenaida Rebutan, who first sought entry to the U.S. in 1977, sought to be reunited with her parents and brothers and sisters in California. At the time of her application, U.S. Embassy officials determined she might be a lesbian because her hair was cut short. At that time she was refused a visa while her brother boarded a plane to America.

Last year U.S. Senator Alan Cranston introduced a private bill to allow her to join her family members. State Department and Justice Department reports favored the application and Senate action was considered pro forma.

Thurmond, a conservative Republican linked closely with Reagan and right wing fundamentalists, targeted the bill at this week's session and asked that it be held over, effectively blocking it from consideration in this Congress.

"It was a very unkind thing to do," said a Congressional source. Rebutan's case came to widespread attention when her brother testified on behalf of the family at a Select Commission on Immigration and Refugee Policy hearing last fall. At that time Commission members voiced strong support for her entry.

A similar effort in the House was stalled earlier this year when Rep. Elisabeth Holtzman (D-NY) refused to call her committee into session to consider the bill and other legislative measures. Holtzman, a liberal Democrat and gay rights bill co-sponsor, has been regarded as slow to act on gay immigration issues even though she chairs the Immigration Subcommittee.

Marks and Agnos Urge Veto of SB 1632

(Sacramento) Legislation that threatens the ERA, abortion rights and lesbian and gay rights now rests on Governor Brown's desk in Sacramento. SB 1632, authored by H.L. Richardson (R-Arcadia) came a vote during the hectic last week of the session and passed with only Senator Milton Marks voting against it.

The bill provides that a religious organization not be denied its state tax exempt status for communicating its religious faith or tenets "whether by means of sermons or other forms of communication, to its members, members of the community, or public officials." The bill also authorizes the Franchise Tax Board to require statements to maintain tax-exempt status once every five years instead of annually as under current law.

The bill was apparently inspired by a Southern California minister. The minister, who had made anti-gay and anti-abortion comments from the pulpit, contacted Senator Richardson after receiving a standard Franchise Tax form inquiring into the tax-exempt status of his church. Sen. Richardson then authored SB 1632.

Supporters of the bill claim that it insures clergy the freedom to preach whatever they wish and guarantees religious freedom. Senator Marks, however, feels that the bill goes too far and constitutes religious license. According to Assemblymember Art Agnos, ERA, gay and lesbian rights, and abortion are the real targets of the bill. The wording of the bill is vague enough to allow religious groups to campaign for or against candidates or laws and allows them to lobby public officials. Under current law, tax-exempt groups are not permitted to carry on propaganda or attempt to influence legislation.

Acting under the current law's provisions in 1977, California Attorney General Evelle Younger's tax law section warned churches that collecting signatures for Sen. John Briggs' anti-gay initiative might endanger their tax-exempt status. SB 1632 might permit churches to carry on such activities, Agnos claims.

According to Lisa Katz, Acting Director of the California Human Rights Advocates, SB 1632's easy passage in the state Senate came about because it was introduced at a time when other religious freedom bills were passing through the California legislature. Few lawmakers took the time to note the far-reaching implications of this particular bill.

An identical bill, AB 2770, sponsored by Dennis Brown (R-Long Beach) failed to pass in the Assembly when Agnos spotted its intent and led a successful fight to defeat it.

Agnos, Marks and the CHRA ask persons opposing the bill to write Governor Brown at the State Capital as soon as possible and urge him to veto SB 1632. With the Governor's signature, the bill could become law by September 30.

PEOPLE



The Reagan for Shah Committee will sponsor a series of Rally Extravaganzas featuring inspirational speeches by campaign regulars Virginia Cholesterol, Ned Shrapnel, and A. Tad Silek, plus Celebrity appearances by endorsers such as Anita Tyrant, Lee Iocaea, Mrs. Phyllis Shapely, and Senator Paul Laxative.

The Reagan for Shah Committee seeks to install his Divine Affluence, King of Kings, Light of the Aryans, Ronald Reagan in the White Palace NOW, to avoid preemption of their favorite TV shows in November with tedious election coverage.

Endorsements for their proposal have come from such diverse groups as the Future Dictators of America Club, Peace Resisters League, Mutants for a Radioactive Environment, Citizens for Total Defoliation, Another Mother for World Domination, National Association for the Advancement of Rich People, and Ladies Against Women.

Lesbian politico Gwen Craig says that everyone has been asking her why she isn't running for a seat on the San Francisco Board of Supervisors.

"I tell them," she explained, "that if they really want to see me elected someday, they should be sure to support Prop N, the measure to retain District-wide elections."

Craig, Vice-President of the Harvey Milk Gay Democratic Club, recently landed a job coordinating Congress member John Burton's re-election campaign.

"John Burton has far outdistanced his Congressional colleagues in his consistent support for lesbian and gay issues, as well as for all other civil rights issues," said Craig. "I'm proud to be working for him."

John Farrell, a biological research technician at the University of California at Berkeley became the second openly gay police commissioner in the nation.

Appointed to the Berkeley Police Review Commission by Council member Florence McDonald, Farrell says he looks forward to working with the Police Department "as it continues to improve and better itself."

One of his longer term priorities is to institute a gay police recruitment program modeled after the San Francisco Program founded by Les Morgan.

While San Francisco appears progressive in its hiring practices of gay city employees, Farrell pointed out that Berkeley leads San Francisco, and all other U.S. cities in the number of lesbian and gay men appointed to city commissions.



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**Stonewall Issues
Supervisory
Endorsements**

(San Francisco) San Francisco candidates' quest for endorsements began even before the City Registrar's office had issued an official list of the hopefuls. On September 8, thirty-one of the sixty-odd supervisory candidates to appear on the November 4 ballot spoke briefly to members of the Stonewall Democratic Club.

The thirty-one speakers included all eleven of the current supervisors, who called a cess of the supervisors meeting at City Hall in order to attend. Angry at having to run again for a seat they campaigned for and won only last year, Supervisors Nancy Walker, Harry Britt, and Carol Ruth Silver declared that the primary issue in November was once again district elections.

Among the others present were several candidates running for the first time. Former San Francisco County Sheriff Richard Hongisto received an enthusiastic response from the audience but failed to get the Club's official nod.

When the members' ballots were finally counted, only four supervisory candidates received endorsements. They were David Scott, Carol Ruth Silver, Harry Britt, and Nancy Walker. John Molinari missed endorsement by two votes.

In addition to the supervisory endorsements, the Club voted on national, state, and local Community College Board, School Board, and judicial races, as well as state and city-county propositions. As a Democratic club, Stonewall could not endorse John Anderson for president but it did recommend support for him. The Club endorsed Alan Cranston for U.S. Senate, Phil Burton for U.S. Congress, 6th District, John Burton for U.S. Congress, 5th District.

For California Assembly, Stonewall members endorsed Art Agnos for the 16th District, Willie Brown for the 17th District, and Leo McCarthy for the 18th District. Phil Moscone received endorsement for Municipal Judge, and Wilfred Usery for the BART Board. Tom Ammanno got the Club's exclusive endorsement for San Francisco School Board, and San Francisco Community College Board candidates Salvatore Roselli, Julie Tang, and Tim Wolfred received the group's nod.

On state propositions, the Club recommended yes votes on 1, 2, 4, 5, 7, 8, and 9, no on 6, and took no position on 3 and 10, the smoking initiative. On city-county measures, the Club recommended a yes vote on A, B, C, D, J, K, L, M, and N, which would reverse the August 19 repeal of district elections. A no vote was urged on I, and the Club took no position on E, F, G, and H.

Carter

(Continued from front page)

lobby personally with Anderson and Garth to reissue the statement, but that once issued, it was sent to only a few cities.

"The unwritten policy was to keep the paper held up in Washington," Wechter said. "Anything relating to the gay issue was deferred indefinitely. I think John Anderson is a good man and he has been supportive of gay issues in the past. However, his support is only at a certain level and I didn't realize that until push came to shove."

Wechter says he weighed both Carter's position on gay issues and Reagan's courtship of anti-gay forces before reaching his decision. "This is not the time for gays to feel they have no stake in an election," Wechter said. "In fact, the opposite is true. We've never had a stake like this."

"Like a lot of other people I thought the White House couldn't be trusted and never had come through with anything substantive," Wechter said. "I find my assumptions were totally wrong, that I had not done my homework, and that the Carter Administration was indeed responsible for policy changes that affect our community in many ways."

That is the message that Wechter and Apuzzo will be selling to gay voters in the next six weeks. The new program starts out with the difficult job of winning back many disaffected gay Democrats. With only a little over a month left in the campaign, most gay Democratic clubs across the country have yet to endorse the candidate of their party.

The National Gay Task Force, which traditionally has avoided a partisan role, now is considering making an open endorsement of Carter. Both Charles Brydon and Lucia Valeska, NGTF Co-Executive Directors, will personally sign letters urging that Carter be endorsed. Both also are playing an important role in working out the Carter gay outreach program with Apuzzo.

While gays have failed to see Carter as a champion of their issue, in some part the current election is being portrayed by Christian fundamentalists as a referendum on Carter's stand on gay issues. Christian Voice, the anti-gay lobby, already has specifically accused Carter of advocating "homosexual rights," in contrast with Ronald Reagan.

That argument has spread to some political commentators as well. In a recent issue of *Newsweek*, columnist George Will wrote that the federal government under Carter was changing the nation's attitudes towards homosexuality.

"Millitant homosexuals are responsible for this, and for making a hot political issue of government attempts to inculcate new attitudes," wrote Will.



Toklas members voted supervisory endorsements to Carol Ruth Silver, John Molinari, Harry Britt, Nancy Walker, Louise Renne, Doris Ward, Richard Hongisto, and David Scott.

**Alice B. Toklas Club Gives
Awards and Endorsements**

With a membership approaching 500, the Alice B. Toklas Memorial Democratic Club claims to be the largest Democratic club in California, and its favor seems increasingly valued by local politicians. That certainly seemed to be the case last Friday, September 12 when nearly every candidate for city office and a few secure incumbents, including the mayor, tramped to California Hall for the Club's third Annual Awards Dinner.

The Club's Human Rights Awards were presented to former Lt. Governor Mervyn Dymally, Supervisor Carol Ruth Silver and Bill May, one of the founders of the Society for Individual Rights (SIR) and long time San Francisco gay activist. Dymally, who could not attend the dinner because of illness, was cited for his support of gay and women's causes, seen most dramatically in his flight from Denver to Sacramento to cast a tie-breaking vote in the State Senate and make Willie Brown's Consenting Sexual Adult Bill law and in his 1973 resolution that resulted in California's ratifying the Equal Rights Amendment.

Carol Ruth Silver's strong support of human rights, from her Freedom Rider days in Mississippi in the early 60's to her support of San Francisco's lesbian and gay community, earned her the Club's official recognition. In accepting the handsome plaque, Silver noted that the city's progressives and gays face a crisis "because of the repeal of district elections." She urged Toklas Club members to work to get out the vote in November.

Mayor Feinstein presented both the Club's award and the city's Certificate of Merit to Bill May. In his acceptance comments May shifted the focus from himself to Willie Brown. He urged Club members to remember

what a friend Brown had been to lesbians and gay men. Brown sponsored the Consenting Adult Bill and campaigned against Anita Bryant's anti-gay efforts in Florida.

For San Francisco Supervisor the Club endorsed incumbents Carol Ruth Silver, John Molinari, Harry Britt, Nancy Walker, Louise Renne, and Doris Ward. Former Sheriff Richard Hongisto and PUC Commissioner David Scott, who are running city-wide, were also endorsed by the 152 members who attended the lively meeting.

School Board candidates Tom Ammanno and Libby Denebeim and Ben Tom received Alice's support, as did Community College candidates Tim Wolfred, Julie Tang, and Sal Rosselli. U.S. Senator Alan Cranston and California Assemblymember Leo McCarthy were also endorsed. Assemblymembers Art Agnos and Willie Brown, and U.S. Congress member John Burton received Alice's endorsements earlier.

A heated debate on whether to place independent Presidential contender John Anderson's name on Alice's presidential ballot also took place.

Some members of the Club were opposed to this listing because they said Alice may lose its California Democratic Committee affiliation by placing a Republican candidate on its ballot.

Mr. Anderson's strong record on gay rights issues and the likelihood that he will be asked to defend his position on gay issues at the upcoming Presidential debates were reasons cited for placing him on Alice's ballot.

As the evening of discussion, debate and decisions ended, members of the Club finally agreed to place John Anderson's name on the presidential ballot next month.

Another candidate, who is running for public office for the first time, stated that he was using the supervisory campaign to continue building what he termed "the progressive coalition of gay and non-gay San Franciscans."

The candidates interviewed almost unanimously support retaining the system of district elections of supervisors. Several people, however, suggested the city adopt a compromise plan in which five supervisors would be elected at-large, with six supervisors elected from districts or a similar combination thereof. One candidate thought the number of supervisors should be reduced to six full-time people who would be elected by districts.

Most of the gay candidates also favored passage of the revised city charter which they say streamlines city government, and gives the Board of Supervisors broader responsibilities. There appears to be a feeling of mutual respect and support among the gay candidates. Many of the contenders stated that they did not see themselves as competing against each other for what has, in the past, been viewed as "the one gay seat" on the Board of Supervisors.

Said one candidate, "With over 200,000 lesbians and gay men living in San Francisco it would be entirely possible to have four or five qualified gay people serving on the Board."

**The Sentinel Interviews
Gay Candidates for Supervisor**

Sue Zemel

SCOTT BISHOP
Scott Bishop says he is working in his campaign with third world gay men and lesbians, "for full participation in the political life of our community."

Bishop sees his "unity Coalition" candidacy for the Board as part of a larger effort to build a group of people who remain politically active in local government.

"The quality of life in our neighborhood communities in the 80's will depend on how wisely we manage our human and economic resources," stated Bishop, who has worked as a manager in the shipping industry and has a background in finance and business administration.

Bishop sees anti-gay violence as the major issue facing the gay community. He thinks more police officers are needed on the streets but also warns that police violence must be ended by adopting better training methods for officers and providing a more effective investigation process for alleged police misconduct.

He favors rent control and feels that current laws should be expanded to cover vacant dwellings. He also suggests that eviction control measures be



Clockwise from upper left: David Scott, Paul Hardman, Scott Bishop, Del Dawson, and Kevin Wadsworth

for Human Rights, and co-directing the First National Gay Constituency Lobby Day in Washington, D.C. last year.

The primary concern he intends to emphasize in his campaign is the low voter participation that occurred in the recent election.

"It should be our primary goal to include all of our citizens in the political process, for we need the enormous diversity of human resources to solve the complex problems that face all San Franciscans," he stated.

Boneberg says the overwhelming issue facing gay and non-gay city dwellers is "the deteriorating quality of life for most residents, evidenced in the drop of available and affordable housing, the lack of employment opportunities, and the rise in violent crime."

While he supports rent control as a temporary solution to housing problems, Boneberg believes that the only way to provide quality housing at fair rents is to increase the supply of residential units available in the city.

"But the economy and the housing situation must be looked at together," said Boneberg. He favors creating more jobs for San Franciscans by encouraging the growth of the tourist industry, revitalizing the San Francisco Port facility, and offering incentives which will bring light manufacturing back into the city.

As one way to improve the effectiveness of the police department Boneberg believes that pay incentives should be offered to police officers who choose to reside in the city.

Boneberg intends to seek support for

(Continued on page 7)

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Immigration (Continued from front page) Michigan Festival incident and termed it a "mistake," but the National Gay Task Force and the San Francisco-based Gay Rights Advocates began a strong effort to reverse the policy altogether. The essence of the demand, set forth in legal briefs from the Gay Rights Advocates, was that the exclusion of suspected homosexuals was based on medical findings, no longer possible under the Surgeon General's decision and therefore the 1952 law was voided. That argument evidently failed with Justice Department officials, but opened a dialogue on enforcement procedures resulting in the new policy announced last week. In making the announcement, the Justice Department conceded two additional points to gay leaders. They agreed that an appropriate test case would be permitted to go to court establishing a judicial interpretation of the law. That route had been blocked since June 1979 when British gay activist Carl Hill was stopped at San Francisco airport, later permitted to enter by court order, but not allowed to proceed to a final court decision on the law itself. Don Knutson, Gay Rights Advocates Director and Hill's lawyer, announced after last week's hearing with Justice Department officials that his organization would seek a court case "at the earliest opportunity."

The second step Justice Department officials took was to reiterate their support for a change in the law through Congressional action. U.S. Senator Alan Cranston introduced a measure to accomplish that this year, and the White House announced its support for the bill in June. The White House joined with the Justice Department in restating their support for the measure at last week's meeting. No Congressional action is anticipated until next year, however, when the new Congress meets and after the Select Commission on Immigration and Refugee Policy makes its report. The Commission has held hearings on the gay exclusion and is expected to strongly endorse its repeal. The most controversial portion of the new ruling likely will be a provision which permits immigration officials to ask a foreign visitor about their sexual orientation if another person, entering the country at the same time, alleges that his traveling companion is homosexual. That provision, designed to permit a question when two persons traveling together entered and one declared homosexual orientation, appeared to open the door to any traveler accusing fellow passengers of homosexuality. Justice Department officials said that all a person had to state was that a question of homosexuality was "none of your business" and the issue would be dropped. The question of gay Cubans, whose legal status remains unclear, will not be answered in the latest ruling. Provisions for their entry along with all other Cubans are being worked out through Congressional legislation.

Public Hearings To Be Held On Anti-Gay Violence (San Francisco) Thursday, October 9 at 2:00 P.M. is the date set for public hearings on the escalation of street violence taking place in San Francisco against lesbians and gay men. Supervisor Harry Britt last week introduced a resolution calling for the hearings, which was passed unanimously by the Board of Supervisors. "These hearings will help increase public awareness about the serious increase in violence against gay people throughout every sector of this city,

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Anderson (Continued from front page) son his aides once hoped for. Gay Democrats, for example, while dissatisfied with the vagueness of Carter's commitment to them, now appear unwilling to desert their investment in the Democratic Party and traditional politics for the unknown quantity of an independent candidate. Gay political clubs in key cities such as Washington, Los Angeles and San Francisco usually have backed the most "electable" candidate with a position favorable to their concerns, rather than political outsiders who sometimes stand closer to them on the issues. Anderson has compensated for his outsider role by a strong outreach to gay voters in the past, but it now appears that this strategy will undergo a major revision. Last month Anderson reorganized his campaign staff, placing David Garth in firm control. Garth's new upper hand resulted in the immediate resignation of key Anderson aides who have most actively pursued gay voters as a valuable constituency, and Garth's well-known antipathy to gays in previous campaigns he has operated in New York makes a continued outreach questionable at best. The Anderson Plank We believe that discrimination due to sexual orientation should not be tolerated by the federal government. An Anderson Administration would work to repeal sections of the Nationality and Immigration Act which excludes individuals from immigrating solely on the grounds of sexual orientation. We would issue an executive order barring discrimination based upon sexual orientation within the federal government. An Anderson Administration would encourage Congress to extend to the Civil Rights Commission the power to investigate acts of discrimination against individuals based upon their sexual orientation.

Supervisors Ed Lansen and Nancy Walker also sit on this committee. White Britt is realistic in his appraisal of what the hearing itself can immediately accomplish, he, along with other representatives of the gay and non-gay community believe that addressing the present situation is crucial. Dick Stingel, Chair of Community United Against Violence, who will testify at the hearings, stated that his organization currently receives over 60 reports of assaults per month from lesbians and gay men. "50% of these assaults involve the use of weapons such as baseball bats and knives," said Stingel. "And most of the acts are committed by persons under 17 years of age."

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Candidates (Continued from page 5) his candidacy in "areas in this city where cynicism, disillusionment and political ghettoization have taken their toll on voters." "I challenge the other candidates for Supervisor to campaign not only in the 'smart precincts' but also in the 'political wastelands' of this city," he concluded. FRED BROTHERS Fred Brothers, a construction project manager and publisher of a new monthly newspaper called The Castro Times, feels that gay people have a great deal to contribute to city government. But Brothers also expressed concern about in-fighting taking place within the gay community. "Some of this has been brought on by district elections, because we now have the phenomenon of 'the gay seat.' We can actually have five or six gay supervisors," he stated. While Brothers says he sees merit to city-wide representation on the Board, he will support the choice of the voters in the upcoming election. Brothers, a native of Pueblo, Colorado also supports passage of the revised city charter, and calls for "more stability in local government."

He believes that the charter will force the city's planning and redevelopment agencies to deal with housing problems and will no longer allow these problems "to sit in the hands of ineffectual government bureaucracies." He thinks that the city can solve some of its housing problems by using nonconventional structures such as warehouses. Although Brothers favors the construction of high rises in specific areas, he opposes changing the character of the neighborhoods. Brothers says he would like to see a "better rapport between police and gays, particularly in light of the increased violence taking place within the community." He also believes the Board must take a strong position against crime, and advocates stricter enforcement and punishment for criminals. Brothers also suggests that the city provide protection for Muni passengers. DEL DAWSON Del Dawson, president of the Pride Foundation and vice president of the 3,000-member San Francisco District Council of Merchants, feels that the August 19 vote for citywide elections was "more of a recall than a repeal." Whether or not he is elected to the Board, Dawson says he's committed to "bringing together district and city-wide election opponents to resolve the conflict which is the greatest waste of human energy in the history of San Francisco city government." Dawson also contends that the Board

has not adequately dealt with the problems of housing. "The Redevelopment Agency has created huge holes in this city," he said, "and the Board in conjunction with the agency must now devise ways to make empty spaces available, as well as find monies from federal sources for low and moderate housing." Dawson, former President of the Noe Valley Merchants Association and longtime supporter of neighborhood organizations, also criticizes the city government for failing to encourage the growth of labor-intensive small businesses. "They are a major part of our commerce, of our neighborhoods, and of the charm of San Francisco," he declared. Although Dawson, who is a coordinator for the city's new police/community relations program, and an instructor at the San Francisco Police Academy, believes that "as long as you're dealing with human beings you'll never have a perfect police department," he does see enormous changes taking place as the Department recruits more minorities, gays, and women officers. Dawson advocates better police training, and suggests that the department become more community oriented in its approach. Dawson, who has worked with alcoholism, unemployment, and legal referral, is convinced that the city faces a "human crisis on a daily basis," and that city government must respond more effectively to human needs. "Lives come before dealing with mechanical street sweepers and deciding where street lights should go," he concluded. PAUL HARDMAN Paul Hardman, publisher of the bi-weekly gay newspaper The Voice, and a longtime political lobbyist for the gay movement, says he's running for supervisor because he decided he had "better put up or shut up."

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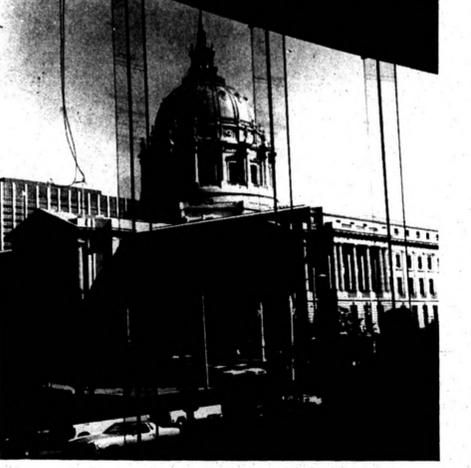
property to persons willing to bring decrepit buildings up to code within five years," explained Hardman. "The city could rebuild itself with sweat equity, and ordinary people could be able to own their own property." In general Hardman is critical of the Housing and Redevelopment agencies, and believes that the Board must exercise more influence in these two areas. He sees passage of the new city charter as a way to facilitate this change. Hardman says he is very concerned about increased cases of police misconduct and believes that the Police Department must reevaluate its priorities. "We can't have Cops for Christ holding prayer meetings at the Hall of Justice, then going out fagbaiting whenever they feel like it. And they're doing that now," he charges. Hardman feels the Department's operations have been hampered by the fact that police aren't required by state law to live in the city where they work. "We could solve that by adopting a lower wage standard for non-resident officers, and offer bonuses to those who live in the neighborhoods in which they work," he said. Hardman also proposes that the Board take responsibility for changing the police code to eliminate unnecessary arrests being made for routine matters such as building inspection or permit disputes. LEE HARTGRAVE Lee Hartgrave, a founding member of the Bay Area Critics Circle and the San Francisco Council on Entertainment and editor of Data Boy magazine, believes that "innovation in a time of crisis is what is needed to kindle voter energy in the upcoming election." Hartgrave says he is running for Supervisor because "this energy has culminated and ignited his own imagination."

"Supervisors have a rare opportunity to serve the public and help first-hand those who need it most, like senior citizens," he said. "No group is too small or large, no person less significant in any of the diverse communities in San Francisco." Hartgrave thinks it is imperative for city voters to acknowledge and revive the importance of governing this city. "And that," he says, "starts in City Hall." Hartgrave's platform includes stricter controls regarding evictions and re-instating district elections, with two supervisors elected at-large. He also takes the position that big corporations must pay a full share of running the city, and that commuters must give back to the city some of what they take out. Hartgrave says he would also work for public owned utilities in the city. In order to combat increased violence Hartgrave advocates improving neighborhood police protection and

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Affairs for the San Francisco Chamber of Commerce, says he wants "proactive rather than reactive government." The 32-year-old native West Virginian stresses the need for stability in civic affairs and believes that as Supervisor he could provide an effective liaison between neighborhoods and the business community. In last year's Fifth District supervisorial race Wadsworth received a surprising 15% of the vote. "I campaigned as a qualified candidate who happens to be gay, and I think that turned people on," he said. Wadsworth, who is trained in public administration, formerly worked as an administrative aide to the Mayor of Orlando, and also as an aide to U.S. Senator Ed Gurney before he moved here in 1976. Wadsworth sees unemployment as one of the major problems facing the city and advocates the creation of more blue collar jobs. "A tax holiday of up to five years on payroll taxes and gross receipts could be given to labor-intensive industry," he suggested. "The present tax structure discourages businesses from operating in the city." Wadsworth is the only gay candidate who does not favor passage of the revised city charter. He disagrees with the provision which redefines the positions of the city's Chief Administrative Officer and the Comptroller. "Since 1932 these administrative positions have been separate from the political process, preventing the likelihood of corruption," he said. Wadsworth believes the revised charter weakens these offices while excessively strengthening the Mayor's administrative power over them. Addressing the problem of violence, Wadsworth suggests that a dialogue must begin between leaders of the gay community and various minority communities in the city. He also encourages the organization of neighborhoods for crime prevention and advocates improving training methods for police officers. Like most of the gay candidates, Wadsworth perceives that the problems facing the gay community are "basically the same for other groups in the city." He finds that there is a "crisis of confidence" in the community, and that people feel "they have been ripped off by existing institutions." Wadsworth is critical of the position of Supervisor insofar as it has "bred stars in the gay community. It should be seen as just a job," said Wadsworth. Wadsworth also suggests a compromise between at-large and district elections. "Districts separate most people from most Supervisors because the bottom line for any politician is getting elected. Supervisors don't listen to people who aren't their constituents," he observed.

In the October 17 issue, The Sentinel will interview the major non-gay, non-incumbent candidates for the Board.

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Judge Orders Air Force To Reinstate Gay Man

Dick Hasbany

The Pentagon is apparently not entirely sure what it wants to do about the Leonard Matlovich case. When U.S. District Judge Gerhard Gesell ruled last week that the decorated Viet Nam veteran be reinstated at the rank and pay he would have obtained had he not been discharged in 1975 for being a homosexual, gay rights advocates hailed the decision as a first step in guaranteeing rights for lesbians and gay men in the military.

Justice Department lawyers and spokespersons for Air Force Secretary Hans Mark at first refused to comment on the decision. A few days after the ruling, however, Dr. Mark issued a statement saying that the Air Force would appeal it and would seek a stay delaying Matlovich's reinstatement until the appeal had been decided.

Matlovich told the *Sentinel* Thursday that this hard line from the Air Force is apparently only the tip of an iceberg of controversy that is going on in the Pentagon about his case and, by extension, about the treatment of all homosexuals in the American military. According to Matlovich, sources in the Pentagon report the existence of three groups representing three very different approaches to the issue. There are the hard-liners who will appeal the reinstatement decision all the way to the Supreme Court. There is a second group who would like to end the affair by "buying" Matlovich off. There is finally a third group who argue that the military's best option is to let Matlovich enter the service again.

Matlovich has said repeatedly that he is willing to return to the service, telling the *Sentinel*, in fact, "I'm willing to go back in yesterday." Given the involved legal maneuvering that is likely to ensue in this important case, he is not actually likely to slip into his uniform right away and thereby end the saga of Technical Sergeant Leonard Matlovich.

The saga began in March, 1975 when Matlovich wrote a letter to the Secretary of the Air Force stating that he was a homosexual and that he was sure that his sexual preference in no way impaired the performance of his duties. Matlovich says he decided to write the letter after seeing both the fear that lesbians and gay military personnel had to live with and the hypocrisy that had crept into his own life. He recalls how military men and women literally trembled when an Air Force OSIA officer (something like an FBI agent) walked into a gay bar in Virginia.

He recalls his growing discomfort as he urged the students in his human relations class to take action and right wrongs while he remained silent in the face of discrimination against lesbians and gay men in the Air Force. When the discomfort became great enough, he wrote the letter.

It resulted in discharge hearings against him. During these hearings, Matlovich's attorneys argued that he should be retained because a provision in the Air Force Manual allows for exception in the discharge policy "where the most unusual circumstances exist and the airman's ability to perform military service has not been compromised."

In spite of the argument and the testimony as to his fine record and excellence as a teacher, Matlovich was discharged. No explanation was given as to why the unusual circumstances clause in the Manual should not be applied to him.

Following his honorable discharge, Matlovich filed a suit against the Air



Leonard Matlovich

Force in U.S. District Court. In July, 1976, Judge Gesell, the same judge to rule for Matlovich recently, upheld the military's decision. This began the flip-flopping series of rulings that apparently will continue.

In 1978, Gesell's decision was overturned by the U.S. Court of Appeals, which stated that the Air Force had not clarified the exceptions under which a homosexual can serve, and furthermore, it had not clarified why Matlovich did not qualify to be excepted. The exception clause has proven to be the key to the case and a bugaboo for the Air Force. The Appeals Court ordered the Air Force to prepare guidelines stating under what circumstances a homosexual could serve, and sent the case back to Gesell's District Court.

The Air Force's responses were inconsistent if not at times absurd. In one version, the Air Force said an exception to the rule banning homosexuals could be made when losing an individual's talents would prove a greater detriment to the service than his/her retention. In a later brief the Air Force claimed that it recognized no exception to the policy of discharging homosexuals. Matlovich reports that in the most recent hearings before Gesell, the Air Force told the court that there had been a case of one homosexual who was retained in the service, but the record of that case was locked in a safe and the only way it would be available to Matlovich's lawyers was for them to get top-secret security clearances.

In the recent ruling, Gesell was obviously upset by the Air Force's contradictory toying with the court. The *San Francisco Chronicle's* correspondent said that the U.S. District Judge appeared agitated when he declared that the court had been waiting five years for an answer to the question of what constituted an excep-

tion and would wait no longer. Gesell said that Matlovich's lawyers were correct in saying the Air Force had simply not been able to explain the reasons for the man's discharge.

Gesell's agitation was matched by Matlovich's and his lawyers' glee. After big hugs all around and shouts of "Sgt. Matlovich" from some of the former airman's friends, the interpretations of the ruling began. Attorney Patricia D. Douglass said, "I think it means they'll have a much tougher time throwing out gays, but we'll have to wait to see how they apply it to other cases."

With the Air Force now appealing the ruling and calling for a stay of his reinstatement, and with Matlovich's lawyers still determining their next steps, the actual impact of Gesell's ruling still remains unclear. Matlovich declares that he's willing to carry on the fight to the Supreme Court, though he fears a ruling there given the Court's current composition.

Whatever the ultimate outcome, Matlovich sees a good deal to be happy about in the events of the past five years. On a personal level there have been some sacrifices. The self-admitted homophobe feels a bit uncomfortable being a celebrity. He misses teaching. He is philosophical but a little rueful about being "just a stockboy at a warehouse." But he feels also a great deal of satisfaction in what he's started. He sees his case as one domino in a long row of dominoes.

It is a first if not a last step. Because of his letter, the public began to learn about discrimination against lesbians and gay men in the military. Perhaps with his case and others, like the recent Norton Sound 8, lesbians and gays will actually get basic constitutional protection. That is something that has been missing now.

Matlovich ended his interview with the *Sentinel* with a message to the military. He wants it to know that his military has in no way abated during the last long five years. He urges gays and lesbian military personnel to affirm their sexual identity, and he will continue to urge it whether he is inside or outside the U.S. Air Force.

Anderson On Gay Rights

"I believe the Constitution applies to all Americans, regardless of race, color, sex, creed, or affectional preference. I will support efforts as President to insure that these rights are upheld."

What he has done:

• 1977 Voted against the anti-gay McDonald Amendment, which would have prohibited the involvement of the Legal Services Corporation in any litigation concerning gay rights.

• 1978 Defended his vote on the McDonald Amendment against attacks from a right-wing primary election opponent.

• 1980 Became a co-sponsor of both pending gay rights bills in the House of Representatives.

What he pledges:

• An executive order banning anti-gay discrimination by federal agencies.

• An administration open and sensitive to the needs of ALL Americans.

"In the current Congress, I have co-sponsored two bills to insure the civil rights of gay men and women. H.R. 6303 is a bill to repeal the section of the Immigration and Nationality Act which excludes aliens from entering the United States solely on the grounds of their sexual orientation. Additionally, Anderson has co-sponsored H.R. 2074, a bill to safeguard the civil rights of gays in housing, employment, public facilities and federally assisted programs."

"The Anderson Administration, both in its appointments and the policies it will formulate and pursue, will be open to all Americans and will be sensitive to their needs, irrespective of race, color, creed, affectional preference or any other arbitrary standard."

SEXUAL ORIENTATION

We believe that discrimination due to sexual orientation should not be tolerated by the federal government. An Anderson Administration would work to repeal the section of the Nationality and Immigration Act which excludes individuals from immigrating solely on the grounds of sexual orientation. We would issue an executive order barring discrimination based upon sexual orientation within the federal government. An Anderson Administration would encourage Congress to extend to the Civil Rights Commission the power to investigate acts of discrimination against individuals based upon their sexual orientation.

The Faces of Mister Right: Image Patterns in Gay Male Relationships

Tom Moon

Puer Aeternus: the Eternal Boy

Puer aeternus means "eternal boy," but when we use the term "puer" here we are referring, not to boys, but to men who carry the psychology of adolescence over into adult life.

Puer men have many of the desirable qualities of youth—spontaneity, innocence, energy, excitement, and freshness. They tend to have an intense sexual magnetism and they often look younger than their chronological age. But, like most adolescents, they have a hard time making or keeping long-term commitments. In relationships they are usually afraid of being pinned down, and, like Peter Pan, they fly away if anyone attempts to corral them.

The man we call the "puer chaser" is a man who is caught up with the frustrating attempt to pin down the puer in a loving relationship. Psychologically, he is usually the opposite of the puer man. He is responsible, hard-working, serious, and "committed," sometimes overly so. He is often a man who felt old while young, and who is out of touch with the child inside of him, so that he has a hard time being playful or spontaneous.

Because he feels old and stiff, the chaser often secretly doubts that he is lovable. He chases the puer because he wants to acquire the magnetism and excitement which make the puer so desirable. He wants re-juvenation; he wants to recover the youthful joy that is missing in his life. The puer, on the other hand, is attracted to the chaser because part of him wants maturity and stability, and because he admires the chaser's ability to work productively.

Sometimes relationships between puer and chaser are satisfying and cooperative ventures in which each learns from the other. Often, however, they are stormy and short-lived. The chaser has a tendency to cling and try to possess the puer's youth. The puer, who already fears being entrapped, becomes increasingly evasive. He doesn't call when he promises to; he is late for meetings; he disappears for long periods without explanation. Usually it is the puer who ends the relationship, often by walking out abruptly. He leaves with his conviction reinforced that relationships are snare to be avoided. The chaser ends up feeling even more convinced that he is unworthy of being loved.

Both puer and puer chaser can find their way out of this destructive pattern by learning to find in themselves the qualities they seek in each other. The puer begins to mature by learning how to work—by committing himself to creative pursuits and sticking with them to completion. The puer chaser, on the other hand, needs to learn how to play, to discover the spontaneous child which all of us have within. When he does this, he does not stop being attracted to the puer, but his attraction loses its desperate and clinging quality. He changes from a puer chaser to a puer appreciator.

Wisconsin Co. Passes Non-Discrimination Ordinance

(Madison, Wisconsin) An ordinance banning discrimination against persons because of "sexual preference, marital status, and physical appearance" has been adopted by the Dane County, Wisconsin Board of Supervisors. The August 21 vote, which gave the measure a wider margin of victory than supporters expected, came after an hour-long public hearing and a lengthy debate among the Board's members.

The ordinance received wide support, including that of the County's District Attorney, James Doyle, Jr. and Roman Catholic Archbishop Rembert Weakland, head of the archdiocese of Milwaukee. Weakland released a supportive statement saying, "I cannot believe it is a Christian attitude that would block (lesbians and gay men) from holding responsible positions in the community." The only person at the hearing speaking against the ordinance was fundamentalist Baptist minister Max Andrews, who said that homosexuality is a significant factor in the decline of civilizations and that he opposed the ordinance because "any law that makes it easy to do wrong is a bad law."

The ordinance's anti-discrimination provisions are broad, protecting persons from discrimination in both county employment and in outside agencies that have service contracts with the county. According to Barbara Lightner, community action coordinator for The United, a lesbian and gay civil rights group, the ordinance eliminates discrimination against single women, fat and physically handicapped persons as well as gays.

II: The "Real Man"

Next to the Eternal Boy, the image of the Real Man seems to be the most sought-after of the gay images. The Real Man identifies himself with (traditional) concepts of masculinity. He admires strength, toughness, courage, and ruggedness. He tends to be hard headed and aggressive. Often he is out of touch with his feeling or "feminine" side; he prefers to act rather than to feel.

The Real Man feels at home in all-male groups, such as gyms, the military, political groups, etc. He wants to be with his own kind; hence, the Real Man is also the Real Man Chaser. He is attracted to physical symbols of virility, such as muscles, hairy chests, and big cocks. He is often highly sexual, but not particularly sensual, since sensuality implies a "yielding" and "surrender" to sensation. He often likes his sex rough and "hot" rather than gentle and "warm," and is commonly interested more than the other types in "kinky" or "raunchy" sex.

A typical relationship pattern for Real Men is hierarchical, in which a "more masculine" man plays top to a "less masculine" bottom man. In such relationships, the bottom man often sees himself as a kind of apprentice Real Man who is attempting to emulate and absorb the masculinity of his partner. This pattern leads naturally into S&M, and is the basis for much of the S&M scene.

But most Real Men want more equal relationships with men whom they can regard as comrades, and many Real Men find such relationships. The difficulties in these relationships usually stem from the Real Man's resistance to his "feminine" side.

Quarantine On Mussels, Clams and Oysters

(San Francisco) The San Francisco Department of Public Health has issued a strong warning against the digging and consumption of mussels, clams and oysters. Northern Californians have been ignoring the annual mussel quarantine. One death and numerous illnesses requiring hospitalization have resulted.

The annual quarantine goes into effect on May 1 and remains until at least October 31. It extends along the entire California coast including San Francisco Bay and other inlets and harbors.

The source of the poison is a nerve toxin produced by a micro-organism which grows on the surface of ocean waters. The quarantine covers not only mussels but also clams and oysters. Since abalone, crab and shrimp do not feed on these micro-organisms there is no danger of poisoning from them. Consumption of contaminated mussels, or other affected shell fish, leads to acute disturbances of the central nervous system functions within a few minutes or few hours. Symptoms begin with tingling and numbness of the lips, tongue and finger tips, followed by disturbed balance, lack of muscular coordination, slurred speech and difficulty in swallowing. In severe poison-

ing, complete muscular paralysis and death from asphyxiation can occur if breathing is not maintained by artificial means. There is no known antidote to the poison.

Next issue: *The Father*.

Blind Gay Man Wins Bathroom Discrimination Case

(New York) On the evening of Saturday, October 28, 1978, Michael Rehak, a member of Gay and Lesbian Blind in New York City, was denied admission to Man's Country, a Manhattan bathhouse. The attendant on duty told Mr. Rehak that his blindness would constitute a special risk to the establishment in case of fire or some other serious emergency. Mr. Rehak, with the full backing of his organization, filed a complaint with the City Commission on Human Rights the following Tuesday. According to New York City's human rights statute, barred persons may not be barred from any establishment serving the public, and "bathhouse" is specifically listed in the text of this ordinance.

On Friday, May 30, 1980, Mr. Rehak signed legal papers, in the presence of one of the Commission's staff attorneys, settling the case. The Club Chain of Manhattan, Ltd., owner of Man's Country, agreed not to discriminate against blind individuals under any conditions, though not admitting to any violation of law. A cash payment was also included in the terms of settlement.

ings, complete muscular paralysis and death from asphyxiation can occur if breathing is not maintained by artificial means. There is no known antidote to the poison.

EVENTS

SATURDAY, SEPT. 20

"Certy, Certy, Gerry Stein is Back, Back, Back," a one-hour, one-woman show starring Pat Bond will be broadcast on PBS nationally at 8 PM.

SUNDAY, SEPT. 21

7:40 Plus meeting—Celebrating our 7th anniversary—2 PM—1668 Bush Street, S.F.

Gay Freedom Day Parade—who will be included? General membership meeting at 5 PM, Women's Building, 3543 18th St., S.F. Kory White, 552-6787 for more information.

MONDAY, SEPT. 22

Concerned Republicans for Individual Rights endorsement meeting at 7:30. If you cannot attend please call 441-2929, 626-1443 or 285-1487 for absentee ballot.

TUESDAY, SEPT. 23

Anti-auction to benefit Tom Ammlano's campaign for S.F. School Board. Mint Restaurant, 1942 Market St. at Duboce. Admission free and begins at 7:30.

WEDNESDAY, SEPT. 24

34th Annual Arts Festival in San Francisco's Civic Center Plaza. Four-day event, sponsored by the S.F. Art Commission opens at noon.

FRIDAY, SEPT. 26

Options for Women Over Forty will present a benefit performance by Barbara L. Stanley at 8 PM. The program, titled "From a Button to a Pin" will present variety entertainment of prose, poetry and miscellany. Women's Building, 3543 18th St. 431-6405 for info.

SUNDAY, SEPT. 28

Empress Teale de San Francisco presents her First Annual Charity Extravaganza for the benefit of Senior Luncheon Program and Community United Against Violence. 10 AM to 1 PM, donation \$20. Champagne Brunch, Red Eye Saloon. 1 PM: Lang Field, Octavia & Golden Gate. Gay Softball League vs. Community Softball League 4 to 8 PM. Disco 8 to 11 PM at Old San Harry's. Recuperate at Suro Baths. Buffet. Tickets available at Mark Tours, 1411 Franklin or call 673-7245 to book Special Hotel Package.

Gay Buddhist Club general meeting, 213 Page St. at Laguna, S.F. 3 PM.

FRIDAY, OCT. 3

Assemblyman Art Agnos hosts a cocktail benefit for Tom Ammlano for S.F. School Board, 8 PM at 1919 Octavia St., 35. 621-5648.

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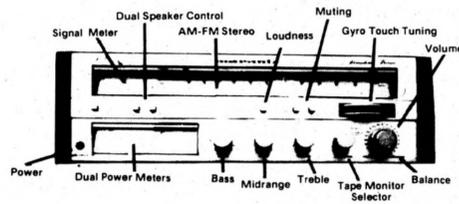
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The Sentinel

September 19, 1980

Vol. 7 No. 19

ENTERTAINMENT & THE ARTS



RON BAKER

The San Francisco Symphony Finds a New Home

Ned Brown

THE classic cars are lined up on Grove Street like silver and ebony cigarette boxes in a jeweler's case. A brass ensemble decorates the golden afternoon with sunbursts of baroque harmony. It's Inaugural Week at the Louise M. Davies Symphony Hall and this is the Tuesday Social Promenade.

There has already been a Hard-Hat Saturday Night and a Religious and Political Monday morning. There will be a Mahler Wednesday and two Kiddie Matinees on Thursday. Everybody is in the mood.

The new home for the San Francisco Symphony has been a long time in coming. Local music lovers have waited for this event the way Atlanta waited for "Gone With the Wind." The Hall is not yet completed—it will take another three months—but this hardly seems to matter. It's here and it's ours: the San Francisco Performing Arts Center, the second largest in the nation. (There are a total of 7,233 seats in Davies Hall, the Opera House, and the Herbst Theatre, the major components of S.F.P.A.C.)

The concrete and glass shell has settled down next to the Opera House as naturally as a scrap of summertime fog. In contrast to the architectural formality of its neighbors, Davies Hall casually suggests the curved planes of San Francisco's luminous sky and bay and the rounded masses of its cloud banks and coastal hills. A massive reclining figure by Henry Moore at the corner of Van Ness and Grove subtly underscores the relaxed sweep of the Coke-bottle-green windows

and the grand staircase within.

Viewed from the staircase on Tuesday evening, the carriage-entrance of the Opera House and the dome of City Hall form a splendid *beauvais* backdrop for the gala whirl inside Davies Hall. The long curved and mirrored lobbies look like gigantic aquariums swimming with exotic hybrids: part-fish, part-flower, part-bird. Engulfed in spotlights City Hall resembles an enormous underwater gratto.

Outside a mime troupe buries "Community Arts." (This is San Francisco, after all.) They are here to make the point that thirty million dollars would have funded a lot of neighborhood groups. True. But . . . The Symphony has served San Francisco long and well. Surely after 69 years it has earned a home of its own.

The Symphony has shared the War Memorial Opera House with the San Francisco Opera since 1932. With the coming to prominence of the San Francisco Ballet the House was simply too crowded for all three.

The Symphony's move, in fact, has been long overdue. The War Memorial Opera House was not designed for the performance of symphonic music. Its proscenium arch and draperies obscure the acoustical and visual intimacy necessary for world-class symphonic performances. A fine hall is as important to a symphony orchestra as a Stradivarius is to a violinist.

The Louise M. Davies Hall has been built from the ground up with the idea that no "architectural, structural, economic, or esthetic" compromise would be made that might impair the quality of the sound heard by the audience. This is a difficult and expensive standard to attain in a large 3,000 seat hall. Acoustical engineering is not an exact science. The human element—the need for comfort, color, light, beauty—can affect the way in which a listener perceives sound.

For the most part the basic design of Davies Hall has met its own criteria. A warm salmon-pink with beige and brown

accents replaces the heathery, slightly mauve color scheme originally planned. Terraced seating surrounds the stage. These seats provide room for a large chorus or for people who like to hear and see the musicians at close range. Curved tiers (balconies, by another name) project from the walls and help to radiate the sound upward. There is supposed to be minimal sound loss under the tiers, and no loss of sight-lines to the stage.

After only two hearings one can hardly pass a final judgment on the efforts of the acoustical experts. The fine tuning experiments will continue for some time. The Hall's design includes a flock of panels, shells, bumps, banners, and bubbles which can be adjusted to diffuse and reflect the sound in various ways. The banners hanging from the ceiling, for example, control the reverberation time—the time required for the sound to die away after the instruments stop playing.

For large romantic works, choral works, and organ music, most musicians prefer a longer reverberation time. To achieve this "roomy" effect technicians can retract the sound-absorbing banners. (One can achieve the same effect at home by removing curtains and rugs from a room.) When the banners are lowered the reverberation time is reduced. The sound is neater, dryer, less diffuse. This kind of sound is more flattering to baroque and classical music.

On Tuesday evening from the first tier, the sound of the Symphony is bright, clean, crisply focused, but curiously overwhelming. (In the orchestra reports say the sound is overwhelming.) The bass resonance, in particular, seems to disappear through some White Rabbit's Hole in mid-air.

Maestro de Waart extracts a light, buoyant sound from Berlioz's "Roman Carnival Overture" and Del Tredici's "Happy Voices." But Rudolf Serkin's playing of the Mendelssohn Piano Concerto No. 1 sounds muted and dynamically monochromatic. (He also hits more clunkers than the piece can take.) The Symphony, however, brings the concert to a suitable climax with a brilliantly polished performance of Beethoven's Symphony No. 5. The ensemble playing is a triumph of precision and carefully balanced expression.

On Wednesday evening in the orchestra section the sound is much bigger. Mahler is always big and the Symphony No. 8 is gigantic. But the previous evening's listening experience has hardly prepared one for the astounding difference a change in seating and acoustical adjustments has brought.

From the Chorus's opening lines "Veni, Creator spiritus" ("Come, Creator Spirit") the listener is swept up by a

sonic wave of an entirely different order from that of the previous evening. The woodwinds sound fuller, the brass more lustrous. The string section gleams with far more depth. And this turn of events has been accomplished despite the presence of a 350-voice choir and eight soloists.

This huge throng rises in terraced rows on three sides of the orchestra. It is made up of the San Francisco Symphony Chorus (Louis Magor, Director), The San Francisco Boy's Chorus (William Ballard, Director) and the Boys of the Grace Cathedral Choir (John Fenstermaker, Chormaster).

Only genius and love could have produced such a devoutly articulated performance. Hard work alone would not have done it. De Waart and Louis Magor must be credited with some sort of miracle. In the soft passages the notes fall as subtly as snowflakes, but clearly enunciated all the same and wonderfully there. In fortissimo the sound is unforced, ecstatic, and almost sufficient in grace to send the entire Hall spinning calmly into the evening sky.

Mezzo-soprano Janice Taylor and tenor Kenneth Riegel stand out among the excellent soloists. Taylor's full, burnished tone easily penetrates throughout the Hall. Riegel sings like the Mahler specialist that he is with great reserves of power as well as with admirable taste and feeling. Esther Hinds, performing the very difficult first soprano part, is not always able to control her voice over the orchestra and chorus. Judith Blegen's lighter soprano more easily negotiates this awesome hedge of sound.

The Symphony's strong section performs the beginning of the "Faust" section with utmost delicacy and rich sonority. The brass section, having overcome an early tentativeness, finishes in a triumphal burst of affirmation. When the brass can come on like that in Mahler, there can be no doubt that the Symphony has been reborn.

Maestro de Waart has said that the Symphony's move into its new home in Davies Hall is the most important single event in its history. As Louise M. Davies is the woman of the hour (Janet Gaynor-smile and all), so de Waart must be reckoned The Man. He has programmed a season unparalleled in length and breadth. He will conduct four specially commissioned world premieres. In the fall he will lead the Symphony through the mid-West to Carnegie Hall and the Kennedy Center.

If the dazzling success of the Inaugural Week at Davies Hall is an indication, de Waart and the San Francisco Symphony are bound for glory and everything else they may desire at rainbow's end.

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Movie News and Notes

Maley's Madness Goes to Paris

Edward Guthmann

Ken Maley, San Francisco's ubiquitous gay publicist, took off for Paris last weekend with *Metro Madness*, his videotape presentation of that swell party he staged in the Castro's Muni Metro station last May. Ken will show his baby at FNAC, a video festival where European TV exhibitors gather to bid on the hottest globe-wide video treats.

"I want to sell *Metro Madness* to European TV," Ken said. "Everybody's heard so much about San Francisco but so few know what's really going on here. The tape shows that unique cooperation we have between communities: gays and straights, women, New Wave people. In a way, I feel like I'm taking 1500 people with me."

"With the new cable networks there's an incredible demand for programming," Ken said. "*Metro Madness* will also serve as a kind of portfolio piece, to demonstrate the quality material that's available on videotape."



Ken Maley

Maley also co-produced two half-hour TV programs for TBS (Tokyo Broadcasting System) recently. Both are about San Francisco: one on the city itself ("sort of a travel piece"), the other on this year's Gay Freedom Day Parade. Though the Japanese "have no cultural prejudice against homosexuality," Ken said, he's still mighty wary of how the parade film might turn out, and is determined to release it "only if we have guarantees that it will come out as we want it." After all, he was burned before, when two weasels named George Crile and Grace Diekhaus sought his assistance for their CBS hatchet job, "Gay Power and Politics."

Fast Ken is also dead serious about scheduling a Ronald Reagan movie party to benefit local Democratic candidates. "We looked everywhere," Ken said, "and the only ones available were P.O.W. (1954) and *Hellicats of the Navy* (1957), which he acted in with his wife Nancy. We'll probably show *Hellicats*," Ken has spoken with local politicians like Dick Pahch and will announce soon the wheres-and-whens of the evening.

Ken actually would've preferred something more substantial—you know, like *Bedtime for Bonzo* (1951) or *Knute Rockne—All American* (1940). In the latter, Ronnie plays "The Gipper," a Notre Dame football great who has to sit out the game. Which brings up a recent piece in

Interview where publisher Clay Felker calls *Knute Rockne* "one of the most important movies ever made." Felker goes on to tell interviewer Armistead Maupin that "most actors are nobody until they get a role. Empty vessels. And Ronnie Reagan, who seems to be on his way to becoming President of the U.S., was heavily influenced by his own portrayal of 'The Gipper.' So much so, I think, that he adopted the role personally."

Felker said looking at R.R. play "The Gipper" might show us what kind of President he'll make. The "logical conclusion" of that analogy—and this calls for tears or applause (depending on your politics)—would be for Ronnie to meet the fate of "The Gipper": to die mid-season.

And now for you Goddess Worshipers: An extraordinary article in the latest *New Age* magazine stipulates Ellen Burstyn's new film *Resurrection*, the tale of a woman who discovers she has healing hands after a car wreck kills her husband and leaves her paralyzed.

Co-starring Sam Shepard as her lover and Eva Le Gallienne as her grandmother, *Resurrection* shows Edna (Burstyn) finding enlightenment at a ramshackle gas station where Esco (Robert Foxworth), the proprietor, encourages her to pet the head of a two-headed snake.

According to writer Jessica Lipnack, the picture "makes a very strong statement about the nature of spirituality independent from the Church." For Burstyn, who was raised Catholic and later became a student of Gurdjieff and a Sufi initiate, the project "evolved out of her own path." Originally seeking a woman screenwriter, Burstyn settled with Lewis John Carlino, the writer and director of *The Great Santini*. Carlino came to the project with a long background in Zen philosophy, and proceeded to travel the country meeting healers and psychics. The last leg of his trip was a Hopi Indian reservation, and the experience jolted him so powerfully that he returned to Hollywood and wrote the script in 15 days ("like automatic writing").

For Burstyn, one dividend of *Resurrection* could be a return to "a new androgynous concept of God." The Old Man on the Throne wielding horrors and punishment—"may be replaced," Burstyn said, by the "Great Mother." *Resurrection* will premiere September 27 in Midwest and Southern states, and hit major urban centers in November. Daniel Petrie (TV's *Sybil*) directed.

So very sorry. Columbia Pictures cancelled the October 7 open auditions for *Annie* in San Francisco. All the Baby Louises and Dainty Junes out there will have to go to Seattle September 29 or L.A. October 11. . . . *The Elephant Man*, the Mel Brooks-produced film which has nothing to do with the Broadway play of the same name, opens October 3 at the Royal Theater. John Hurt (*The Naked Civil Servant*) plays the hideously deformed

John Merrick; Anne Bancroft is the actress who befriends him; and Anthony Hopkins is the doctor who saves him. David Lynch (*Eraserhead*) directed. . . . *Playing for Time*, the CBS TV-movie with Vanessa Redgrave as the Jewish survivor of a Nazi death camp, will be broadcast Tuesday, Sep-

tember 30. Redgrave's anti-Zionist politics ignited boycotts of the film even before it was shot, and when CBS made the abrupt air date announcement last week, the film's opponents charged that CBS delayed in order to foil protest attempts.

Variety's got the final word on all that bad box office talk that Hollywood squawked about this summer, and it's not really that bad. Ticket sales dropped 10% in the 14-week period ending with Labor Day, compared to the same period last summer. "It was the worst summer picture season in four years," the tabloid wrote. In terms of dollar gross—a figure that doesn't account for inflation—a 2.5% drop was recorded.

And which were the winners? *Empire Strikes Back*, the champ, took in 16% of this summer's cash. In the next six positions, in descending order, were *Alphaville*, *Blues Brothers*, *The Shining*, *Blue Lagoon*, *Urban Cowboy*, *Smoky and the Bandit II* and *Brubaker*. And what about *Cant's Stop the Music*? It was Number Two in Australia. . . . Blondie's Deborah Harry makes her dramatic movie debut in *Union City*, a "dark and fetishistic" film noir where she plays a New Jersey housewife, circa 1933. Debbie wears a brown wig and plain make-up, doesn't sing, and has an affair with the building super. Taylor Mead costars. . . . Donald Sutherland, who I found a little less than satisfying in *Ordinary People* (though Mary Tyler Moore is fine) is ready to play Humbert Humbert in Edward Albee's new stage adaptation of *Vladimir Nabokov's Lolita*. It opens in Boston January 23.

It simply isn't true! Apologies are due to Rodney, Radha, Beaver and all the other Angels of Light. (I love you.) In my last column I blundered and said the Cockettes (glory be) were in Marc Huestis' film, *A Day in the Life of a Death*. Correction: the stars were, and always will be, the righteous Angels. . . . Andy Warhol's *Vinyl*, starring Gerard Malanga and Ondine (remember *The Chelsea Girls*!), screens tomorrow, September 20th at 9:00 p.m., at Jet Wave, inc., 1151 Market. The film is based on Anthony Burgess' *A Clockwork Orange*. . . . Michael Thomas of The Strand continues to be the most brilliant programmer in a city full of such hot-shots. When I saw his double bill (for November 5 and 6) of *Wise Blood* and Charles Laughton's *Night of the Hunter*, I just about gasped. . . . And now the Hot Tips for tonight, September 19: an evening of Marc Huestis films at Valencia Tool & Die, 974 Valencia, at 8 and 10 p.m.; and around the corner at The Roxie: the S.F. premiere of Peter Weil's *The Plumber*, "a teasingly provocative mixture of the comic and the ominous," which pits a bourgeois female anthropology student against a blue-collar boor. It plays at 7, 8:45 and 10:25 p.m.

Rumors as yet unheeded: The group that marched as "Gays Against Brunch" in this year's Gay Freedom Day Parade have reorganized and will emerge soon as Gays Against Gym. Geez, what's next? Gays Against Shirley Basse?

ROCK RECORDS

Looking Over the Charts

D. Lawless

Sylvester: "Sell My Soul" (Fantasy/Honey Records)

"SMS" is Sylvester's best studio work since "Phase II." It's also his most varied studio work since the disco boom granted him international recognition. His tone is harder now. He's belting 'em out with a meaner bite. Now all he needs is material that allows him to express a broader emotional range.

Updating a couple of '50s standards, "Cry Me A River" and "Fever," he sings two ballads, lotsa disco and some funk grinders. The arrangements are extremely eclectic and energetic and encompass styles of music as diverse as screaming big band brass and genteel classical chamber music.

Most outstanding track is "Cry Me A River," on which he outcries both Julie London and Joe Cocker! He takes it at an up tempo, thumpink rockish clip—featuring a hot guitar break from John Tropsa—and doesn't stop 'til he drives it clean through the wall with a bloody vengeance. Doesn't drag it out either. Makes it stick, then cuts it off clean.

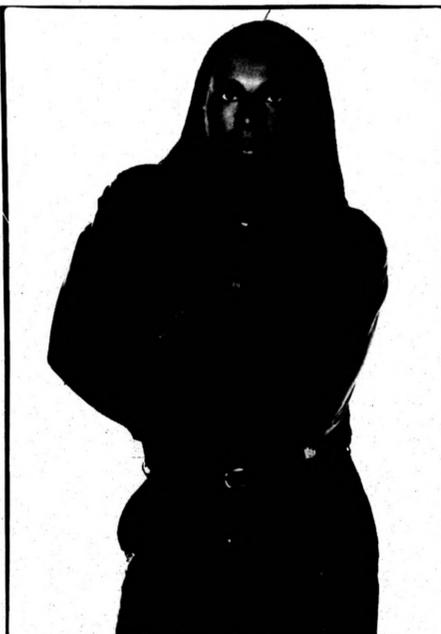
"My Life Is Loving You" is a passionate and tender declamation of religious intensity. A ballad in the style of . . . Judy Collins, for example. It's graced with a solemn baroque string arrangement and features one of bassist Ron Carter's more inspired performances. Sylvester's tone is soft, clear and most sincere. No padding here either. He says it all and departs before it stales.

"Doin' It For The Real Thing," another favorite, is a punchy funk number with a whiperackin' beat, a tumbledown piano and Sylvester's barkin' stings. Only trouble is—and this applies to the remainder of the material as well—it's padded in the middle with an adequate but uncalled for gospel refrain.

Therein lies Sylvester's biggest fissue. Many of the lyrics are simple and concise statements, to start with. Generally, the entire theme is stated in the first third of the tune and thereafter loses its effectiveness through drawout repetition. On a couple of disco tunes a repetitious bass drone is actually emphasizes the emotional sterility of the dead horse flogged. Eventually, Sylvester will have to come to grips with the painfully underdeveloped lyrical progression by strengthening his writing ability, choosing material of a more complex nature or through judicious editing of his own material and arrangements.

"Too much of 'SMS' consists of very ordinary rolla-disco, distinguished only by some interesting arrangements and an uncharacteristic venality in Sylvester's tone. It's high time Sylvester got down to improving his self-image by exploring his ability to dramatize a bitter, grudging facet in one instant then just as unexpectedly reverting to a hurt withdrawal. To properly present them, he'd have to choose songs that demanded the expression of anger or mistrust. Right now, I often get the impression that he's trying very hard to be "positive" through his music and succeeding so well that he's damn near evaporative.

For the time being, however, his supple voice compels our attention even when the material is mostly cellophane.



Sylvester: a voice that compels attention even when the material is mostly cellophane.

The Cars: "Panorama" (Elektra Records)

Though they specialize in a sardonic sort of electropop that espouses automation as an ideal envoy for the stripped-down projection of ritual emotion, the Cars show no signs of deteriorating into mere mechanics.

On revolver #3, the chart-proven components—meccano vocals and synthesized riffery driven by a rhythm section as gonzo as an XM-1 turbo tank—remain essentially unchanged. But there's more guitar than usual here, and the highly-schematized sparseness of the propulsive thrash is fleshed-out with a fuller, more fluid aura of haunting electronic evanescence.

Lyrical Ric Ocasek's vocals spoof the "highbrow" Bowie/Ferry fulcrum of detached romanticism. Ocasek, however, remains uncommitted to the essentially European tradition of fatalism at the root-of their postures. His romantic overtures are generally snafled by his doggy attitude with regard to assuming the responsibility of the seducer and frequently discarded in favor of a less risky form of relief: autoeroticism/masturbation fantasies.

Unwilling to part with the perfection of his gloriously constructed day-dreams, jerkoff that he is, he may be klutzy but he's also smug 'cause he always runs away with something—his imagination. Personally, his narcissism doesn't leave me with a million-or-one feelings or repulse or even fascinate me. I can well understand the phenomenon of the Cars' massive popularity among teenagers, however. Not only does he escape with his glamorous dreams intact and uncontested by reality but the Cars race along an escape route of total emotional transience.

The ultimate in escapism, and about as close to orgasm as AM radio permits.

Fortunately, this quaint quiver of techno-terps are excellent musicians. The sensuality of their harmonic modulation, melodic fragmentation and electronic experimentation creates a very modern music that's capped by one of rock's most persuasive rhythm sections. In short, all the elements coalesce into an inextricable and seamless all-American frankfurter that comes on like a sexual cartoon. This is. Megaplatinum.

The Kings: "Are Here" (Elektra Records)

On their polished American debut the Kings—a quartet of Canucks—display an easy cheerful energy combined with a streamlined rhythm section similar to that of the Cars.

The jolly bounce of their sound, at first so appealing, quickly begins to resemble an obvious limitation. One soon suspects—and it's thereafter confirmed—that the Kings are purveyors of the computer-composed sort of nonsense that's grist for the AM mill. Their lyrics lack bite, tension or real conflict. Lightweight factor with positively no emotional punches.

Competent but namby-pamby, their superficiality is a disappointment but "The Beat Goes On" and "Don't Let Me Know" are winning tracks; and David Diamond's lead vocals are high-pitched and freaky in a Frankie Valli/white bread manner. At this point the Kings're trying too hard to be a legitimate (boring) rock group. They succeeded.

The Cars: as close to orgasm as AM radio permits.



LYNN GOLDSMITH

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—The Sentinel, August 22, 1980

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Exposé, a new photo shop and gallery at 18th and Eureka, has opened a small but impressive show of color landscapes by San Francisco photographer Gary May.

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MOVIES

A Dragon With Brawls Instead of Balls

THE BIG BRAWL. Screenplay and Directed by Robert Clouse. At local theatres.

Steve Warren

I don't know what the going rate is for reinvention these days, but whatever it costs, if they want to continue making martial arts films they're going to have to bring back Bruce Lee.

The latest pretender to Lee's crown, Jackie Chan, besides lacking the charisma and talent (both in acting and fighting), is victimized in The Big Brawl by a poor script and a shoddy production.

Set in Chicago during the 30's—though the period look is betrayed by everything from 70's hairstyles to a 50-star flag—the picture is billed as a comedy but most of its humor is unintentional.

Chan, who won't do any more for his race than his uncle Charlie, plays a young Asian-American who isn't supposed to fight but does (a cliché of the genre). He gets mixed up with the gangsters who collect protection money from his father's restaurant and they force him to take part in a \$15,000 free-for-all in Texas.

The head hood is played by Jose Ferrer with a gold earring in his left ear (is he trying to tell us something?). You might think he mistakenly at-

tended a casting call for bad actors to get into this picture, but rest assured that he manages to play down to the level of the rest of the cast. So does Kristine DeBell (the X-rated Alice in Wonderland), who doesn't have to try as hard. She's Chan's girlfriend and they get to play a scene of coitus interruptus in underwear that looks like it came from Frederick's of Poland.

The fight scenes are as much the raison d'être of these films as musical numbers are of musicals. Those in The Big Brawl are so carefully choreographed they could pass for either. Unlike the Chinese martial arts pictures this one is almost totally bloodless.

The punches are pulled so much that no one even looks like he's getting hurt. Chan has some good moves but will never replace Bruce Lee, even as a comedian. This genre was spoofed once and for all in The Kentucky Fried Movie. Even if The Big Brawl were funny it would be as redundant and unnecessary as Airplane! II.

Lalo Schifrin's music is built around a four-note theme which sounds almost as good as it did when Michel Legrand used it in The Thomas Crown Affair.

If you're just out to ogle muscular bodies you'll do better to wait for a rerun of Pumping Iron. The creative forces involved in this picture also made Enter the Dragon, but this time their dragon has brawls instead of balls.



Jackie Chan, the latest pretender to Bruce Lee's crown.

A Castrating Comedy of French Feminism

THE LAST ROMANTIC LOVER Directed by Just Jaeckin. At The Vogue.

Steve Warren

What starts out as champagne becomes vin ordinaire before the end of The Last Romantic Lover. The first half is a castrating comedy of French feminism about the creation of a "male sex object" by the ballusting editor (Dayle Haddon) of an unnamed women's magazine through a male beauty pageant. The judges, she says, are "women and gay men—we're not bigots."

Her concern is role reversal, to the point of leaving her lover unsatisfied after she has a quick orgasm.

Among the 12 finalists she picks from half a million entries is Pierre (Gerard Ismael), the lion tamer with a provincial circus whose lion has just died. He's persuaded to enter against his will by circus owner Fernando's Ray, but proves surly and uncooperative through the six categories of competition—mythological tableaux, singing, dancing, etiquette, kissing and a "surprise event." (It's very similar to gay pageants I've seen and judged.)

That's Act One. The film then becomes The Taming of the Shrew as Pierre takes the editor to spend ten days at the circus. (Don't ask how or why—the details are unimportant.) The rest is predictable even if you



Is half a movie better than none?

didn't just see it in Bronco Billy. What keeps The Last Romantic Lover intriguing is an edge of bitterness that's never far below the surface and manifests itself in unexpected ways: an unfunny clown act involves the shooting down of a bird; the obligatory woman jealous of Pierre's new interest is the circus' bearded lady.

Directed by Just Jaeckin of Emmanuelle fame, The Last Romantic Lover includes some very softcore sex scenes and the usual coy attitude toward nudity (tits and ass are okay). It shows a healthy casual acceptance of gays, but its own focus is unwaveringly heterosexual. The stars are attractive, Ismael in

a Travolta-ish way, but a lack of chemistry between them hampers credibility. If you're going to consider political correctness you'll have to decide—as with A Different Story—whether half a movie is better than none; but from an objective entertainment standpoint The Last Romantic Lover consistently rates somewhat higher throughout.

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DANCE



Richard Haisma

Dance soloist/choreographer Richard Haisma returns to San Francisco for a special performance engagement at the Margaret Jenkins Dance Studio on September 19-21 and September 26-28.

According to Haisma, his show "explores the primitive and civilized elements of evolution."

Haisma has created a special dance ensemble for his concerts, which will perform five of his choreographed works.

San Francisco Ballet season ticket buyers will have more options than ever before in selecting a subscription plan for the 1981 season which begins on December 13 with Nutcracker and continues with seven varied programs of repertory selections January 19-May 3. For subscription information telephone (415) 751-2141.

HENRY HARRIS GREEN. Zellerbach Playhouse. September 12.

Renee Renouf

A three-performance run at Zellerbach Playhouse provided me with an answer where John Henry had gone after leaving the Margaret Jenkins Company. Employment in the U.C. Berkeley P.E. Department has provided him with access to the excellent Berkeley facilities. It's a neat solution for a trio of dancers who really fit the label 'engaging.'

Anyone who can choreograph pukka sahhib in darkest Africa with sun helmets, a swagger stick and J.S. Bach as musical companion (Canata #78) is bound to tickle my funny bone, particularly when it emphasizes triangles and the sexes at play in front of the natives. The hanging at upstage right conveys just enough of the steamy jungle heat and the measured control of Larry McQueen was killing it right as Mad Dog the Englishman at the helm. Beth Harris' transformation into well-bred female predator was a giggling image against the whole soul and articulated toe, jump-on-the-back and leap-into-the-arms approach of Kassandra Green.

The kaleidoscope enjoyment and business of John Henry as the focal point was just too familiar and funny for words. As they go off into the sunset, Harris adoringly trailing behind the measured stride of McQueen the ending is enough to send you out laughing, if you can manage such to the fulsome tones of J.S.B.

Beth Harris' Dark of the Moon is appropriately modern and very much in the mood of Odyssey: 2001 with its Walter Carlos score. Larry McQueen's superb technique got a fulsome display, and it's really nice to see him in something verging on conventional pas de deux demands which he meets handsomely. Harris has choreographed some of the mystery of eclipse, but also to advantage her legato, warm

emotional quality even encased in white. There's a Charles Ives piece called The Unanswered Question which Harris might have used to equal advantage, and it's shorter.

Guest artist/choreographer Karen Steele performed Animus to Debussy's String Quartet in G. She has a striking and intense stage presence, and a turnout in the leg which is thwarted by extremely inarticulate ankles. Ditto her wrists which leave the flow of movement to an overall arm position and never a complete ending to the finger tips. The term animus to me reflects the Jungian concept of the masculine element in the feminine psyche. If that's the case, Steele's idea of animus belongs to incompleteness, in itself a contradiction in concepts and realization.

Bay Shadows with Victor Spiegel's work was one of the most interesting pieces in the evening, and the most disturbing. Five youthful runaways in the city, who all seem to be tripping out with the aid of some form of hallucinogens, feinted and thrust at each other, trying to communicate, either with the body, the touch, sex, or as a group. As a whole they seemed pretty much flotsam and jetsam on the cityscape, which is why Harris' piece is so disturbing. You can walk or pass in the periphery of San Francisco's Tenderloin and find her examples. Hers is an eagle eye, and her off-hand, rather blurred-edge choreography conveys the youth with accuracy and a poetic cogency which lingers.

Giovanni Enricco's essay Lavoni in Corso is a trifle long, but these are four lessons in Italian, and Giovanni and Elizabetha really go over the grammar of male and female with a fine filtration at virtually every lustrous reach and grab and rebuff the catalogue can offer. I think they know their landscape very well indeed.

Henry Harris Green is one of the fresher modern dance experience I've enjoyed from local dancers this year. They did something for me which is one of the happy requisites of artists: they kept my attention and interest most of the program.

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THEATRE

Tragedy and Comedy in the Human Condition

WINGS.

By Arthur Kopit. Directed by Michelle Truffaut. At the San Francisco Repertory Theatre, 19th and Colma, Thursdays through Sundays Through October.

Steve Beery

Local small theatre has taken a dramatic step forward this week with the San Francisco Repertory Company's compelling presentation of Wings. This taut little drama is small in focus and in staging—it is essentially a two-character play—but it packs an emotional wallop that would send most full-scale Broadway productions scurrying for the stage door in envy.

Wings is the story of a middle-aged woman trying to regain control of her speech and her memory after suffering a stroke. When the doctors and therapists are around her, Emily can barely speak, but when she's alone on stage, she communicates, via soliloquies, the anguish and the trauma of suddenly finding her body unable to respond to the demands of her mind.

Emily was a pilot, and the stroke is the result of a crash landing. Emily's most pleasant memories are those of her youthful days as a stunt pilot and a wing-walker (wing-walking was one of the nuttiest of the nutty fads of the 1920s, when airplanes and Charles Lindbergh were excitingly modern phenomena). Her memory as well as her speech crippled by the stroke, Emily must now learn to summon her adolescent, devil-may-care courage to the demands of her current disability.

Sandra Cannon beautifully enacts the lead role. Never resorting to tears, she tugs at our hearts with her quiet determination. Her voice and her demeanor are wellsprings of emotion, and she is expert at the nuances of delivery. With Miss Cannon at the helm and setting the tone, this play doesn't hit you over the head like it might have. Instead, it and she explore the tragedy and the comedy of the human condition with well-modulated strokes, all the more emotionally resonant for their delicacy and wit.

Miss Cannon and her courage may remind you of the early Bette Davis and her similar dilemma in the movie version of Dark Victory. Both vehicles are essentially "downers" ("blondes on a bum trip," to quote Andy Warhol's summation of the genre), but both leave us exhilarated and wondering at the resourcefulness and the optimism of good old homo sapiens. Miss Cannon is supported by Kathy Baker, in the role of the down-to-earth



Sandra Cannon beautifully enacts the leading role in Arthur Kopit's Wings.

therapist. Miss Baker is a gifted young actress with an extraordinary economy of gesture. Her therapist exudes an aura of calm and serenity that makes the audience want to melt into their seats in comfortable relief.

Wings is making its West Coast premiere here, having enjoyed a brief Broadway run to considerable critical acclaim in early 1979. The playwright, Arthur Kopit, is the recipient of numerous awards and is responsible for the play but not the movie version of Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad. In happy contrast, both the scaled-down title and the intimacy of Wings suggest that, in the theatre, less can be more.

The play is this season's opener for the San Francisco Repertory Company. The group has announced nine plays for its 1980-81 season, including Candide, by George Bernard Shaw, and A Man's A Man, by Bertolt Brecht. The group's founder, Michelle Truffaut, states that this year's schedule is the most ambitious of the company's eight-year history. She directed Wings, and has served as the company's general artistic director since its inception.

Rolando Rosler is also to be praised for his set design, which makes the most of the intimacy of the tiny, 80-seat theatre. His set consists of a sparse, spare sitting room on the left, which doubles as a patients' ward and hospital room and symbolizes Emily's isolation, and an asymmetrical assembly of gauze screens on the right, illustrating the shattered fragments of her neurological system.

KING LEAR.

Berkeley Shakespeare Festival. John Hinkel Park. Through October 4.

Daniel Curzon

King Lear is the kind of play that isn't afraid to face the harsh side of life. It's not for those who demand that art pretty reality. And yet how it satisfies... how it satisfies.

It is the story of children vying with fathers for power. Characters are either good or bad, but both the good and the bad perish in the general tragedy. Its dark savagery has always made it one of Shakespeare's most profound plays. The Berkeley Shakespeare Festival has done very well by it indeed.

Director Julian Lopez-Morillas has opted for a straight-forward interpretation. The play carries its own dignity and its own improbabilities pretty much as the author wrote them. I do wish, however, that a few things had been improved, namely the fact that the Fool disappears with explanation and the fact that "act" is two solid hours long. (Rubbish, not ripeness, is all.)

Excellent acting has made many of the improbabilities of the play less noticeable. For instance, Edgar, played by John Vickery, makes all that "Poor Tom" mad business credible and even moving. He even does the different dialects so well we can almost believe that Gloucester, his father, wouldn't recognize his own son's voice.

Mike Prusky's Fool is splendid—nimble, quirky, and even a little creepy. As Lear, Jack Shearer is admirably articulate throughout and quite affecting in the mad scenes. But he should show more rashness of temper in the early scenes to motivate the otherwise intolerable banishing of his daughter Cordelia. (She says she loves him as much as she should and yet he disowns her. Only a hot temper or a sense of being wounded in front of the whole court can make this scene convincing.)

Cordelia isn't much of a part really. But Molly Mayock makes a lovely, totally believable (limp) corpse. Robert Sicular is a delectable villain as Edmund, and one can understand why Lear's daughters fall for him. It is a pleasure to see a production of Shakespeare where all the roles, even the minor ones, are performed with skill and intelligence.

We are lucky to have the Berkeley Shakespeare Festival, and the members have every right to be proud of themselves.



All the roles, even the minor ones, are performed with skill and intelligence in the Berkeley Shakespeare's production of King Lear.

FOREVER AFTER.

By Doric Wilson. Directed by Allan Estes. At Theatre Rhinoceros Through October 11.

Steve Warren

The last line of Doric Wilson's new play presents a great temptation to a critic with a vicious streak, the chance to sum up his reaction in three little words:

"Fuck forever after!"

Another appealing one-liner is: The best thing about Forever After is that it only lasts an hour and a quarter. What makes these more tempting is that Wilson doesn't seem to have put much more effort into writing his play than such a review would require. Having scored an international success with West Street Gang which he admits he tossed off quickly as an inside joke, the playwright knows that gay audiences will accept less than his best.

There are enough funny lines in Forever After to please undemanding gays who can chuckle in self-recognition at jokes about macho images and attitudes. "The current fashion in gay male erotic allure." Those familiar with the New York scene can appreciate more specific references, such as the idea of a Manhattan suicide: "Put on cologne and crash the Mine Shaft!"

Wilson also has a segment for his gay New York theatre cronies about how "All actors in gay plays are (straight)," and a reference to Lady from Dubuque which will elude as many people as did Albee's short lived play. The effect of all this inside humor is almost to make us feel like eavesdroppers at a dull private party given by Wilson for his friends.

There's a well made point about how we buy into society's lie that "gay males are... incapable of lasting emotional commitments," but Contents Under Pressure made many more points, and within a San Francisco setting we could more closely relate to Forever After is the sort of self-consciously theatrical play that enjoyed a vogue two decades ago when it seemed innovative. The four characters in need of a better author are two actors playing lovers celebrating their first anniversary and drag queens representing the muses of Comedy and Tragedy.

Curt Crier and Alan Herman are appealing as the lovers, better matched than the script allows, and manage to project consistent characterizations through all the silliness. Duane Cropper's Tragedy looks like Tim Curry doing the Wicked Witch of the West as played by Charles Pierce's Tallulah Bankhead. His benevolent counterpart Martin Xero is less abrasive and therefore less memorable.

Illusion wins over reality in John Walbrandt's set design, an ornate proscenium arch framing a stark living room that looks like a section of the third floor TV room at Club San Francisco. Doric Wilson is a perceptive man with a wonderful, politically incorrect sense of humor about gay lifestyles. When he applies himself, as in A Perfect Relationship, he can create worthwhile plays that will elevate gay theatre to a level we can be proud of.

If he continues to write for his own amusement in hopes of pleasing the lowest common denominator among audiences he'll grind out more plays like Forever After, which is not a comedy we should take seriously.

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CABARET

TRISH. Country and blues singer. Appearing at Kimo's Showroom. Wednesdays through Sundays. No cover charge.

Larry Blake

One of the better innovations to the bars on Polk Street is the recent influx of live entertainment. From The New Bell Saloon to The Palms, Polk Street bars are beginning to showcase good entertainers. The latest entry in this field is Kimo's Showroom, located upstairs at Kimo's, 1351 Polk Street. The opening attraction at Kimo's Showroom is the talented country and blues singer, Trish.

Trish has the versatility of the better country singers. She can croon Patsy Cline's "I Fall to Pieces," then turn around and hug the lyrics of Ian and Sylvia's "Four Strong Winds." It is the stamp of the exceptional performer who can glide through the variety of songs included in Trish's repertoire. Who else do you know that does Paul Anka's "I Don't Matter Anymore" and "Danny Boy" in the same set of songs? And she is given fine support on acoustical guitar by Woody Woodrow.

Trish is from Coconut Grove, Florida, where she became the favorite singer of the astronauts. And when they went to the moon, a tape of Trish's singing went with them and is still presumably up there. Her impressive credits include engagements from Las Vegas to New York. So why is she at Kimo's Showroom? "Well, Kimo and I go back a long way. We were friends in Florida. And I was getting tired of playing Los Angeles and Las Vegas. You know Los Angeles is the Xerox capital of the world. If you play there long enough you stop sounding unique. And besides, I never played San Francisco before." Uniqueness is something Trish need never worry about losing.

There is no cover charge at Kimo's Showroom, and that alone sets it apart from its competition on Polk Street. I was curious why, after three and a half years, a successful bar like Kimo's would enter the entertainment field. Said the colorful Kimo, "I've always wanted to have my own showroom. But there wasn't room. Now with the expansion of the upstairs, there is plenty of space. And I wanted to open with someone like Trish, who isn't seen singing at other places during the week. She's the star, and I want people to come see her here."

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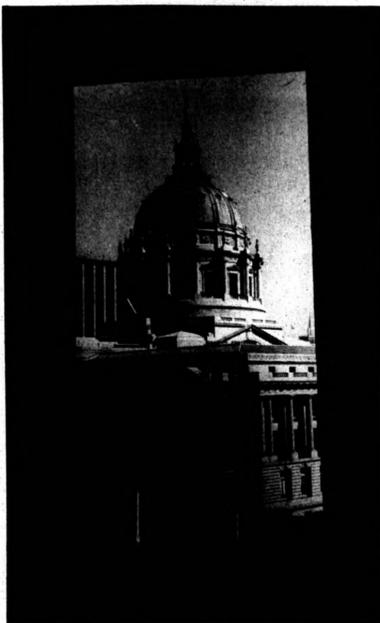


Through the Eyes of a Wolf. Gay Theater Collective member Buzz Bense performs a solo theater piece, Grey Wolf White Wolf at 8:30 p.m. on September 26 and 27 at the Mangrove Studio, 499 Alabama. Critics have praised the piece for its unique use of language and sound.

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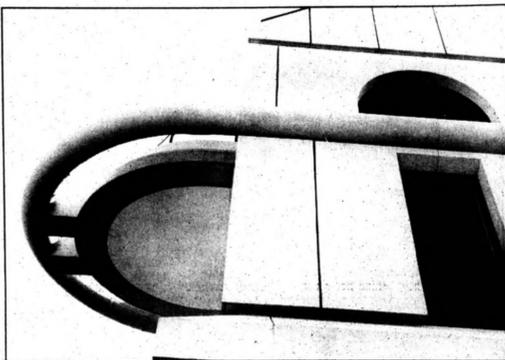
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Opening Night at Davies Hall

Clockwise from upper left:

- Costumed revelers pose outside ground floor lobby.
- City Hall as seen through upper lounge windows.
- Mime troupe demonstrates for Community Arts programs.
- Upper level outdoor balcony viewed from Grove Street entrance.
- Guests race for seats after sounding of last gong.



ART

THE CHINA EXHIBITION 1980. Fort Mason, September 13-28.

Renee Renouf

There's never been anything like this exhibition, that's for sure, since the first Chinese immigrants to Gold Hill left the sailing ships in San Francisco harbor and started the love-hate history of the U.S. with Asia. That's a great reason for the exhibition's starting here before going on to Chicago and finishing up in New York City in December.

There's also something fitting about seeing the innumerable objects of Chinese skill in case after case at Fort Mason's Piers 2 and 3, the same piers which used to see the U.S. Army take off for points West of the Farrallones from the Spanish-American War through the Korean conflict. It's gratifying to see Asian domestic enterprise outstrip the historic remains of the American military and colonial record in the Pacific, if only in the mind.

But what to me is important is not given much emphasis or attention and certainly on the first day, first claim before the horde of American visitors came the television cameras. There have been some obvious arrangements which are advantages to the caterers for the event and the "Friendship Store," operated by Emporium-Capwell. The traffic flow from pier to pier is designed to capitalize on the foot-sore visitors with exotic liquor concoctions at \$3.50 a drink and modest noodles in paper cups at a healthy \$2.25 apiece.

There are demonstrations which are worth every minute of one's attention—the paper cutter with his endless skill with scissors and the rendering with swiftness of variations on traditional themes. One of the great 15-inch circles of paper might take five days to complete. There are Beijing cooks, one demonstrating the creation of a paper thin form of noodle, then fried into a circular form in an electric wok filled with hot oil. The man's skill with the dough looked as natural as breathing.

Another display which provides an interesting, but unidentified panorama is to be found behind traditional Chinese musical instruments. A young woman photographed in color is dancing with a lute held behind her which she appears to be stroking for rhythmic emphasis. Behind her is a picture of the self-same posture with costumes of a quasi-Indian motif and the bare midriff, typical of Indian garments when the woman is wearing a *choli*. Questioning an official elicited the response that the painting behind the modern Chinese miss came from the silk route and is one ascribed to the Tang Dynasty. I asked if this mural had ever come from the Tuan Huang

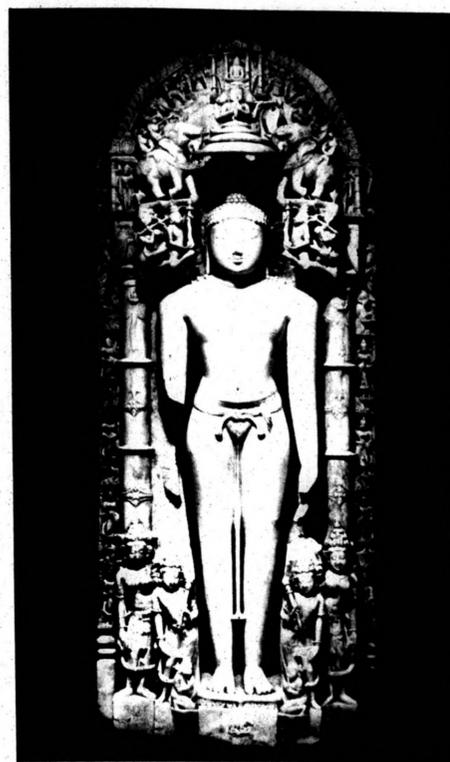
Caves: no response. The officials did not know. Here is something historically unique and valuable neither labeled nor identified. It provides a dance lover with an exciting link between China and Indian dance traditions. It makes one wonder who is advising them!

Another source of disappointment was the manner of display of the costumes and paintings in The Museum. The labeling is minimal, and while adequate to identify costumes from the Palace and the Peking Opera, the symbolism is not identified, nor the painter's name explained in relation to the Chinese scroll painting tradition. With the Asian Art Museum having done a spectacular job in handling 500,000 visitors and on six weeks' notice, instead of the year plus preparation time afforded this exhibition, one would think that the local Chamber of Commerce might have utilized a few of the techniques which the Museum acquired. But apparently the officials at Fort Mason wanted to fly on their own, or the Chamber of Commerce, and as a result some of the smaller touches which would add some depth to the display are left entirely to individual devising. This may well be corrected by the time the exhibition reaches New York City in December, but it is ironic that the historic Gateway to the Orient doesn't provide information along with its display.

When one grows up with a heritage, one cherishes it, yes, but one also takes it for granted. The display of machinery, the competence and skill in the manufacturing of surgical instruments and the development of crude oil in the Daikan fields obviously are as important to the People's Republic as the intricate carving in stone which can be seen case by case near the inkstones.

One senses this is where the Chinese are proudest. I think rightly so. An observer of Chinese life who has traveled to China said to me, "They have managed what I have not seen in India or Russia, and that is to clothe, feed and shelter all their people." When one sees parts of our cities, one knows exactly how revolutionary such an achievement is.

Assessing the impact of such an exhibition is easy on the sheer level of commercial exchange. Evaluating it on the level of the individual or the collective value structure is a bit more subtle. Certainly it is a declaration which is singularly historic in the entire panorama of East-West relations. Whatever the traditional cultural curiosity which remains in this country, China is seeking a piece of today with its wide range of agricultural, mechanical and scientific achievements. Whether we buy or whether we merely look, what we see is testimony that West can no longer dictate to the East as it once did in that amazing span of colonial empire.

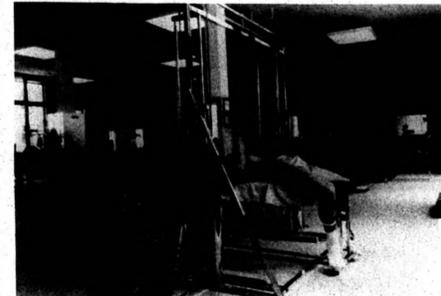


The Tirthankara Rishabhanatha

"Treasures from the Rietberg Museum," the outstanding exhibition of Asian art works from Zurich, Switzerland remains at the Asian Art Museum in Golden Gate Park through September 28. The objects have been shown in only one other location in the United States (New York), and will return to Switzerland after the San Francisco showing. The 61 paintings, sculptures, ceramics, bronzes, and jades, from China, Japan, Indian, and Southeast Asia may be viewed from 10 a.m. to 5 p.m.



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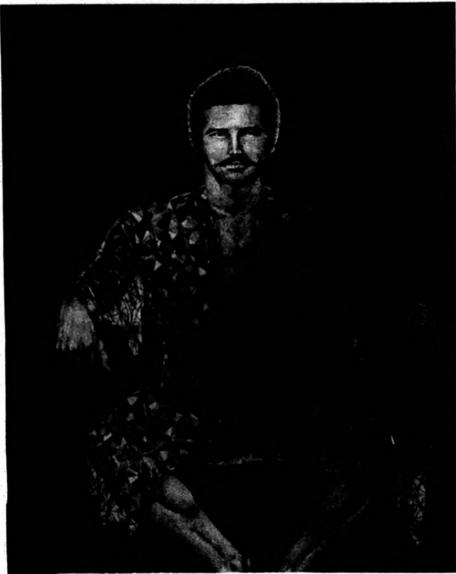
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Permature Punk Joady Guthine joins Country Joe McDonald for an evening of solo acoustic works at the Julia Morgan Center in Berkeley at 8:30 p.m. Saturday, September 20.

Harlequin Brick Lane Galleries in Walnut Creek offers an exhibition of the works of California artist Jonni Marchant. His meticulously detailed pencil drawings form the highlight of the collection, which he describes as "approaching a sensual romantic eroticism."



Peking Opera The most colorful show in New York in August was not the Democratic National Convention, but the dazzling Peking Opera, which makes its West Coast premiere at the Concord Pavilion September 30-October 5. The Peking Opera Troupe combines singing, dancing, acrobatics, and mime in a spectacle that is part circus, part carnival, part musical comedy.

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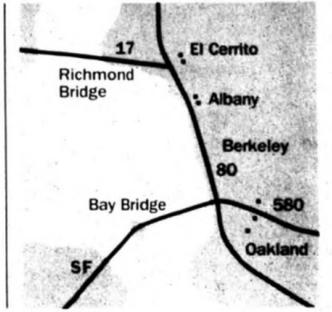
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