

MORE THAN A NEWSPAPER

*the* VOICE



VOLUME 2 NUMBER 2  
JANUARY 25, 1980

ON THE ART OF BEING A RUBBER STAMP WITHOUT A PAD

Both Paul Hardman and I thought this was a divinely succinct definition of Mayor Feinstein's "appointments screening committee" that is supposed to function in an advisory (they thought) capacity on the dispersement of the political plums of city appointments. A clever politician like Dianne Feinstein will want to give various minority factions in the city the illusion that those weak-kneed sycophants that she would like to pretend are leaders of various factions actually have some say on her appointments. She then makes a big hoopla that there is community participation in her appointments, and then does just as she pleases. If anyone from any minority community is unhappy with these appointments, their ire can be deflected off of her and on to her "committee". Her appointments, particularly from the gay community were ideally designed to do just that. Del Dawson, president of the fading Pride Foundation, who was content to settle for just a kiss on the cheek from Mme. Feinstein for successfully sabotaging the testimonial dinner for Chief Gain, who has worked tirelessly to reduce the Pride Foundation from an independent unbought force in the gay community, to a docile ineffectual ever shrinking group of political opportunists, seemed absolutely perfect for the job. Then lets not forget the fizzled firebrand of a gay candidate for mayor, David Scott. Anybody who would sell out the gay community that worked so hard for him for ONLY his personal gains also seemed perfect for the job. Then we have that bundle of charm, Jim Rivaldo, the creator and self-appointed head of a Ray Broshear's type paper organization in the Haight-Ashbury. He, with his business partner Dick Pabich have given new scope and meaning to the term "Machiavellian politician". Also perfect, for the right political price, for the job. Finally we have representing all gaydom is "Lesbian Activist" Del Martin who has made a career out of politically opportune boards of all types and always claiming to speak "ex cathedra" on all matters Lesbianic. All these four people would seem to be just perfect. Just imagine Mme. Feinstein's surprise when some of these "leaders" had the audacity to complain about her appointment of Jo Daly on the Police Commission. There were so many people claiming that they were going to get the token gay appointment on the Police Commission that if they all got it they would have to hold Commission hearings in the opera house with the commissioners in the audience's seats and the observers on the stage! One political club sold their endorsement in the last election on the assumption that someone very different than Ms. Daly would get the job. Anyway, I digress, I don't see what all the fuss is about from these four people. After all their experience kissing political ass you would think they would know a rubber stamp committee when they saw one. My advice to them is to shut up and function as they have trained themselves to function and maybe the mayor will forgive their natural childlike naughtiness and give them all some nice juicy appointment that they have all kissed so hard for.

WHEN YOU'RE FEELING LOWER THAN LOW...  
GO OUT AND RENT A LIMOUSINE

What a sad sight it is to observe the disintegration of what is left of The Pride Foundation. As a result of clever internal connivance a totally politically correct board of directors is now in control and yet somehow it is falling apart at the seams. The Gay Legal Referral which was always self-supporting, is now no longer staffed by the very capable and devoted Ms. Terry McRhodes as a paid position, but is now somewhat staffed by volunteer help. Both the piano and library have been sold off to keep the electricity and water on. The employment service is nowhere near as dependable or productive as it was under Mariette Gordon. In spite of the advices of volunteer lawyers to pursue the suit against the bond issue to tear down the gay community center for a parking lot for Dianne Feinstein's friends, the politically correct administration hastened to abandon the suit and give up the building without so much as a whimper or any alternative place to go. Come March 1st Pride will abandon 330 Grove Street and the wreckers ball will

Continued on page 7

SOME OF THE PEOPLE, SOME OF THE TIME . . . .

For some reason no one at the "March on Sacramento" seemed too concerned that Assemblyman Arthur Agnos wrote a mini "Briggs" clause into A.B. 1, and then prevailed upon Senator Roberti to use the same language in S.B. 18. That clause specifically excluded from the protection of the intended law, gay teachers and parole officers. When Senator Roberti was advised of the problem, he took action at once, and added a "severability" clause to the bill which makes it easier to challenge the offending "Briggs" clause in the courts. That was about all Roberti could do at the time, and still save the legislation as the "show piece" for the March.

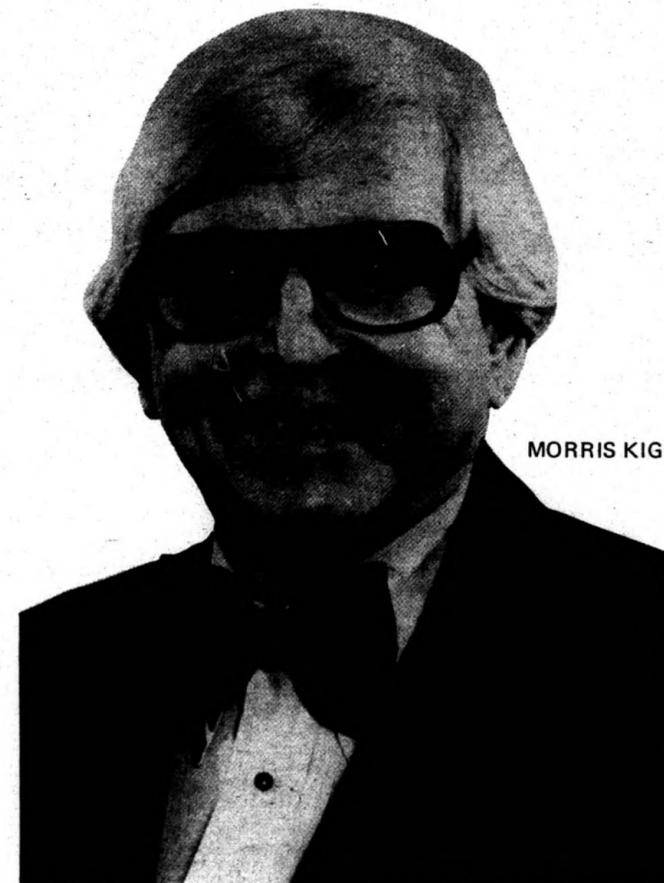
The problem with the legislation as proposed by Assemblyman Agnos is simply that it would deprive gay men and lesbians of rights they already have guaranteed by the State Supreme Court as a result of the S.F. Gay Law Students v. P.T. & T. The National Committee for Sexual Civil Liberties challenged the State Labor Commission to enforce the law as defined by the Supreme Court. The A.C.L.U. joined the N.C.S.C.L. in the challenge. In response, the Labor Commission declared that to discriminate against homosexuals who "come out of the closet", and actively encourage the public to support gay rights, are actually engaged in political activity. Thus, to deny employment to such gay persons for being openly gay is to interfere with their right to engage in political activity; and that is a crime, in violation of Sections 1101 and 1102 of the Labor Code.

Thus, homosexuals already have the right to bring criminal charges against bigots, under certain circumstances, thanks to the Rose Bird court, which reflects the administration of Governor Edmund G. Brown, Jr.

The rights available are limited, but still potentially effective. The question to be asked now is: Who induced Assemblyman Agnos to write in his mini "Briggs" clause? Why did he balk at including a severability clause once the problem was discovered? What legal advice, if any, was obtained by Agnos regarding the effect of his "Briggs" clause on existing law and rights already achieved?

Morris Kight, the well known activist from Los Angeles, was one of the first to understand the significance of Agnos' proposed legislation. It was Kight who got Roberti to modify the Senate version of the bill. It was also Kight who finally exacted a promise from Agnos to modify his bill and at least add a severability clause. But only after refusing at first!

More careful analysis of the Agnos bill by Thomas F. Coleman, Esq., of the National Committee for Sexual Civil Liberties has convinced him and Kight that the Agnos bill is unacceptable in its present form



MORRIS KIGHT

Photo by Guy Corry

the VOICE

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# Hardman Report



THOMAS F. COLEMAN, Esq.

## THE NATIONAL COMMITTEE FOR SEXUAL CIVIL LIBERTIES DEMANDS COMPLIANCE TO LAW PROTECTING GAYS

Thomas F. Coleman, Esq., Co-chairman of The National Committee for Sexual Civil Liberties took issue with the Department of Industrial Relations after receiving complaints that the Department was not being responsive to gay people concerning discrimination. The difficulties were also being experienced by the ACLU in Los Angeles.

Susan McGrievy of the Gay Rights Project of the ACLU joined Coleman in bringing the situation to the attention of State authorities.

After weeks of waiting, the problem was addressed by Albert J. Reyff, Assistant State Labor Commissioner; he responded in writing to both Coleman and McGrievy. The original complaints had been lodged with the Director, Donald Vial.

According to Coleman, the June 13, 1979 decision of the Supreme Court involving the Pacific Telephone Company required the state to protect gay people under sections 1101 and 1102 of the Labor Code.

The Labor Commissioner James L. Quillin responded by issuing a statement in the form of a memo to staff, that their jurisdiction was limited to the "criminal aspects" of the violations.

In his memorandum dated June 13, 1979, Quillin quotes the case: Gay Law Students Association et al. v. Pacific Telephone Company in which he noted that "the court decided that homosexuals may assert a cause of action against an employer for violations of Labor Code Sections 1101 and 1102, alleging they were discriminated against because of their being "manifest" homosexuals or persons making an issue of their homosexuality."

He went on to acknowledge that the court stated "The struggle of the homosexual community for equal rights, and particularly in the field of employment, must be recognized as a political activity". The conclusion made was that violations would be considered as criminal activity and subject to "the remedy for violations (which) is criminal prosecution".

According to Coleman the court was quite explicit when it ruled to include homosexuals among the protected classes of persons who are protected under the labor code. "... the fundamental right of employees in general to engage in political activity without interference by employers" as the court put it, protects gay people. As the court noted "the term political activity connotes the espousal of a candidate or a cause, and some degree of action to promote the acceptance thereof by other persons". Measured by these standards and others quoted by the Supreme Court noted "the struggle of the homosexual community for equal rights, particularly in the field of employment, must be recognized as a political activity. Indeed the subject of the rights of homosexuals incites heated political debate today, and the "gay liberation movement" encourages its homosexual members to attempt to convince other members of society that homosexuals should be accorded the same fundamental rights as heterosexuals."

Quoting the court again: "... one important aspect of the struggle for equal rights to homosexual individuals is to "come out of the closet", acknowledge their sexual preference and to associate with others in working for equal rights.

As Coleman pointed out, the Supreme Court granted protection to gay people to express their sexual preference without being fired by employers, that right has been characterized as a right to political expression, thus making "coming out" a political act protected by law.

However, like all rights, unless they are recognized and demanded, there are no rights. What Coleman and McGrievy did was to demand that those responsible for protecting gay rights, actually do what they are now mandated to do by law.

In an interview with Coleman, he told THE VOICE that it was difficult to raise funds to support the actual accomplishments of The National Committee, since most of its work is unglamorous, though very effective, it is still not the sort of thing that catches the public eye. Many gay organizations, he noted, spend a good deal on public relations, rather than on legal projects and research of administrative procedures. Public relations brings in the money, but not always to the groups that do the actual work.

Coleman hoped that those interested in the serious work that still has to be done by The National Committee will support the Committee with donations, which are tax exempt. Their address is:

The National Committee for Sexual Civil Liberties  
1800 North Highland Avenue  
Suite 106  
Los Angeles, California 90028

# Prokasky

By STEVEN PROKASKY

## SEX

SEX! SEX! SEX! SEX! SEX! SEX! SEX! SEX!

Now that I have your attention, remember in the mid and late sixties when the media delighted in discussing and alluding to the "sexual freedom" syndrome which was so much a part of those tumultuous years. The "pill" and "hippies" and "drugs" and women finally asserting their right to have control over their own bodies were all factors contributing to this revolutionary concept.

Reactions varied. The churches and self-proclaimed moral leaders were appalled. Middle-Americans raised their eyebrows, often times with more than a hint of interest and jealousy. Our mothers and fathers worried about the temptations being presented to their sons and daughters. And some of us twitched our frustrated pelvis and cried "Right on!"

I believe the emergence of an identifiable homosexual minority in the seventies was a direct result of these new sexual freedoms. The general questioning of traditional sexual mores and the beginning of the acceptance of alternate lifestyles created a social climate which allowed us to come out of the closet. There are those who would argue that gays were the catalytic ingredient, but I don't think so. It was the embryonic women's movement, the freedoms exemplified by the hippy lifestyle and the questioning of institutionalized decisions of the anti-war generation which provided the social milieu in which our homosexuality could be openly discussed and explored.

So, then, gay people and young straights in the seventies had the opportunity to deal with their sexuality liberated, in part, from the antiquated religious and moral restrictions which typified earlier times. Women and men were learning to relate differently on all levels, including sexual. Gay people had very little, if any, sociological precedence to operate on, so, along with our political undertakings we, too, were in the process of experimenting with our sexual selves.

It's as if we all just discovered our penises and vaginas and then had to decide what to do with them. Along the way we have been accused of promiscuity, flaunting and excesses beyond the realm of imagination. These criticisms have been the basis for much of our political opposition. Mayor Feinstein learned the result of advocating "standards" of sexual conduct in her "Ladies Home Journal" interview. The straight press deals with the subject, usually, only derogatorily and gay literature seldom goes beyond description. And, yet, sex is very much a part of our lifestyle, is a favorite topic of conversation, and inherent in the gay movement is the right to do with our bodies as we choose, as long as no harm is done to another person nor the rights of our fellow human beings are not infringed upon.

The role that sex plays in each of our individual lives should be determined precisely that way - by each of us according to our own particular needs and desires. Our sexual behavior should not be imposed upon us as the result of societal or peer pressure. And that is the point I wish to make. I sometimes wonder if in our rejection of traditional sexual mores we have not replaced them with a new set of standards which may or may not be consistent with our own personal perceptions of sex and how we integrate it into our individual spheres.

Recently, I have been reacquainting myself with D. H. Lawrence and ran across the following from his introduction to Women In Love:

"Nothing that comes from the deep passionate soul is bad, or can be bad. So there is no apology to tender, unless to the soul itself, if it should have been belied."

I feel this is a simple and eloquent expression of sexuality and love that all people should keep in mind. Certainly as gay people we have "no apology to tender". A large aspect in the history of the gay movement has been the elimination of the guilt and frustration associated with the manner in which we choose to express our homoeroticism. This progression has taken place primarily in our attitudes toward ourselves, and secondarily, in straight society's view of homosexuality. And, yes, undeniably, we have a long way to go in changing their misconceptions and fears relating to the ramifications of our way of loving.

However, with our experimentations in sexual freedom comes responsibility the responsibility to the soul to which Lawrence makes reference. Sexual behavior that is motivated solely in reaction to repressive societal attitudes, or because it is faddish can lack the accountability to one's own soul that is integral to Lawrence's argument.

Neither he nor I is presumptuous enough to define "soul". Purposely, the parameters of that concept are left nebulous - to be determined by each individual by his or her own moral code. As a sexually active gay male, I, for one, must admit that I have been guilty on occasion of abusing my sexual freedoms. At times I have forgotten what is right for me, and succumbed to what I conceive as my contemporaries ideas of what is "in", or "hot", or expected. Upon examination, these situations have been the result of my own insecurities or desire to be accepted. I find this attitude to be more prevalent in our community than it should be.

Being gay is not being able to do anything at any time. Being gay is more rightly having the option to be true to our own souls. As gay people we should no longer be critical only of "standards" imposed from without. We must also question sexual behavioral pressures from within. We must not "believe our own souls" merely in the name of sexual freedom. To do so would be to negate all that has been accomplished for societal and self acceptance. ●

# Features

## San Francisco's State Senator Milton Marks Reports from Sacramento

State Capitol, Sacramento, California 95814

I am very unhappy to have to report that both S.B. 3 and S.B. 18 have now failed to pass the Senate Industrial Relations Committee, and this Committee will not allow any further legislation in the gay rights area to come before it in this legislative session.

Voting for S.B. 18 were Senators Greene, Robbins, and Sieroty. Voting against the bill were Senators Johnson, Montoya, Russell, and Schmitz.

I have said before, and I want to make this point again, that if opponents of these bills would only read them - read them and understand them - they would not be afraid of them. It is apparent that there is still a great gulf of misunderstanding between too many people in this state, and we have a long way to go to overcome this unnecessary fear.

I marched with you in Sacramento, and I will continue to work with you so that we can go forward in bringing people of differing outlooks closer together. I will not desert you in this fight.

Senate Joint Resolution No. 27

Introduced by Senator Marks  
January 10, 1980

Senate Joint Resolution No. 27 -  
Relative to the Immigration and  
Nationality Act.

This measure memorializes the President and Congress of the United States to eliminate the provisions in the Immigration and Nationality Act which require the Immigration and Naturalization Service to deny entry to foreign visitors who are homosexuals.

WHEREAS, The Immigration and Naturalization Service is under a long-standing statutory obligation to deny admission to this country to foreigners who are homosexuals; and

WHEREAS, The Public Health Service no longer examines aliens for indications of homosexuality; and

WHEREAS, Homosexuality is no longer considered a mental disease or defect by government physicians; now, therefore, be it

Resolved by the Senate and Assembly of the State of California, jointly, That the Legislature of the State of California memorializes the President and Congress of the United States to eliminate the provisions in the Immigration and Nationality Act which require the Immigration and Naturalization Service to deny entry to foreign visitors who are homosexuals; and be it further

Resolved, That the Secretary of the Senate transmit copies of this resolution to the President and Vice President of the United States, to the Speaker of the House of Representatives, and to each Senator and Representative from California in the Congress of the United States.

## THE DALY CONUNDRUM

1980 is a political year and the gay community is being both wooed and ignored depending on political experience. Mayor Dianne Feinstein "used" the gay community to get elected and then hardly got into office before reverting to type. She set up an advisory committee, as promised, to help her select the right gay and labor appointees to various offices, and then, true to form, totally ignores them when the appointments are actually made.

The outrageous case of Jo Daly is but a case in point. There is no reason why Daly could not have remained on the Board of Permit Appeals, having just been appointed. It was as if there were no other qualified persons in the gay community to represent them on the Police Commission. Nonsense. The appointment is simply a slap at the community and an opportunity for Mayor Feinstein to keep the gay community from having input into the permit appeals system.

In response to a direct question, Mel Wax, the press spokesperson for the Mayor, stated that the Mayor does not regard Daly's seat on the Permit Appeals Board as a "gay" seat. The Mayor may not appoint a gay to that seat.

The reaction of the gay appointees on the so-called advisory committee was to threaten to resign. The response of every so-called gay leader contacted by THE VOICE or who called and complained was one of disgust and disappointment.

Ms. Daly has a reputation of fighting in bars, in one alleged instance even spitting into a man's face; that is her business, and may even have been justified from her point of view. The question is: What criteria was used by the Mayor in making a choice?

"Concern for the community", so said Mel Wax, officially, when asked. "How about ability?", he was asked. "Oh yes! Ability, that was considered" came the quick recovery.

Since she seems to hate all men, and does not get along too well with lesbians, just whom does she represent? Her private taste, likings and hatreds are truly her own business, but not when she is the selectee of the Mayor to represent the whole community.

To test the temper of the community, in fairness to Ms. Daly, the following ballot is being published which may be torn out and mailed to the office of THE VOICE to be counted. Those who may simply wish to telephone may feel more comfortable expressing themselves to a Supervisor; if so, Supervisor Harry Britt's number is 558-2145.

MS JO DALY WAS APPOINTED  
POLICE COMMISSIONER  
I APPROVE ( ) I DISAPPROVE ( )



Photos by Guy Corry

## THE SPARTAN BURNS

The Spartan Theatre burned shortly after 4 p.m., Tuesday, January 23, 1980. Known for erotic films and adult entertainment, the theatre was part of a business complex at the corner of Ellis and Mason Streets.

The fire, which reportedly started in the adjacent basement under an adult book store sent flames, fed by film, high in the sky over the Tenderloin. The fire department estimated that there were about 150 rolls of adult film lost in the blaze.

The San Mateo Luggage Shop, Michael's liquor Store joined the Spartan Theatre to produce an estimated \$225,000 loss.

Under control by about 6 o'clock in the evening, guests of the nearby Olympic Hotel were able to return to their rooms. One fireman suffered an apparent smoke attack and was taken to St. Francis Hospital. One policeman suffered from smoke inhalation and was treated on the scene. No loss of life was reported.



Photos by Guy Corry

# E. Lee Clifton

## San Francisco As I See It



### GOSSIP, READ IT & FORGET IT

Jo Daly, the garden groom of Pacific Heights finally made it to the Police Commission, not as a player, but as a member, silly. That mad tenderloin queen has been frothing at the mouth again. David Scott refuses his old job he was fired from by the Mayor when he ran for Mayor. Vice (Morals) Squad still on a rampage in Castro Village and Polk Street looking for sellers, buyers and users. Meanwhile, on the streets, murders, rapes, and muggings continue unabated ahead of last year. Connie drops out of the Empress race leaving Bubbles, Remy and Tessie to carry on an old San Francisco tradition. Lorelei dishes out cash while dishing the same tired tenderloin has been queen. THE VOICE Events Page is off and running. Bob Reed cancelled his trip to St. Louis when the airline refused to let him on the plane in full leather drag. Riddle . . . When is a drag not a drag? Why, when she's on the rag, dad.

### GOSSIP, READ IT & REMEMBER IT

George Ellison, the Telegraph Hill Attorney and Real Estate tycoon can't give it up after all. He's still having an adventure with an adventurer. Another riddle. What pawnbroker in the not so tender loin refused to pay off a \$200 phone bill, but did take out an ad to get a protest withdrawn? Can anyone out there in the wasteland tell me the difference between an Escort Service, a Dating Service, or an Introduction Service? I see where Eddie Van is advertising his Adventure Studio in one of the minor tastelessoids. In case you haven't heard, "Cruising" is one of the worst films ever filmed. Worse than "Exorcist II" and "Myra Breckenridge" put together. Certainly a "must not see film". I wonder if Melvina, the Empress of Colma, is a top or bottom man? I hope she is a top, otherwise she would be crushed to death by her current lover who is a would-be member of the Fourth Estate. Bob Cramer, the blueboy of the species, will hold his Cable Car Awards at the Kabuki Theatre in the Japan Center on Sunday, February 3 at 7 p.m. His honored guest and constant companion during the Mayoral campaign, her honor, Mayor Dianne Feinstein.

Sincerely hope the new Police Chief Con Murphy doesn't CON us and that THE FORCE is with us in the 1980's. Dan Turner has really turned Oil Can Harry's around and I am happy to report the disco at Ellis and Larkin is once again, the place to GO for more than just DISCO. Just love that NEW WAVE.

### GOSSIP, PEOPLE & PLACES

Vote for LEROY PARKS for MR. GAY SAN FRANCISCO January 26, at the Frisco Saloon, 60 6th Street and then attend the event at the California Club, on California Street between Van Ness and Polk Street.

Jim Massaro stopped by THE VOICE office to place an ad for HIS print shop, V M ASSOCIATES PRESS at 748 14th Street.

Miss Dallas Alice continues her piano styling at the Red Eye Saloon on Jones Street and David Kelsey appears nightly at the New Bell Saloon at Polk & Sutter with PURE TRASH appearing with him on Sundays. Hi BOO, you sweet little dumpling. The Branding Iron Restaurant at the Red Eye is serving up some good GRUB, try it.

Have you seen the shows at PINES & COMPANY? Always great and always changing their material for their appreciative audience. Shows are on Friday and Saturday evenings at 9 and 11:30 p.m. The Sound of Music Theatre Lounge has two shows nightly featuring some of the best female impersonators in the business. The Sound of Music is at 162 Turk Street, in the heart of the downtown gay business district.

Gav American Veterans, San Francisco Chapter No. 1 is now forming. If you are an American, a veteran and gay, either male or female, and can produce your DD Form 214, you are eligible to join the San Francisco Chapter, so give Paul Hardman a call at 474-8408.

Many Valentine's Day Parties in the works around town. Sweetlips is having a LOOK-A-LIKE CONTEST at his saloon on O'Farrell Street. The 'P's is having an ANTIQUE VALENTINE PARTY all week long at that establishment with the final judging on Valentine's Day. Pick up your copy of THE VOICE, coming out February 8th for more details.

This year's EMPRESS CORONATION will be held at California Hall, Polk & Turk Streets, commencing at 8 p.m. Be sure and stop by to see Greta Grass at the WOODEN HORSE.

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MORE THAN A NEWSPAPER

# Gaywellness

RONALD C. BADGLEY, D. C. is a chiropractor. He is the President of the San Francisco Chiropractic Association and a member of numerous professional organizations. Born in Texas in 1946, he has extensive professional expertise and is highly regarded in his field.

Picking up strangers may be harmful to your health!



### STD AND ATTITUDE

Recently, one of the other newspapers in town printed a series of articles done under the auspices of the Bay Area Physicians for Human Rights which dealt with the cause and symptoms of various sexually transmitted diseases (STD). I urge all of you to read that series of articles, since it contains some very useful information. I would like to approach the problem from a different standpoint: What is causing the present STD epidemic, and what can we do about it?

It hasn't been so very long ago that Sigmund Freud could be thought horribly shocking by talking about syphilis in public. We like to think that times have changed, but as I talk with some of my patients, I wonder sometimes just how much our attitudes really have changed since Victorian times. How often have I heard patients say things like, "I don't know how I got gonorrhea - I'm always so careful to go out with clean people." This statement, of course, presupposes that only "dirty" people get "dirty" diseases like STD. I do hope that everyone knows that one is false. You simply can't tell by looking who does and does not have STD. If you could, diagnosis would be a lot easier. Of course, there's nothing dirty about STD any more than there's something clean about influenza. Getting STD just means you're sexually active.

So why the epidemic? Obviously, most of us lead something other than a celibate or strictly monogamous lifestyle. As we have more sexual encounters, the statistical probability of our being with someone who has STD goes up. But our high level of sexual expressiveness doesn't really explain the epidemic. After all, it's not sex which causes STD, it's bacteria (or viruses, or protozoa). In order to get the disease, we have to have sexual contact with someone who already has it. I think it's our attitudes toward STD which cause our problems.

Most of the folks who have STD know it. Oh, yes, there are asymptomatic infections, but for most folks sore throats, skin eruptions, urethral discharge, itching, or other symptoms are present. So why don't these people do something about it? Because of their attitude, they're afraid to consult their medical physician. They feel "unclean", or "sinful". They think (sometimes quite rightly) that they'll lose the doctor's respect, or that he or she will realize that the patient is gay, or has been doing something "naughty". That's the first place in which attitude becomes the important factor: getting early, adequate treatment. And not just that, but also getting frequent check-ups while you're sexually

active, even if you don't have symptoms. In this way, the disease can be detected before you have a chance to spread it to many of your gay brothers or sisters. And it can be cured before it reaches a stage at which it causes severe physical damage to you.

Another role played by our attitudes has to do with responsibility - taking the responsibility for our own health. Even after your medical physician has prescribed the proper course of treatment, do you adhere to it faithfully? Many people don't. If they're told not to drink while they are taking their medication, they do so anyway. If they are told not to have sex with anyone for a week, they may wait twenty-four hours. I think most physicians who treat these problems will agree with me that the vast majority of treatment failures are really failure of the patient to follow instructions. Here, a mature sense of responsibility for your own and others' health would cause you to treat the disease in the proper manner, avoiding exposing other people until you are sure you are cured. If every one of us were checked frequently for the presence of STD, and treated promptly and adequately, cooperating with the therapeutic recommendations of our physicians, there wouldn't be an STD epidemic.

Another case in which I find a breakdown in attitude which promotes the spread of STD concerns anonymous sex. It seems almost as if an attitude of "what I don't know won't hurt me" sometimes prevails among people who visit the baths, movies, and other clubs where opportunities for being sexual with people whom we don't know present themselves. Some folks who know they have STD seem to be able to interact with wild abandon with people whose faces they wouldn't recognize on the street. But that other person in the dark is a human being - a brother or sister of yours who does not deserve to be the object of your immature and irresponsible behavior. Suppose, for instance, that the person you infect turns out to be allergic to a particular antibiotic and has a fatal reaction - what part of the responsibility do you bear? You see, what you don't know can harm and even kill others.

In many cases, STD is just a minor inconvenience. You may recover from some types of STD faster than if you had a cold. Considering the fact that fifty years ago most forms of STD were actually incurable, we've come a long way. But in my opinion, the next step in eliminating STD is altering our attitudes - assuming our adult share of responsibility for our own health and the health of the community. If and when we decide to change our attitudes toward ourselves, our bodies, and our brothers and sisters, the STD epidemic will be gone. Who knows, maybe a love epidemic will take its place. I could personally dig that!

### PERRY A. GEORGE Continued from page 3

triumph. Pride will not die but will probably end up as a pile of the remaining unsaleable furniture and old files from the days of its lost importance in a pile in the unheated garage behind Acceptance House. Eventually a "marriage" can be consummated with the Harvey Milk Neighborhood Community Center people and they can carve up the \$375,000 that Dianne Feinstein has been sitting on. Pride's own "gang of four" (Dawson, Long, Coffinger, and Brennan) may find that Mme. Feinstein might still have a trick or two up her sleeve, and all they will get for their efforts is a kiss on the cheek. I frankly think they should get SIGNIFICANT appointments in the Feinstein Administration as such willingness to sell the gay community down the river just to curry political favor should not go unrewarded. The official explanation for all this retreating behavior is that the business (gay) community will not support Pride as long as it is engaged in lawsuits. I, for one, would like to see how much of an avalanche of mail I would get from gay business community members who are willing to put their money where their mouth is on this issue. I want to hear from gay business persons who feel that Pride should not have filed suit against three individuals of the 1978 Gay Freedom Day Parade Committee after the State Attorney General told the then powers at Pride: "... you go after them for the records and a correct accounting or we'll go after you!". I want to hear, in lengthy detail from these rich people just dying to give Pride money if they would just be politically correct and not ask or expect the city for a community center when the Chinese, the Phillipinos, and especially the black minorities all have funding for their community centers. I'm anxious to see this lineup of mail trucks with bagsful of mail from all those people who are in support of this opinion. Send your letters to: Perry A. George, THE VOICE, 1782 Pacific Avenue, S.F., CA., 94109. In the meantime, the people at Pride can console themselves by going out and renting another limousine.

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DIRECTORS LEON ICHASO &amp; ORLANDO JIMINEZ-LEAL

## EL SUPER

by

Bob McCarthy

EL SUPER premiering at the Surf Cinema is a liberating first. A Latino (Cuban-American) film about an immigrant's life in New York City, EL SUPER has crossed ghetto confines on its own merits and has moved up to the universal art houses capturing important film awards here and abroad as it progresses.

The movie is a labor of truth and love by directors Leon Ichaso and Orlando Jimenez-Leal, two talented and experienced Cuban exiles. They saw friend Ivan Acosta's 1977 award winning play Off Broadway in one of New York's many Latino theatres, managed to acquire the movie rights, took out most of the political diatribe, gathered experienced people about them and, averaging five takes per scene, got the film into the can for an unheard of \$30,000.

Director Ichaso says, "I knew the property was hot when I saw the play. The other members began to believe in it as production got underway and they experienced it. It was a snowball effect that was very frustrating. We knew we were shooting fine work, but we could not see the rushes until we paid the balance of the loans we had made to get started. The film we shot was locked in vaults until we came up with the money to bail it out. The total cost of the ready-for-viewing film came to a shoestring \$250,000.

EL SUPER is the term from the East Coast for a resident manager/custodian of an apartment dwelling. Raymundo Hidalgo-Gato plays the comic, displaced, Cuban "El Super". A former bus driver who arrived with the last Cuban exiles in 1973, Roberto's put in seven years of misery in America. Now suffering through a Siberian winter in New York City, he dreams more and more of the warmth and color of his native Havana. Holed up in his super's subterranean apartment with his wife and too rapidly Americanized teen age daughter, Roberto surrounds himself with other Latino cronies and reminiscences of the good old days back home. He monumentally struggles to maintain his own dignity and a dinosaur of a building on New York's West Side. His mother's death in Cuba and his daughter's near pregnancy precipitate his chucking New York for a factory job in Miami, about as close as he can get to his beloved homeland.

Raymundo Hidalgo-Gato is outstanding in a cast of very talented unknowns from New York Latino theatres. His manner is a combination of Chaplin and Mastroianni overlaid with a brand of comic pathos that is particularly his own. Superb in supporting roles are Zully Montero as Roberto's emotional and very unliberated wife Aurelia and Juan Granada as Cuco, Roberto's funny and inept English-Spanish translator.

EL SUPER makes it on several levels, as a story of Everyman displaced and worried in a strange land, as an insight into the lives and character of Cuban exiles. (Even that flashy Mission Street style furniture makes colorful sense.), as a political statement about oppression and the struggle to understand and overcome it (Roberto's wife exclaims, "I can't bear to hear English voices on the radio so early in the morning!"), and most importantly as fine cinematographic entertainment.

Filed in Spanish with often incorrect English subtitles, the film is somewhat long, somewhat overindulgent, but, nonetheless, a triumphant first for directors Ichaso and Jimenez-Leal. The camera takes time to dwell on details and the actor's humanity, a visual technique pioneered to perfection by Fellini whom Ichaso admits to admiring.

Latinos are like the British, they share a common language, religious heritage and similar cultures. Yet, there are as many differences between a Mexican and a Cuban as there are between an Australian and a Canadian. Ichaso feels that the universality of his theme will eliminate whatever differences exist and replace them with identification and pride. Como no? As an exiled, ghettoized, American Gay in Mecca, I did. But where is the Gay SUPER-ROOTS we keep searching for?

## "ASPARAGUS VALLEY CULTURAL SOCIETY"

by

Jesse Will Deane



I may have a problem doing a coherent review of "Asparagus Valley Cultural Society" ("Asparagus" for short). It's not a play, not a musical (nor a musical); it's not even really a revue. "Asparagus" is billed as "An Unexplainable Evening", and that it is! I won't even attempt to explain or describe it to you. Suffice it to say that there are some zany proceedings perpetrated by three very talented and personable young men who have taken complete leave of their senses and invite you to do the same for two hours or so of disarmingly loony antics.

In the course of the evening there's a "strip" (from straight jackets) to Grieg's "In The Hall of The Mountain King", Khatchaturian's "Sabre Dance" (performed with "plumber's helpers"), a stirring (?) 50's-ish ballad about "Teen Death", and various and assorted craziness that will keep you wondering just when the men in the white coats will arrive.

Not all the material is quite up to snuff... there are noticeable lags here and there... and quite possibly, "Asparagus" is not for all tastes... but, all in all, there's an abundance of chuckles, guffaws, and a few real honest-to-goodness belly laughs to be had.

Pen Jillette, a 6'6" certifiable crazie and the most vocal of the trio, juggles the audience as effortlessly as he juggles (among other things) knives, plungers and a bowling ball. Weir Chrisemer, the cerebral one, performs an "old German Lullaby": "Uber den Regenbogen"... "in toto" (think about it!) and the "Legendary Peking Snow Duck" trick (aided and abetted by a gorilla with cymbals); and the third member of the group, the silent but eloquent "Teller" performs (and weaves) some wondrous and mystifying magic in his own inimitable style.

Confused? I told you it was unexplainable... But, if you're looking for something fresh, different, and ingratiatingly off-beat, spend an evening with the "Asparagus Valley Cultural Society". It's for sure that you won't see anything like "Asparagus" anywhere else! Hollandaise, anyone? •

TERENCE STARK and his brother Patrick appeared in the Mythos Mask production of The Amazon Queen. See page 11 for story.



## In The Soup...

MARIETTE GORDON



Time was when most New Yorker's so feared having to eat raw fish at Japanese restaurants that I seriously considered whether naming a new venture SANS SUSHI might not be the making of some entrepreneur's fortune. That was about eight years ago. So writes Jay Jacobs for GOURMET magazine. He goes on to say however, that tastes have changed and fish au nautral is now popular in New York. Probably, most San Franciscans are familiar with the whole spectrum of Japanese gastronomy and a great many have been appreciating it for years. Last week I introduced my number two son to true Japanese cuisine. One slice of the rosy tuna and he was immediately addicted. He left San Francisco with Sashimi on his mind, saying it again and again lest he forget the pronunciation.

A little restaurant of great worth is MISONO at 1737 Post Street in the Kintetsu Building of Japan Center. The Kintetsu Mall which houses MISONO and two other restaurants has been given the appearance and feeling of a garden through clever and artistic arrangements of rocks and wood. This is an art understood best by the Japanese.

Behind the brown "noren" (curtain) one finds a small L-shaped room. There is counter seating as well as booths with one large table for eight in an alcove at the end of the 'L'. The floor is gray tile, the walls are decorated with one antique plate, interesting prints and bamboo strips above the booth tables. Wood and rice paper ceiling lamps complete a picture of almost stark simplicity. The glass case beside the counter contains a plastic facsimile of one enticement. The two waitresses are kimono-clad, brown and gray with bright yellow obis. In a blue kimono is the beautiful owner, perfect for the part of Mariko in Shogun. This lovely lady is a student of "ikebana" and her artistic flower arrangements grace the tables and the shelf behind the counter. Upon being seated, green tea is served in a rust earthenware pot. We chose the Kaiseke Dinner which consists of hors d'oeuvres, salad, soup, sashimi, tempura, chicken teriyaki and dessert.

The Japanese believe that food should be a feast for the eyes as well as the palate and they pay almost fanatical attention to detail. Each course is served in its own special plate or bowl. At MISONO, most of the serving pieces are ceramic in various colors. Particularly attractive is the Sake vessel and tiny cup with a leaf design.

The first course was presented on a black lacquer tray. In the rectangular dish was one shrimp, a small square of white fish together with tiny slices of vinegared chicken. The fish and shrimp had a topping of mustardy hollandaise type sauce. The green bowl contained bits of crab and paper thin curls of cucumber dressed in light vinegar. A delicious soup, floating bean curd, shallots, sliced carrots and potatoes came in a red lacquer bowl with a lid.

Next, we were delighted by the sashimi, slices of "maguro" (red tuna) artfully arranged on a bed of hair thin "daikon" (pickled radish). A carrot butterfly had alighted beside the fish. There was a tiny ball of "wabasi" (green horse-radish) paste to be added to the soy dip. A diminutive salad of cucumber and lettuce was the accompaniment. Rice for two is brought in a round lacquer box.

Following the sashimi was tempura, shrimp, squash, broccoli, sweet potato and lotus root in their lace jackets. The tempura and its heated dipping sauce were most compatible.

Course four, succulent morsels of boned chicken broiled in teriyaki and garnished with a hollandaised broccoli flowerette concluded the major part of the dinner.

We succumbed to the Green Tea Ice Cream, a delightful dessert I have found only in Japanese restaurants.

Another evening, I made a meal of MISONO'S sushi. I chose the Mixed Sushi which offers three pieces of "tamago" and three of "inari" plus the soup. Tamago sushi is an oblong of slightly sweetened cold omelet, mushroom and spinach neatly wrapped in the rice and secured with a ribbon of "nori" (black seaweed). This rice called "shari" is somewhat sticky and has been dressed with rice vinegar and sweet saki. Inari is cold 'cases' of fried bean curd stuffed with "shari" and has a sweerish taste. Both sushis are outstanding.

Two Kaiseke Dinners each \$12.95 with Sapporo beer and sake came to a little over \$30.00. Other entrees are much less, the Mixed Sushi is \$4.00. Hours are 11:30 a.m. to 2:30 p.m. for lunch, 5:00 p.m. to 9:00 p.m. for dinner Tuesday through Saturday. Sunday the closing time is 8:30 p.m. MISONO is closed on Monday, no reservations are necessary. For information, call 922-2728. •

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## "Renewal of Eros"

Visionary Oil Paintings and Drawings

# MOSS J.L. BUTLER

by Bob McCarthy

Moss J. L. Butler is a Gay visionary artist who paints what he feels and believes. On Valentine's Day, his oil paintings and drawings will go public for the first time at the Gallery Become, 1 Haight Street. Entitled "The Renewal of Eros", the show will represent ten year's work by the 30 year old artist.

Butler's works are mammoth in impact and scope and often size. One triptych is painted on three by six foot canvases. Yet, even his smaller pieces represent a depth and intensity that is arresting. One sometimes feels that one is viewing pieces of the ceiling of the Sistine Chapel, and, indeed, Michaelangelo had an early and deep influence on Butler as did Carravaggio, Rousseau, Gauguin, Dali, the 19th Century graphic Symbolist Odilon Redon and, later, Diego Rivera.

All of Butler's often erotic works breathe a life that seems to spring fresh, tree and sometimes tortured from some primordial ooze. Even a multi-hued cloud-landscape seems to pulse with the stuff that life is made of. Butler's favorite colors are earth tones, especially sepia and umber, dark greens and browns, which he contrasts sharply against surprise white light sources and brilliant blues. His nude stylized figures writhe intertwined in groups that seem to be falling and lifting in some orgasmic life force for which there are not yet words. His vegetation is lush and junglelike, almost predatory.

A lifelong student of psychology, Butler has combined his knowledge of the behavioral sciences, Jung and the Spiritus Mundi, with pre-Christian myths and legends. He believes that the evolution of our species has brought us to a point of reuniting our brains with the rest of our beings including the soul and the physical.

Each image and figure in Butler's paintings has a specific name and meaning to him as he pulls them like fishes on hooks from his own innards.

Butler, born into the family of a Wisconsin insurance executive, cannot remember when "doing art" was not important to him. But Wisconsin in the Midwest was not the place for a young Gay artist, then. With the encouragement of a University of Wisconsin art instructor who recognized his talent, Butler fled to the San Francisco Art Institute when he was 18.

After three years at the Art Institute, Butler went to Chile to study at the more traditionalist Bellas Artes de Vina del Mar.

In Chile, Butler, a non-violent, Leftist, political activist from the start of the Vietnam War, was arrested along with 56 guests on his wedding day as a suspected C.I.A. agent. His life there was that of a political student playboy, hobnobbing with supreme court justices and port pimps and prostitutes simultaneously. But it was in Chile that his art first began to receive recognition and was purchased for private collections.

In Chile and later in Mexico, Butler went through what he calls his storm and drang and drug period, finding himself and what he stood for. He became so disenchanted with politics with the downfall of Salvador Allende in Chile that he is still bitter and withdrawn about any political commitment, even the politics of art.

Butler, who has supported himself by working at construction and cooking, is now painting full time and plans to live abroad where he "... can unhook from the negative aspects of the American Way," as he puts it.

Tall, blonde, lithe and vibrant, Butler is a peaches and cream man with a Puckish flair compounded by an occasional stutter that shows itself when his life is under pressure. He giggles a lot. He lives in a never ending eight room flat opposite Buena Vista Park which he shares with a Gay friend he met in Puerto Vallarta.

Calling himself an escapee from his stoic German-Irish heritage, Butler admits to liking Nature and all the creature comforts, swimming, gourmet cooking, Latin cultures and dark haired, smooth skinned people. He disdains pettiness, people who don't think and feel, violence, closed minds, and especially boredom. He remembers what it was like growing up bored in Wisconsin. That's why he fled to and loves San Francisco and plans to keep it his home base.

Butler's modish appearance and outward manner disguise a deep spiritual commitment to his art which his canvases and drawings assert so definitely.

Butler is in the throes of being discovered and collected. He has a long life of fine art before him. Years down the road it will be interesting to do a retrospective on this talented, new, recherche visionary bursting into art's mainstream.



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# The Ballet Returns



by ARIEL

Now that we are grown up the circus never seems to come to town. Even when it does manage to struggle into Oakland, it's a tired, faded version of childhood memories that we see. The sawdust doesn't look real, and probably isn't; the tightrope walker is fat and ungainly; the poor painted clowns just aren't funny anymore. We have grown up and our requirements for magic have changed. But our need for magic has not.

The circus once glowed with beautiful bodies moving gracefully through extravagant acrobatic routines. It may seem odd to conjure up circus images as an introduction to the San Francisco Ballet, one of our most sophisticated musical organizations, but the magic they possess goes beyond the classical world in which they were trained. The marvellous is their domain, and there is something almost naive about a handsome adult man doing a split in the air.

The naive that the ballet shares with the circus is not its only virtue, however. Indeed, for me the major glory of the San Francisco Ballet is the astounding range of the kind of enchantment they offer. They plan their evenings well and their opening program is a good example of the extent of their abilities. It certainly whets the appetite for more.

The new season opened with ballet at its most austere: George Balanchine's 1956 DIVERTIMENTO, to music by Mozart. This is pure, neo-classical dance, plotless, even characterless. All performers are identically dressed — except, of course, the men don't wear tutus — and any hint of individuality is denied them. Balanchine asks of his dancers that they submerge their personality in the music, that they treat themselves as Mozart treats the clarinet. Their purpose on the stage is to explain the music, to make a stage picture of Mozart's score. It is a highly intellectual conception of dance, with the magic being located somewhere between the Balanchine choreography, and the bare DIVERTIMENTO. When it is completely realized, a Balanchine ballet involves the dancer in this magic, by way of his relation to the choreography, and the audience in it, by way of their new understanding of the music. To attend upon a Balanchine masterpiece — and the S. F. Ballet certainly has one here — is one of the most refined treats of the Twentieth Century music.

Now Balanchine's world is the grimy one of post-war New York. In order to concentrate on the music, the master has stripped away all of the pomp of the circus. There is much irony in a Balanchine piece, but unfortunately there is little laughter. This most pre-eminent of all our Russian-trained artists has become thoroughly "New Yorkified" and he is hard on our western sensibilities. A large part of the audience simply could not see the magic in the piece. Partly this resulted, especially on opening night, from imperfect dancing. Since the interest here is in the music-dancer combination, the performer must exactly imitate the music — the ballerina is supposed to rattle her shoulders not when but as the violins rattle. I am happy to report that the second performance — away from the watchful eyes of the big critics — was much smoother than the first. It is almost endearing that so professional a bunch as the S. F. Ballet should have experienced, opening night jitters.

Of course, for smoothness of execution, for the complete understanding of the choreographer's intent, the S. F. company dances Smuin more naturally than Balanchine. For me, nothing could underscore the east coast intellectuality of Balanchine more than to put his work up next to Smuin's latest, A SONG FOR DEAD WARRIORS. Equally gifted, Smuin is the more emotional artist. He carries you away on the wings of drama and feeling.

The big stumbling block in this ballet is the political message it bears. No one could present the argument that ballet should attempt no statement outside of itself better than Balanchine. His is a closed world, but Smuin's is an open one, bringing into ballet our concerns for an oppressed minority. My feeling about the

political element of "A SONG" is that it is not truly political but emotional. By calling upon our liberal beliefs Smuin has heightened his drama and purified our emotional response. We hate the bad guys for extra musical reasons and we love the Indian Couple less for the exquisite beauty of their pas de deux than for a sense of their doomed struggle.

The ballet, of course, is full of inspired choreography and the dancing of it a real cause for celebration. Even on opening night when everything was somewhat subdued, the company danced the hell out of "A SONG". Evelyn Cisneros, particularly in the second performance, was superb as the Indian maiden and the whole opera house was talking about the dance of the Ancestral Chiefs. Any company that can line up David McNaughton, Attila Ficzere and Tomm Ruud, among others, for the strenuous roles of the Indian fathers is richly endowed indeed.

The last piece, Lew Christensen's SCARLATTI PORTFOLIO, was the most circus-like of all the evening's fare. It's fluffy stuff, seven vignettes from the world of commedia dell'arte, with gorgeous costumes and a simple but beautiful set. David McNaughton and his hoop can guarantee the success of this one, for even when he falters, as he did on the second night, he is winning.

Certainly it is a joy to have the S. F. Ballet back. Their season has just begun and we can look forward to much magic to come. Next in their series is the delightful FILLE MAL GARDEE ( or The Girl Badly Guarded ). This lavish production gives us a chance to see yet another of the world's greatest choreographers, Sir Frederick Ashton, and this time the mean cop from "A SONG" puts on a dress. ●

## MODERN DANCE FOR THE EIGHTIES?

by

M. Ondrovic

Modern dance theatre is dead, or so we are led to believe by Mythos Mask Dance. Their performance, on January 11th at the San Francisco Dance Theatre, one of the first of the 80's, presented a very strong challenge to the intellectualism and abstraction of the previous decade. Mythos belongs to that sort of theatre which demands that an audience maintain a high degree of concentration. Drawn into a strange dream landscape where reality ceases to exist, the slowness of the pace relaxes the audience into a stream of delicate gestures. The acute stylization of this piece represents a serious attempt to delve into that sphere of the subconscious. Images are fleeting, dreamlike, the pace mesmerizing. The characters that Mythos creates belong not to the mundane but rather to a realm we, in the West, have long since forgotten or avoided — the realm of gods and goddesses.

This mystical aura seems to stun our rational senses making us uneasy. The atmosphere could be found heavy, perhaps even burdensome, especially disturbing those who have never ventured into this netherworld of the subconscious. Nevertheless, Mythos' affinity to meditation is misleading. Meditation, that of the Hindu-Buddhist sort, requires a personal inner focusing, while Mythos presents an aesthetic vision for the audience's contemplation. It is this contemplative quality that evokes the spirit of the ancient Greek theatre. Apparently this is what Mythos is attempting and, indeed, achieving.

By utilizing a classical dance tradition of the Yogyagese Palace of Central Java, the Stark Brothers hope to revitalize Greek Mythology. This present work dealt with the confrontation between Achilleus, the Achaean hero of the Illiad, and his Amazonian foe, Queen Penethesilea.

# ARLO SMITH

## Mr. District Attorney

Arlo Smith is Mr. District Attorney. His overwhelming defeat of Joe Frietas, at the polls in the last election, left no doubt of that. On January 20th, 1980, Smith gave THE VOICE an exclusive interview in his office at the Hall Of Justice.

As we entered the office, Smith was looking over a number of new ordinances passed by the Board of Supervisors. He seemed impressed at the volume of legislation converted to law by the Board. It was during this introductory period of the interview that he just happened to comment on the volume of work being handled by the office, and the fact that Frietas had run the department in excess of the allotted budget and he now had the unhappy task of cutting back and laying people off.

"When I reported to City Hall that the office was about 10% over budget", he reported, "they responded by giving me a lecture on office management! They did not seem to realise that it was Frietas who ran the office over and

They did not seem to realise that it was Frietas who ran the office and over spent." With a sigh of resignation, he concluded that he would balance the budget. He regreted that he would have to lay off about 15 good people, to achieve the required economy.

Getting right into the interview at this point Smith was asked to: "define the ground rules by which the gay community should operate its bath houses, bars and the recreational facilities."

The question was based on an "understanding" negotiated by me and the then newly appointed Chief Charles Gain, D.A. Joe Frietas and all of the District Captains of Police and Captain George Emil, who was then head of the "vice squad", after an unauthorized raid on a local bath house.

The question was based on an "understanding" negotiated by me and the then

"Reasonable expectations of privacy shall be respected in bath houses and similar facilities" was the wording adopted at the time.

Chief "Con" Murphy in a recent interview confirmed to me that this was an acceptable approach to him, Smith was told.

What that means is that in those places where only adults are permitted and where there is no question that they are private places, and that the conduct is consensual, no police action shall be warranted or expected.

After very carefully considering the implications of the question, as stated, Smith responded simply: "The answer is yes!"

He continued with the statement "I am going to meet with members of the police department and members of my own department to review the policies. (Relating to the gay community.) I don't think there were any policies, particularly the understandings with the bath houses. We must adopt guide lines everyone can understand, and know what is expected. The same will be true for book stores and the other operations."

One of the things that was done when the ground rules were laid out by Frietas and Gain was to meet with the owners and operators of various recreation facilities: "They are all legitimate businesspersons with permits to operate and everyone knows the nature of the business, and they get very nervous when they

don't know the guide lines. Can you assure these business people that your guide lines will be clear and fair?", Smith was asked.

His response was affirmative and reassuring.

"What about the so-called porno shows?", he was asked, "there are a number of theatres which may be characterized as porno shows, just what are the guide lines for the business people who operate them?"

"What are the ground rules for nudity in these theatres?"

"I don't think anyone is concerned about nudity in theatres", he responded with conviction.

"As you know the Mayor has had her campaign in the Tenderloin where many of these theatres and book stores are located", he was advised. "What are the ground rules for them; their owners are concerned. How can they comply and stay in business?"

"Many of them advertise; what are the ground rules for the papers which carry the ads?"

"Individuals advertise also, as escorts, models and whatever", Smith was told. "What about the ground rules for the ads and the publishers?"

"This is free speech", Smith asserted, "it is a very sensitive area of protected free speech, I don't think we can make guide lines. It should be a matter of policy to be set up by the publications rather than being based on any guide lines made by authorities."

"Obviously at some point the language may be considered "solicitation" and the advertiser may be busted, but not the publication", Smith concluded.

"Having seen one well known gay escort service busted recently, operators of gay model and escort services became concerned regarding the ground rules for operating. How, for example, does a gay escort and model agency differ from a straight model and escort service?", Smith was asked.

"The man who was busted thought he was running an honest, properly guarded escort service, where he was not involved in prostitution, yet he was busted, while other services, straight, advertise on television and in other media without fear of charges of pimping and pandering. He contends that he was providing a proper service, especially for older persons wanting companionship free from the fear of murder."

"It is a difficult question to answer", Smith admitted. "I want to meet with the new leadership of vice, and I want to discuss this problem with them before giving an answer."

At this point Captain Emil was complimented for the fair and evenhanded approach he used in running the vice squad over the past years; a difficult job at best.

It was agreed that there must be some kind of policy statement that the model and escort services can use to assure compliance to the law while operating a legal business.

"What about the installation of two-way mirrors in bars and other public facilities, not by the police but by the owners?", Smith was asked.

After agreeing that two-way mirrors are not permitted to invade the privacy of restrooms, Smith went on to say he knew of one situation in San Mateo County where a mirror was installed to facilitate extortion, but that the question of legality is not clear unless the mirror is used for some unlawful purpose. "It would be a question of intrusion, but illegality is a matter of circumstances", he concluded.

"What about the rights of street kids, not angels, but not bad kids either. They become the object of police harassment to get them off the streets. In their efforts to curb the problems created by street kids, the police may arrest a kid on Friday night, to teach him or her a lesson, lock them up in the juvenile hall and then let them out on Monday. How do you protect the kids from improper police activity?"

"It is a very serious problem", Smith admitted, "just how do you balance the rights of the kids with the need to protect them. There is no clear answer. It is serious, but the police must not violate the kid's rights."

"To get on to another point", Smith was notified, "were you aware that Joe Frietas hired openly gay Assistant D.A.'s, and will you continue the policy?"

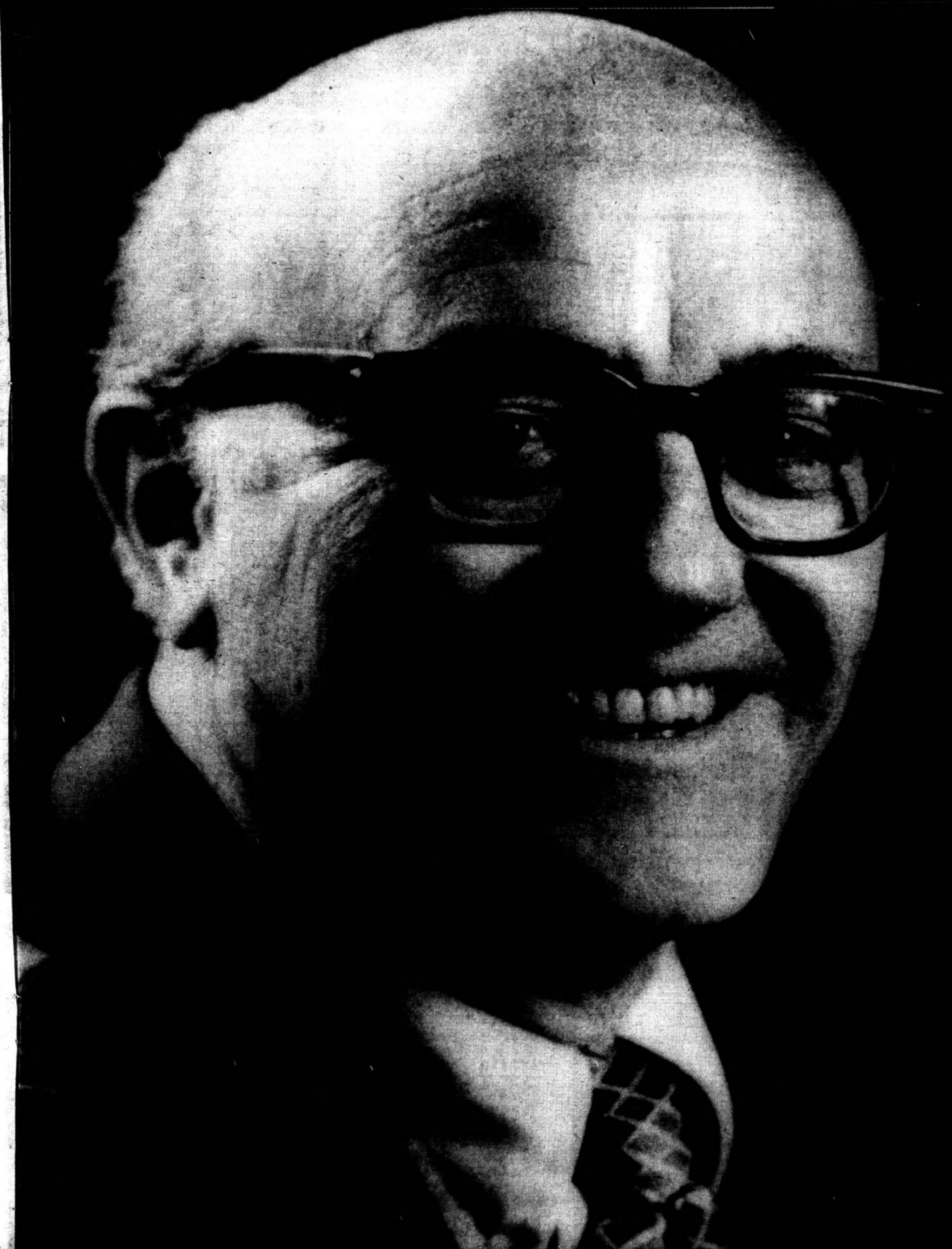
"We have gays in this department, I will continue to hire gays, I am not so sure that to hire specific gays as liasons is necessary. I am really not in a position to do hiring right now, as I found out, there is just no money to keep all those employees we already have."

"Looking at the Mayor's Office, not this Mayor, but the way the Office works, it is possible to manipulate the disbursement of funds in ways that are not exactly proper. There are rules and procedures that require no follow-up on the use of



D. A. Arlo Smith & THE VOICE Publisher

Photo by Guy Corry



continued on page 23

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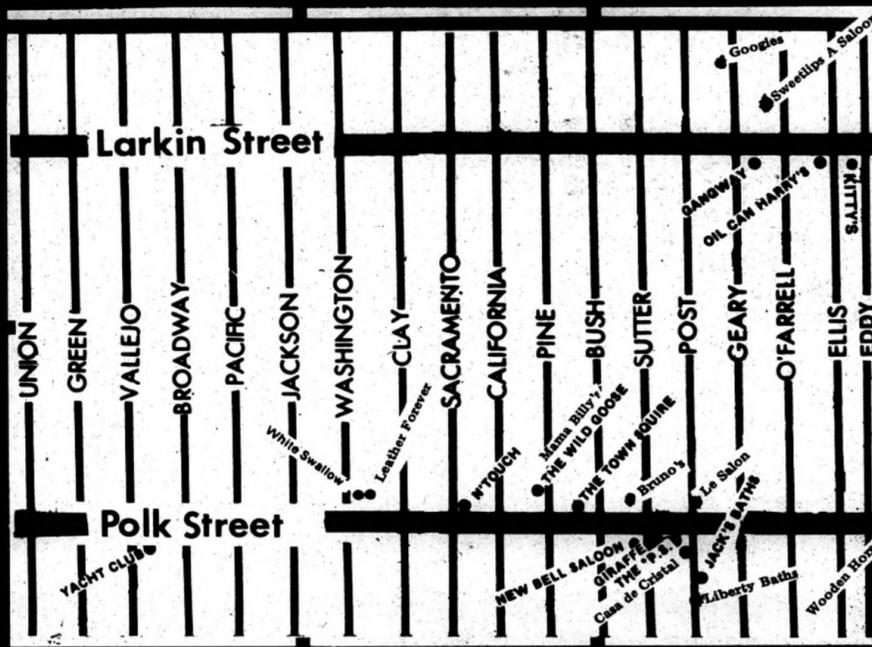
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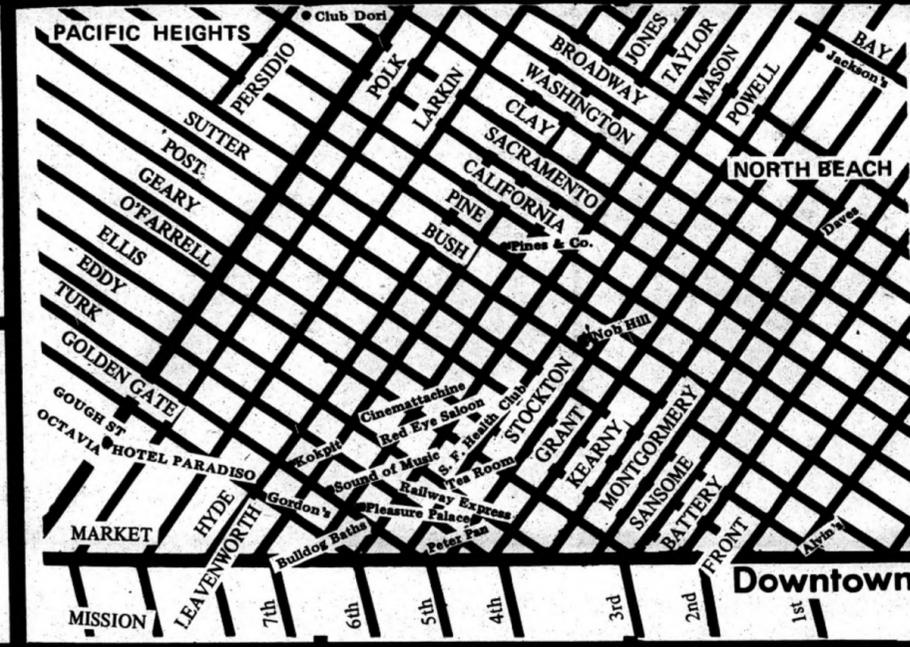
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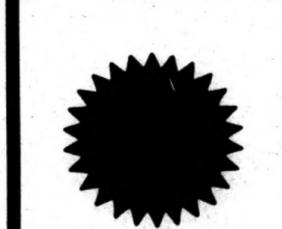
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# THEATRE

## “DA”



BARNARD HUGHES as “DA”

by Bob McCarthy

DA (Dad) authored by Hugh Leonard opened for a six week run at the Curran two nights late. Apparently, the sets were snowbound somewhere in the Midwest. DA won four Tony Awards in 1978, including best play. It must have been a lean season.

Essentially, DA is an ethnic, comic, ghost story. Charlie Now, miscast and pompously performed by Tom Crawley, returns from abroad to attend his da's funeral and close the poor man's meager estate. Charlie is besieged by those Irish spirits living and dead that he ran away from years ago. Shades of immortality, out of date voices harping of "shoulds" and "musts", "shouldn'ts" and "mus'nts" that nest in our frontal lobes to hamper and harry our happiness hurl themselves at poor Charlie. His best friend, da, mother, younger self, first boss, da's boss and even his first piece of tail return to flog him with those chains that bind. They piece together the highlights of Charlie's humble existence as the adopted and only child of an Irish gardener and his wife.

The stylized naturalistic set, meant to represent a worn Irish cottage with planked pathways, quays and crossovers above and about it, may have done well amidst Gotham's chrome and glass. In San Francisco where we crazedly dote on Victoriana and Glenwood wood burning stoves are still chic it smacks too much of places we live in.

Pinch any American Irishman (including this one four generations removed from the olde sod) and after he says thank you or decks you, he'll admit that being Irish was thoroughly drummed into him before he was toilet trained. Kelly green, St. Patrick, shamrocks, Erin Go Bragh, "Galway Bay" and exaggerated tales of Irish derring-do in the religious war against England were implanted with pride along with the first breast feedings, destined to hold, haunt and hamper one for a lifetime.

Each time wonderful Helen Stenborg as Mother said, " Bless yourself before you leave this house!" my intellect chuckled in recall while my lower spine writhed in superstitious discomfort.

Irishers are prolific breeders, talkers and city lovers. Perhaps that accounts for

the commercial success of this nostalgic piece of pap that has less theatrical importance than Paddy's pig. Hugh Leonard has written more than twenty plays including THE AU PAIR MAN. One hopes that DA's success doesn't lock him into a format for future efforts.

Barnard Hughes, a longtime character actor with class who doesn't know how to act badly, is a charming leperchaun as Da. Barry Fitzgerald would be proud of him. His real life wife, Helen Stenborg as Mother challenges and almost matches him, especially in their onstage domestic sorties which speak of years of togetherness and knowing one another's buttons. Laura Hughes, a product of the Stenborg - Hughes union, debuts in the role of the outcast townie tramp, Mary Tate. She acts with a humor and grace that bear witness to a fine theatrical heritage and training.

John Didrichson as the Young Charlie spreads pure positive rays of theatrical starshine. A relative fledgling to the boards, Didrichson brings a daring-to-be to the stage that is always exciting. There is a unique Didrichson honesty and energy coupled with craft and ease without self indulgence that sets him apart. It's that glimpse at the person under the actor under the role that becomes a theatrical turn-on, and, nurtured and preserved, may write another stellar success story.

If a little bit of heaven fell into Irish playwright Leonard's life with DA in America, he should thank his lucky stars, particularly Hughes and Didrichson, not his pretentious plot. ●

### TEN BEST LIVE CONCERTS by Ariel

One of the few delights involved in the changing year is that the reviewer gets to compile his list of the ten best. So, for Ariel, the ten best live concert performances of 1979, in no particular order, are:

- 1) Cynthia Gregory's Swan Lake with the American Ballet Theatre.
- 2) Renata Scott's Mother's Day recital at the Masonic Auditorium.
- 3) Edo de Waart and the Symphony in Mahler's 5th.
- 4) Claudio Arrau in his visionary recital at the Masonic Auditorium.
- 5) This Fall's Pelleas and Melisands under the baton of Julius Rudel.
- 6) Any one of Pippin's pocket operas - but to choose, Handel's Julius Caesar with Francesca Howe.
- 7) The San Francisco Ballet at the Geary Theatre in Song For A Dead Warrior, Jinx, and scenes from the upcoming Smuin Tempest.
- 8) Michael Tilson Thomas leading the S.F. Symphony in Oliver Messiaen's Three Short Liturgies for the Divine Presence.
- 9) For the last two I have chosen from the television performances that have made all the world our concert hall. Placido Domingo's Otello from the Met.
- 10) Leonard Bernstein and the Vienna Philharmonic in Mahler's 9th Symphony.

Continued from page 16

allying this with the others, some of which are broken up with an almost cubi complexity.

One of the tests of how well the artist has projected his image is for the viewer to try to remember the image several days later. The photo that comes out best from that point of view is a group of three people with heads close together who are looking sort of surprised. The light pattern on the left side of the faces is very washed out and overexposed. The picture has the look of hysteria as if the earthquake was taking place at that instant. Presumably these were just three people looking at the man taking their picture. A work of art usually has a couple of meanings and some are infinitely interpretable.

Photography has become very popular and there are always several photo shows on exhibition at any time. Undoubtedly there are shows right now with more professional technique than the Clark show. However, I am always looking for work that doesn't look like work I've already seen. And I think this show fits that qualification best: it is the most original photography show in town this time



# JEFF CLARK

## PHOTOGRAPHER

WORK IN RETROSPECT  
at Top Floor Gallery, 330 Grove Street, S.F.

by Knute Stiles

This is a very experimental show. It isn't in some school of photography, nor does it imitate anyone in particular; it is very personal, and individual. It is one man showing you how he sees the world. The fact that Jeff Clark has a nervous dysfunction which causes him to twitch is a very important recognition on the viewer's part which makes the show really interesting. Without that knowledge I would have looked at the show very differently. I might have carpentered about the fact that the photographs were out of focus, etc. But knowing that a man was photographing his world very extensively and intimately in his own vision gave this show a haunting quality, as if one was inside the artist's vision. You were seeing his world; I found it easy to empathize. He has a very happy, resourceful sort of life. The artist's affliction is always present, but he has not allowed it to interfere with his life. He has even cooperated with his tic and made it a thing of beauty. The late great gay poet Jack Spicer said if you had a hunched back you took that with you right into your art; I wish I had that poem to actually quote, but I loan out my best books, and I'm not the type to memorize. ( Jack was sort of hunched, but his real affliction was that he was the grand nephew of Mary Baker Eddy.)

Men and nature are probably Clark's most persistent enthusiasms. Quite a number of the photos were in sets within the same frame of from three to six

closely related pictures. One set of three was a lean young man with a closely trimmed beard and hair smelling a flower, posing with a large fern frond, hiding behind a large leaf. Another set has a half dozen shots of a man in leather examining a leaf, and this series has an almost stroboscopic pattern of the man's leathers repeated over and over. Motion is always present; if the subject is not moving the movement of the camera has given it movement. These sets are not entirely of men; one set of a woman dressed in period costume has the model, walking upstairs, dancing and posing with a rhythmic movement of her skirts. This series is close to sharp focus except in the case of one photo out of six. This was in a Spanish style environment with tile roofs and an amazing collection of geraniums in full bloom. Another set is of a nude man in a tree; the tree and man seemed to share the same form by virtue of the distortion of the process. The only suggestion of sex in the show is the artist's predilections for a subject rather than being overtly sexual. In the portraits of the artist series, all together on one wall, the camera must have been still, but the subject was in motion. One of these was like a sensitive drawing rather than a photograph. Perhaps the sharpest focus shot was of the head of a young man leaning over; the pendant about his neck was hanging in motion and caught the sun in such a way as to give it a blur of motion and ambiguity in an otherwise realistic picture, thus

Continued on page 17

# In Sacramento

By JOHN VAN HEUSDEN

The March on Sacramento was uplifting, but it failed in its purpose. It failed when the Senate bill making discrimination against gays in employment illegal (S.B. 18) lost by one vote in the Senate Industrial Relations Committee.

The March weekend began Saturday, January 12. At a sold out California Human Rights Advocates fund-raising dinner that evening, Senator Marks, Senator Roberti, authors of S.B. 18, and Assemblyman Art Agnos all spoke, among others.

As usual, Senator Marks received a standing ovation at the dinner when he was introduced. He, of course, is the author of S.B. 3, which was the gay anti-discrimination in employment that was defeated last year in the Senate. He worked hard all week in a futile effort to get Senator Roberti's bill passed.

At the dinner Senator Marks mentioned his Senate Resolution, introduced January 10th, which is intended to encourage Congress to eliminate provisions in the Immigration and Naturalization Act which deny entry into the United States to homosexual aliens. In his own words, he called the existence of such provisions "assinine". Again, he received a standing ovation.

The first "Steven S. Badeau" legislative award, as it was called amidst snickers, was given to a legislator who has, "worked to advance gay rights", was awarded to Assemblyman Art Agnos from San Francisco's 16th Assembly District. Art has worked hard for his bill (A.B. 1) which is similar to Roberti's, and the award is deserved. However, I have a suspicion that Art would agree with me that the first award should have been a joint award to both him and Milton Marks. Art spoke to the group, at this point, and he was followed by Senator Roberti.

After the dinner both Roberti and Agnos were asked about the best way to convince Senator Montoya (D.-Whittier) and Senator Russell (R.-Glendale) to vote in favor of the bill. Senator Marks had arranged appointments for me to see both Russell and Montoya on the Monday after the March.

## THE MARCH

The actual March on Sunday seemed to have many more people than the three thousand estimated by police. I would have guessed closer to five or six thousand. Congressman John Burton, Senator Marks, Assemblyman Art Agnos, Gray Davis, - Governor Brown's aide, San Francisco Sheriff Mike Hennessey all walked the entire route of the March from 18th and 'J' Streets to Capitol Mall. Like the rest of us, they were drenched as a result.

How the San Francisco Gay Freedom Day Marching Band and Twirling Corps was able to hold up during the March and play at all, amazes me. Not only did they play over the entire March route, they were, as usual, completely stirring, especially with "California" and "San

Francisco". The Band probably did more than anything or anyone else to keep up the spirits of the marchers - and in spite of the downpour spirits were sky high. There were lots of speeches, too many really, in all that rain. Those with good sense were brief. For example, Governor Brown's supportive telegram was read by Gray Davis, and that was enough. There was a disturbing note, however. For some reason, Ms. Josette Mondanaro was allowed to speak.

This is the woman who had written a letter on official government stationery containing language seldom, if ever, seen on any government stationery before.

This is the charitable view. Most people would call the language just plain filthy. She was subsequently removed from her position.

She once again exhibited not only her bad taste, but also her remarkably poor sense of timing, by attacking Gov. Brown as not really being interested in gay rights at all but only after our money, Sadly, she managed to get her statement on television.

Inquiring about her after her speech, Alan Robertson of C.H.R.A. told me that his organization was not responsible for the list of speakers at the rally. In fact he said he had been assured everything said by the speakers would be up-beat. Everybody denied responsibility and I left Sacramento before discovering who was responsible for placing Mondanaro on the list of speakers.

## MONDAY

Monday, a large number of gay men and lesbians and others visited their representatives in the Legislature.

A.B. 1 was going to be introduced on Tuesday in Assembly Ways and Means and S.B. 18 was to be discussed before the Senate Industrial Relations Committee on Wednesday.

Art Agnos could be reasonably sure of getting the eleven votes necessary for a "Do Pass" out of Ways and Means; but the Senate Industrial Relations Committee was, of course, more of a problem.

Senator Marks' bill, S.B. 3, had been defeated last year in this same Senate committee. The vote then had been Sen. Greene (D.-L.A.), Sen. Robbins (D.-L.A.), and Sen. Sieroty (D.-Beverly Hills) all in favor with Sen. Schmitz (R.-Corona del Mar), Sen. Johnson (R.-Chico), Sen. Russell (R.-Glendale), and Sen. Montoya (D.-Whittier) all opposed. Now Marks was hard at work trying to get Sen. Roberti's nearly identical bill through the same committee.

continued next page

## NOT REPORTED ELSEWHERE THIS TELEGRAM WAS SENT TO BE READ AT THE MARCH ON SACRAMENTO

"As the author of legislation that bans discrimination against homosexuals in employment in San Francisco, I am proud to endorse legislation sponsored by Assemblyman Art Agnos and Senator Marks that would accomplish the same goals on the state level.

"There is no justification for sexual discrimination in a democratic society.

"I pledge to do everything in my power to outlaw it legally, as well as morally.

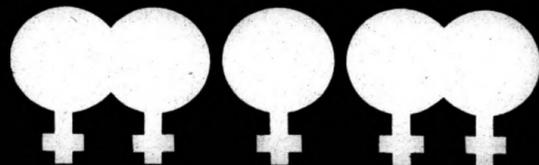
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Mayor of San Francisco

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6 P.M. to 8 A.M.

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NO MEN ALLOWED!



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STARTING FEB. 5

(continued from page 18)

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We talked with Sen. Montoya for 30 minutes. He was friendly, polite, and totally intransigent. Montoya made it clear that he felt no obligation to vote for S.B. 18 since gays had so vigorously opposed him in his primary battle against Senator Long. He felt gays had misrepresented his position on homosexual rights, and said that because of this, money had been siphoned away from his campaign.

To rationalize his position he said he does not feel the gay rights issue is at all comparable to the rights struggle in the Hispanic community or other minority communities.

Looking directly at me he said he was almost certainly going to vote "NO".

At 4 p.m., Senator Marks and I joined ten gays in Sen. Russell's office. Russell is a Christian fundamentalist; which about sums it up.

I had heard before that he was widely regarded in the Senate and even by opponents in his own district as being a fair man. My own first hand observations support this view.

Sen. Russell talked with us for almost an hour; an extraordinary amount of time for a Senator to give up during a day the Legislature is in session.

Senator Marks first argued strongly in favor of the bill, urging Sen. Russell to cast his vote "YES".

Senator Russell allowed everyone in the room to speak, and frequently asked questions. Clearly, he felt two things: Homosexuality is wrong, and it should not be encouraged. While S.B. 18 might have some merit, passage of the bill might be one more step to encourage public acceptance of homosexuality.

## TUESDAY

Tuesday, the Assembly bill (A.B. 1) came up in the Ways and Means Committee. Art Agnos spoke eloquently for the bill, as did others; and the bill was given a "Do Pass" out of the committee Tuesday afternoon.

## WEDNESDAY

At 1:15 on Wednesday I was in the Industrial Relations Committee meeting room with Mark Ryser, Senator Marks' aide. The entire thrust of the witnesses in favor of the bill was aimed at Montoya. Since Senators Montoya and Russell were considered the key votes in the Committee, to win, one of them had to vote "YES".

I had prepared a statement which would have been directed at the three Republicans on the Committee. Unfortunately, Michael Woo, Senator Roberti's aide who had agreed to put my name on the witness list after reading my statement, was called away at the last minute to work on an emergency that had come up with another bill; and Senator Roberti was not aware that I wanted to testify.

The vote was identical to the one which sent Senator Marks' bill down to defeat last year.

Before voting "NO" on the bill, Senator Montoya gave a speech supporting his vote, saying nothing he had not said to Senator Marks two days previously. No other Senator gave a speech.

My own opinion is that no matter who testified the vote would have been the same; Legislators seldom change their views because of witnesses' testimony delivered directly prior to a vote.

All the opposition testimony to the bill was organized by a Mr. Timberlake who is the leader of a group of moralists who make regular appearances at Legislative committee hearings.

Invariably, the witnesses began their statements by professing their Christianity; they seldom spoke about anything having to do with the bill but instead talked about the evils of homosexuality. They also, incidentally, make the assumption that homosexuality is learned and not innate.

Mr. Timberlake made the astonishing statement, which was not challenged, that 96% of all homosexuals are employed. Senator Schmitz also seemed to feel that this was the case.

As I sat in the audience I wondered if it was crossing anyone's mind that since nobody knows how many homosexuals there are, or in most cases even who we are, how could anyone possibly know how many of us are employed.

This legislation, unless there is some sort of a Legislative miracle, will not be reintroduced until 1981. Art Agnos and Senator Marks have promised to bring it back again and again and again until it passes.

continued on page 22

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718 14th St. 431-0253  
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118 Jones St. 771-7575  
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2237 Powell St. 397-9797  
THE MINT UPPER MARKET  
1942 Market St. 626-4726  
UP & COMING CASTRO VILLAGE  
4248-18th ST 626-0250  
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1528 PINE 673-8268  
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ALFIE'S UPPER MARKET  
2140 Market St. 626-2543  
THE CITY NORTH BEACH  
939 Montgomery 391-7920  
THE END-UP SOUTH OF MARKET  
6th & Harrison 495-9550  
PERRY'S FRISCO SO. OF MARKET  
60 6th St. 863-5314  
OIL CAN HARRY'S POLK ST. AREA  
709 Larkin St. 928-3300  
N'TOUCH DISCO POLK ST. AREA  
1548 Polk St. 441-8413  
LE DISQUE UPPER HAIGHT  
1840 Haight St. 221-2022  
I-BEAM UPPER HAIGHT  
1748 Haight St. 688-6806  
STUDIO WEST NORTH BEACH  
1000 Vallejo 781-6357  
BUZZYB'S POLK ST. AREA  
1436 Polk St. 474-4246  
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JACKSON'S, 2237 Powell 397-9797  
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#### NOB HILL

PINES & CO., 1093 Pine 885-9871

#### DOWNTOWN S.F.

ALVIN'S, 83 1st St. 392-4131  
BLUE & GOLD, 136 Turk 776-8435  
CARNIVAL CLUB, 177 Eddy 775-8553  
GINGERS, Eddy & Mason 771-3900  
GORDON'S, 118 Jones St. 771-7175  
GOOGIE'S, 688 Geary 673-5994  
HOB NOB, 700 Geary 771-9866  
KOKPIT, 301 Turk 775-3260  
LANDMARK, 45 Turk 474-4331  
PETER PAN, 30 Mason 982-1928  
QUEEN MARY, 133 Turk 441-2922  
RAILWAY EXPRESS, 147 Taylor 771-5885  
RED EYE, 335 Jones 441-3585  
SOUND OF MUSIC, 162 Turk 885-9616  
STARLIGHT, 1121 Market 863-5233

SUTTERS MILL, 30 Kearny 397-0121  
TRINITY, 25 Trinity Pl. 433-4922  
TRAPP, 72 Eddy 362-3838  
222 CLUB, 222 HYDE 4419443

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BRANDING IRON, 298 VALENCIA 863-4048  
ESTA NOCHE, 3079 16th ST 863-7566  
EL RIO, 2158A Mission 282-3325  
ELEANORE'S, 3309 MISSION 647-7744  
CONNIE'S, 878 Valencia 647-9765  
FICKLE FOX, 842 Valencia 826-3373  
LE DOMINO, 17th & Florida 626-3095  
OUTER LIMITS, 853 Valencia 285-7911  
RAINBOW CATTLE CO., 199 Valencia 861-9652

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BEAR HOLLOW, 420 Castro 361-9427  
CASTRO CAFE, 484 Castro 621-2125  
CASTRO STATION, 456 Castro 621-9272  
ELEPHANT WALK, 500 Castro 863-4202  
FANNY'S, 4230 18th St. 621-5570  
LOS GAZOS, 525 Castro 626-7193  
MEN'S ROOM, 3988 18th 861-1310  
MIDNIGHT SUN, 506 Castro 861-4186  
MOBY DICKS, 4049 18th 861-2482  
NOTHING SPECIAL, 469 Castro 626-5876  
PENDULUM, 4146 18th St. 863-4441  
D.J.'s, 482 Castro 864-9797  
TWIN PEAKS, 17th-Castro 864-9470  
VILLAGE, 4086 18th St. 431-8616  
WELCOME HOME, 464 Castro 626-3600  
ORPHAN ANDY'S, 3991 17th 864-9795  
UP & COMING, 4248 18th 626-0250

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CLUB DORI, 427 Presidio 931-5896  
LION PUB, Divs. & Sac. 567-6565  
PACIFIC EXCHANGE, 2225 Filmore 563-2219

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ALFIE'S, 2140 Market 626-2543  
BALCONY, 2168 Market 552-1122  
BURTON'S, 2223 Market 621-0441  
CHOP'S, 2348 Market 626-1163  
CHURCH ST. STA., 14th 861-1286  
EAGLE CREEK, 1184 Market 863-3323  
FOG HORN, 1592 Market 552-8070  
GALLEON, 718 14th St. 431-0253  
HIDEAWAY, 14th & Market 861-1286  
THE MINT, 1942 Market 626-4726  
CORNER ZOO, 3600 16th 861-1288  
OUR KITCHEN, 181 GOUGH 583-8177

BRADLEY'S, 900 Cole 664-7766  
GUS PUB, 1446 Haight 626-4217  
I-BEAM, 1748 Haight 688-6006  
DELUXE, 1511 Haight 552-8949  
LE DISQUE, 1840 Haight 221-2022  
QUESTION MARK, 1437 Haight 626-6639

#### FOLSOM-SOUTH OF MARKET

AMBUSH, 1351 Harrison 863-3617  
ARENA, 399 9th St. 863-3290  
BRIG, 1347 Folsom 861-1790  
CISSY'S SALOON, 1590 Folsom 626-9486  
END-UP, 6th & Harrison 495-9550  
FEBE'S, 1501 Folsom 621-9450  
527 CLUB, 527 Bryant 495-4527  
HAMBURGER MARYS, 1582 Folsom 626-5767

RAMROD, 1225 Folsom 552-9405  
STUD, 1535 Folsom 863-6623  
TRENCH, 164 8th St. 861-4517  
WATERING HOLE, 6th & Folsom 621-9628  
HANGOUT, 993 Harrison 863-5314  
FRISCO ROYAL, 60 6th SO. OF MARKET  
HEADQUARTERS SO. OF MARKET  
683 CLEMENTINA 621-4323

#### POLK - LARKIN AREA

SWEETLIPS, A SALOON 741 O'FARRELL 771-5707  
BUZZYB'S, 1436 Polk 474-4246  
CASA DE CRISTAL, 1122 Post 441-7838  
CHEZ JACQUES, 1390 California 775-7574  
CLOUD 7, 2360 Polk St. 776-2088  
CINCH, 1723 Polk 776-4162  
DIFFERENT STROKES, 1550 California 885-4441  
GANGWAY, 841 Larkin 771-2828  
KITTY'S, 601 EDDY 771-2828

GILMORE'S, 1088 Hyde 441-9494  
GIRAFFE, 1131 Polk 474-1702  
KIMO'S, 1351 Polk 885-4535  
NEW BELL, 1203 Polk 775-6905  
N'TOUCH, 1548 Polk 441-8413  
PARTNERS, 1002 Post 928-4034  
POLK GULCH, Polk & Post 771-2022  
\*P.S., 1121 Polk 441-7798  
Q.T., 1312 Polk 885-1114  
RAFTERS INN, 1035 Post 441-4800  
STALLION, 749 Polk 775-2213  
OIL CAN HARRY'S, 709 Larkin 928-3330  
MAMA BILLY'S, 1448 Pine 775-8880  
TOTIE'S, 743 Larkin 673-6820  
VAGABOND, 800 Larkin 928-0261  
WHITE SWALLOW, 1750 Polk 775-4512  
WOODEN HORSE, 622 Polk 441-9278  
YACHT CLUB, 2155 Polk 441-8381

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KELLY'S, 3489 20th St. 285-0066  
PEG'S PLACE, 4737 Geary 668-5050  
SCOTT'S, 10 Sanchez 864-9534  
MAUDE'S STUDY, 937 Cole 731-6119

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THE BROTHEL POLK ST. AREA  
1500 Sutter St. 775-6969  
CASA LOMA CENTRAL MARKET  
610 Filmore St. 552-7100  
EL DORADO SO. OF MARKET  
150 9th St. 552-4660  
FEDERAL HOTEL DOWNTOWN S.F.  
1087 Market 861-4946  
GOUGH HAYES DOWNTOWN S.F.  
417 Gough St. 431-9131  
CONTINENTAL DOWNTOWN S.F.  
127 Ellis 986-3772  
LIBERTY INN DOWNTOWN S.F.  
863 Bush St. 928-6000  
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940 Sutter St. 885-6800  
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GROVE & OCTAVIA 431-8686, 282-3354

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149 Powell St. 781-3220  
THE BODY CENTER POLK ST. AREA  
1230 Sutter St. 928-3206  
POST STREET-GYM POLK ST. AREA  
1044 Post St. 776-7480

#### CINEMAS

CENTURY THEATRE POLK ST. AREA  
816 Larkin St. 776-3045  
CINEMATACHINE DOWNTOWN S.F.  
384 Ellis St. 474-8995  
E.O.C.C. CASTRO VILLAGE  
3968 17th St. 621-9275  
NOB HILL CIENMA DOWNTOWN S.F.  
729 Bush St. 781-9468  
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1369 Folsom St. 552-6730  
1808 CLUB UPPER MARKET  
1808 Market St. 863-4488  
GLORY HOLES SOUTH OF MARKET  
225 6th St. 543-7753  
HANDBALL EXPRESS S. OF MARKET  
975 HARRISON 543-5263  
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4052 18th St. 863-4777  
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1010 Bryant 861-9486

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CLUB SAN FRANCISCO SO. OF MARKET  
330 Fitch St. 392-3582  
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1143 Post St. 673-1919  
21st St. BATHS VALENCIA-MISSION  
3244 21st ST 285-3000  
S.F. HEALTH CLUB DOWNTOWN  
229 ELLIS 775-8013

DAVE'S NORTH BEACH  
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1157 Post St. 771-1300  
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2107 4th St. 845-8992  
SLUTRO BATHS SOUTH OF MARKET  
1016 Folsom (Co-Ed) 626-9444  
73rd AVE BATHS OAKLAND  
2544 73 Ave. 638-9767  
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ADONIS BOOKS DOWNTOWN  
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LE SALON POLK ST. AREA  
1118 Polk Street 673-4492  
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1038 Polk Street 474-5156  
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INTEGRITY (GAY EPISCOPALIANS) 776-5120  
LUTHERANS (GAY) 956-2069  
556 Vallejo No. 25, San Francisco, CA 94133  
METROPOLITAN COMMUNITY CHURCH 285-0392  
150 Eureka, San Francisco, CA 94114  
SHA'AR ZAHAV (JEWISH GAYS) 626-3131  
P.O. Box 5640, San Francisco, CA 94101  
TATU CENTER (GAY SUFIS) (707) 823-2963  
P.O. Box 42555, San Francisco, 94101

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BANK CLUB, 264 14th St. 832-0558  
BERRY'S, 352 14th St. 832-9116  
GRANDMA'S HOUSE, 135 12th 763-0788  
JUBILEE, 4900 Bancroft 534-4055  
LAKE LOUNGE, 1681 Madison 893-8454  
LANCER'S, 3255 Lakeshore 832-3242  
REVOL, 3924 Telegraph 652-7144  
WHITE HORSE, 6547 Telegraph 852-3820  
ZEPHER, 480 3rd 836-3060

#### HAYWARD

T.T. EXPRESS, 22615 Mission 881-9310  
DRIFTWOOD, 22170 Mission 581-2050  
GET-A-WAY, 21859 Mission 582-2310  
MISSION POSSIBLE, 22525 Mission 537-1670  
TURF CLUB, 22517 Mission 881-9877

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B.J.'s, 725 Lincoln Ave. 454-3722

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THE HUB, 1220 Pine St. W.C. 938-4550  
OUR BAR, 832 Sonoma, V. 552-9948

#### SAUSALITO

SAUSALITO INN, 12 El Portal 332-0577  
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SANTA ROSA INN, 4302 Santa Rosa Ave. 545-2172  
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FIFES, 16467 River Rd. (707) 869-0656  
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# VOTE



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(continued from page 19)

The make up of the Senate Industrial Relations Committee will undoubtedly be the same; and any vote on that Committee is a potential "YES" vote.

FRIDAY

Friday afternoon I spoke twice with Barbara Metzger, Governor Brown's press secretary. She was emphatic in repeating that the Governor is unwavering in his support of the bill.

She reminded me of Governor Brown's statement in his State of the State message of January 16, 1979, which he read to the Legislature one month after Assembly Bill 1 had been introduced:

"I will support efforts before the California Legislature to augment the Fair Employment Practices Act to include prohibitions against discriminations (sic) based on sexual preference.

"I think that the time has arrived where this society is sophisticated enough to welcome into its midst the full plenitude of people and human spirit that is here in this State.

"We have to put aside the myths and anachronisms of the past as we build for the future."

Senator Johnson's office told me on Friday afternoon that his Butte County office had just been picketed for one half hour by a group of Lesbians.

The Senator was outraged!

Senator Johnson would be the first to admit that he is not our best hope to get our bill out of the Industrial Relations Committee, but that does not mean we should antagonize the man.

After all, he talks to all the other Senators.

# New Show

## AMERICACA

AMERICACA is an astral romp about Dianus, the First Feminine Furor of the Universe, who comes to Earth to save the human race from itself and to end sexual oppression. Written and directed by Haus, and presented by the J H Theater Group, AMERICACA premieres on February 1st at 8:30 p.m. at 330 Grove Street, 1st Floor Theatre. Performances will be on successive weekends in February: February 1st thru February 3rd, February 8th thru February 10th, and February 15th thru February 17th. A no-host beer and wine bar will open at 8 p.m. on the night of the premier, February 1st.

Billed as an original musical-drama-tragic comedy, AMERICACA'S cast includes some of San Francisco's most talented performers. Containing over 50 songs, it promises an evening of delightful and satisfying entertainment.

Go see it!  
Price of admission is \$3.00 for all performances; no P A S vouchers. For further information call Haus at 626-5446 or 863-9000.

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**Grand Prize Every Friday**  
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ALVIN's... For the fun of it!

Continued from page 6

John Rechy, Dan Curzon, Pat Califia, Ron Albers, Arthur Bressan and Randy Alfred will join a panel to discuss the issues and controversies surrounding the movie "CRUISING", on Thursday, February 7th, at 7:30 p.m. at Everett Junior High School, 450 Church Street in San Francisco. Admission is free. For additional information phone: Michael Dawson at 415-641-1645.

You will notice in this issue of THE VOICE, the EVENTS PAGE for the month of FEBRUARY 1980. This page is for our advertisers and readers. Any event or announcement of public interest may be listed on this page. The events page for the month of MARCH will appear in the February 22nd issue of THE VOICE. Call THE VOICE, 441-0560, for early listings, the deadline is February 17th.

No Eddie Van, I don't know why the ex-mental patient and ex-convict child molester is always creating problems for others unless it's true that misery loves company, and yes Richard Elmon will win his appeal.

The documentary shown on Channel 4, KRON-TV, Saturday, January 19, clearly proved where the fault lies, with ignorant parents, some of whom were into incest. The film also proved gross, improper and illegal harassment by police officers. Isn't it a shame that with the closing of the PRIDE Gay Community Center, many of these kids have no place to go for proper counseling.

And that's the way it is MISS PUSHY this 25th day of January, 1980. •

### MODERN DANCE Continued from page 11

Entitled THE DEATH OF THE AMAZON QUEEN, this piece presents us five masked characters from the Homeric legends. The first part is devoted to Achilles, and the various personifications of his feelings. Performed by Patrick Stark this difficult role was handled with the studied nobility it deserved. The remaining characters are danced by Terrence Stark, a change in character being accomplished by changes in mask and dance style. Interesting to note is the female characters performed by the male dancer Terrence, who succeeded not only in capturing the temptress-goddess Aphrodite's elegant movements but also the more martial portrayal of the staccato characters of Revenge, and Gorgon Medusa. This versatility within the dance drama by Terrence is admirable.

I can not recommend this troupe for general dance audiences. However, if one is weary of the hurried aesthetic of these "modern" times, and seeks a quiet oasis, this performance will surely provide it. The hypnotic ritualistic effect of this newly emerged dance drama does challenge our perception and attacks our preconceived concepts of what dance is or what dance should be. Mythos has come close to achieving what most Western Dance sadly lacks - a true engagement of the subconscious with the conscious worlds.

Welcome to the Eighties! •

ARLO SMITH Continued from page 13  
tax money, no supervision of money leaks. Scandals crop up here and there in the system and very little attention is paid to the charges... can the D.A.'s office do anything in this area? What about the numerous charges about C.E.T.A. fund problems?"

"C.E.T.A. is really the concern of the federal government", Smith contended, but he is concerned and promised that he will take notice of the allegations.

"What about public officials who lie in the course of their official duties? Where the Supervisors have openly charged those testifying before them of lying. Why are they not called to account? Why are they not required to testify under penalty of perjury?"

Smith agreed to consider the charge and determine what can be done where deliberate false information is given to the Board of Supervisors and other official bodies which is meant to influence the disbursement of public funds.

Smith discussed his citizens committee which he hopes will help him analyse the operations of his department and some of the routine functions performed. His approach to the problems of his office was forthright and there is every reason to believe he will prove to be a good man for the office. •



Photo impressions of D. A. Smith by Guy Corry

**ECCC**

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WONT EIGHTEEN OH! - EIGHT, MAYBE THE ECCC WILL.

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# GAY! PROUD!! & WET!!!

By Ray Comeau

Drag out the banners, the placards and posters, silver whistles and slogan T-shirts - it's time again to go a' marching!

And march we did - stepping out into the 80's in finest style, best feet forward - A DECADE OF PRIDE, NOW A DECADE OF POLITICS.

Estimates varied, but 5,000 participants seemed a good round number. And what we lacked in numbers was certainly more than supplemented by high energy and enthusiasm. Then again it was difficult to count since so many of us got caught by the rain without heavy-weather gear and therefore skirted along the sidewalks under the temporary shelter of storefront eaves and awnings.

It all began early in the morning on Sunday, January 13, as the busses pulled up and let people out at the intersection of 18th and 'J' Streets in downtown Sacramento, adrenalin rising as the various groups assembled themselves in more or less orderly fashion. Fallen citrus in the gutters everywhere, and politicians too. Morris Kight and Milton Marks; Gray Davis and Sen. John Burton - brother Phil sent regrets; Carol Ruth Silver, David Scott (in two raincoats); Hank Wilson Gwenn Craig, Howard Wallace, and our own Sheriff Mike Hennessey supporting us as we supported him in his recent election. Lots of local and state and nationwide luminaries. Lots of sunshine faces on the chill damp corner before the storm.

The director of the L.A. Gay Men's Chorus, warming them up, counted four and pandemonium! Then, with an unqualified note of sarcasm, he prompted: "Good morning!" - (Laughter), "After a count of four, start off on the left foot. That's the one on THAT side!"

And soon it was 11:00 a.m. and a monitor shouted out: "Everybody ready to go?" An avalanche of affirmatives and the lead car pulled away and a whistle blew and the first group swung out around the corner and off down 'J' Street. And then? The rains came.

Oh, it started off softly enough, warm and showery, but by the time the vanguard had reached 13th Street en route to Capitol Plaza, it had become a free-falling drenching downpour. Umbrellas popped open in unison; parka hoods flipped up and over; ponchos got pulled out of pockets and backpacks; and for those of us silly enough to have arrived unprepared, anything served as head-covering including the freshly printed placards urging passage of the bills we were there to march about. AB-1, SB-3 and SB-18 - codewords for protection of private industry employment rights of Gays Statewide.

But nothing was going to dampen the party-time spirit, our determination, our dispositions. Granted it was almost a private party. After all, who's on the streets of any major city on a given Sunday morning? I'll tell you who - a few bleary-eyed dispossessed and a random sampling of family

groups on their way to or from church. They were the minority this sappy Sunday morn - the few soured and/or puzzle-faced straights. And what the heck did we care? We waved and smiled and sang and played music. We even got some of them to stop looking stymied and start laughing with us.

Sacramento is inland flat. The hand of God didn't touch down lightly here and dimple it with hills like San Francisco but cane down hard, palm first, like the ever-intensifying sheet of rain we faced marching along to reach the tiny canopied platform at 9th and Capitol Avenue.

Out and around the corner they came: LESBIANS OF COLOR followed by the LESBIAN CHORUS, LESBIAN NURSES, and the SACRAMENTO WOMEN'S CENTER. And then a huge group from the California NATIONAL ORGANIZATION FOR WOMEN, INC. A happy fact for this day: Women, Lesbian and straight led the way.

Other groups from all around the State: the high-stepping baton twirlers and nimble-toed John Sims leading the incredible musicians of the S.F. GAY FREEDOM DAY MARCHING BAND AND TWIRLING CORPS, proud banners blown forward by the stiff wet wind - yes, FORWARD!

LE THEATRE LESBIEN of Sacramento and SACRAMENTO GAYS (2,4,6,8, Sacramento ain't so Gays from San Jose and Riverside and Humboldt County and Out-of-State. HARVEY MILK GAY DEMO CLUB and STOP "CRUISING" and the AD HOC COMMITTEE (opposing phoney religionists) and BAY AREA PHYSICIANS and NORTHERN CALIFORNIA DENTISTS and RUSSIAN RIVER NUDISTS ("Not Guilty") and GOLDEN GATE BUSINESS ASSOCIATION and ASIAN GAYS-EAST BAY and many many others including a strong showing of Gay religious - METROPOLITAN COMMUNITY CHURCH branches from all over, Gay Catholics and Unitarians, Episcopalians and Jews and - yes, Lord! - even Mormons. Equal time: GAY ATHEISTS, INC. Where else but in a true democracy of the Gay Rights Movement could such diversity co-exist?

And the only real sour note along the way: A handful of sign-toting fundamentalists shouting at us from the sidelines, watched by a pair of laughing cops, that we were all on our way to Hell (with a capital "H"). Nope. Freedom's where we're headed. And we told them so in no uncertain terms, as well as just where they could go.

The stage was set out on the grass (quickly becoming a sea of mush) a block in front of the Capitol Building which sat their dourly backed by a dismal grey veil and wearing bridges on its teeth. The sound system never arrived. M.C. Robin Tyler, that fine and wise and talented Lesbian lady, said the company refused to show because they were scared the equipment might blow up if it rained. By the time Trierler took over, bullhorn in hand, the downpour fell like a hurricane.

"It's the John Brigg's Memorial Storm," snapped Robin. Everybody was wondering what happened to Anita's supposedly Gay-caused drought. "Some people call this rain. I call it commitment," enthused Acting Governor Gray Davis. "It's

easy to march on a Summer day in San Francisco," said Assemblyman Art Agnos, author of AB-1, "but not in Sacramento in the rain." Whoops and hollers from the dripping as if to say: We did it anyway!

Flo Kennedy, another great and sunshine lady, used her usual blue language to chide the "asshole preverts" in government who still oppose passage of the Gay Rights legislation. Co-author of the Senate bill, Milton Marks, with rain-dampened hair above his tired owl's eyes, spoke out his appreciation for those who'd showed but could hardly hear for the thunder of all the falling water.

And, in spite of drenched and frozen vocal chords, the S.F. GAY MEN'S CHORUS sang. So did the remarkable ("Hot" said Robin) Casseberry & Dupree.

State Senator from L.A. David Roberti, the other legislation author, stopped by to say hello as did MCC's Rev. Troy Perry. After that Robin exhorted the crowd to pray for the rain to stop whereupon it came down all the harder. (Somebody wasn't listening!)

Ah yes, we're Gay and proud and some of us are going to sniffle and cough for some days after (ahh-chew!) Dapper Willie Brown, Jane Wells-Schooly (V.P. of NOW, INC.), Harry Britt, Dr. Josette Mondonaro, Raoul Teilhet (President of the California Teacher's Fed.), and Lesbian-activist Sabrina Sojourner all showed up to let us know we would prevail.

As two women danced happily in a circle on a small square platform out beyond the crowd, Meg Christian, Holly Near and Teresa Trull sang out together without accompaniment and even got called back for an encore by the sopping few who'd chosen to stick it out on either side of an aisle of foot-swallowing mud that had grown up out of the ground there. "We are gentle, angey people, singing, singing, for our lives" once again to Holly's tune, and the waves of love from stage to ground and ground to stage was something you had to be there to realize.



Kirby  
IGNA

"Your being gay doesn't shock me, but I can't see how I can break the news to your Aunt Doris and her roommate."

Terrific!

The deluge broke briefly at 1:15 only to intensify again in no time at all. What was to have been an all-afternoon celebration of song and humor and rhetoric (the name of the "sainted" Harvey Milk was only called out once as I recall - Amazing!) was all over by 1:45. But despite soggy drawers and muddy shoes, the grins on the rain-washed faces of all the faces of all the Lesbians and Gay men out there that day was sufficient energy to warm us all for months to come.

The beauty of the day was like the exquisite symmetry of the tiny drops of water wriggling down sideways along the outside of the fogged-up windows of the bus on the way back, reminiscent of the security of huddling in the corner of my dad's car when I was a kid riding home with the family in atom, safe inside.

But we are not yet safe from the rain of criticism and discrimination and hypocritical "Christian" intolerance and hostility and violence to our bodies minds and spirits. That's more than apparent from the gobbledygook garbage spewed out by those who appeared before the legislative committees in opposition to the bills.

And so we have lost the battle once again. But it's not the war. And do we have the security of family to buoy us for the next time - sisters and brothers and supporters everywhere. That was the truth affirmed of a soggy January Sunday in Sacramento.

So let's hear the sound of both hands clapping - for our allies in government, for those who came out in the wet and cold to speak and to sing, for the glorious group of monitors in rain-streched T-shirts, for the committee who planned this damp but happy party, for those who stayed on to lobby, and - last but far from for all of us who know the truth and live it daily, who speak it out for all to hear in spite of criticism: GAY LOVE IS BEAUTIFUL!

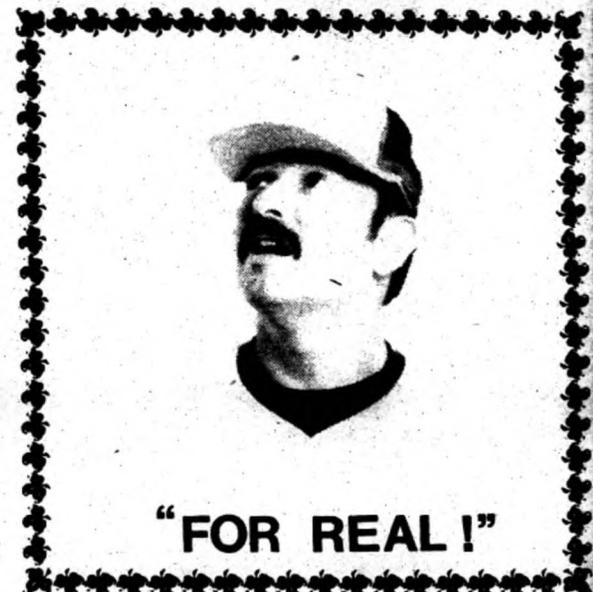
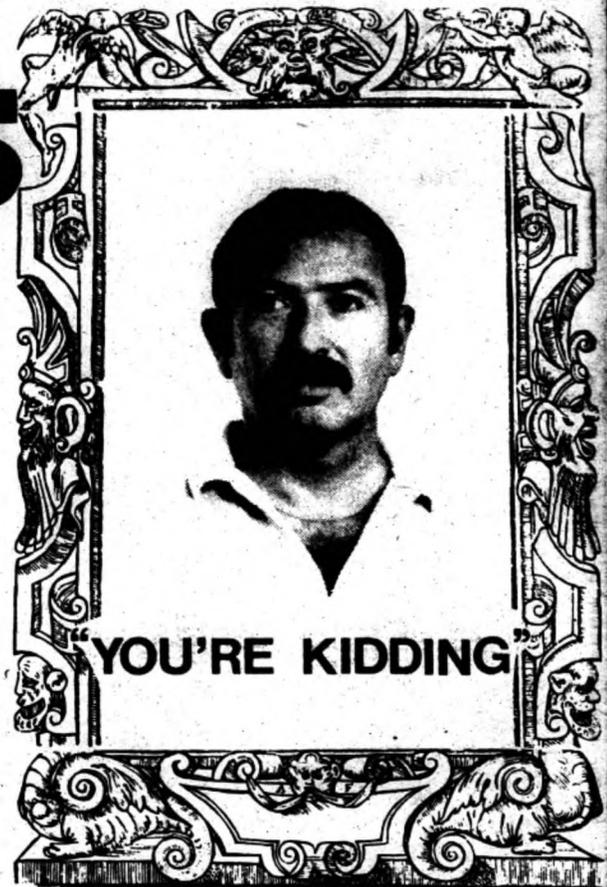
We know it now. One day they will too. •

EVENTS PAGE		February 1980				
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p><b>3</b></p> <p>SUNDAY BRUNCH FICKLE FOX, YACHT CLUB, CLUB DORI, UP &amp; COMING, GALLEON</p> <p>WOMEN ONLY TODAY, SUTRO BATH HOUSE</p> <p>AMERICACA AT 330 GROVE, 8:30 P.M., TICKETS \$3.00</p>	<p><b>4</b></p> <p>EVERY MONDAY 2 BUCK NIGHT AT THE BULLDOGG, 132 TURK STREET</p> <p>THE VOICE CLASSIFIEDS WILL WORK FOR YOU</p> <p>AMERICACA AT 330 GROVE 8:30 P.M., TICKETS \$3.00</p>	<p><b>5</b></p> <p>EVERY TUESDAY AT M C C GAY RAP GROUP - 7:30 S.F. 150 EUREKA STREET</p> <p>ADVERTISE OR BE FORGOTTEN</p>	<p><b>6</b></p> <p>LITHUANIAN INDEPENDENCE DAY PARTY AT THE GANGWAY 7 P.M. - 8 P.M.</p> <p>CHURCH ST. STATION IS OPEN 24 HOURS</p> <p>LESBIANS OVER 30 RAP WOMEN'S BLDG. 3543 - 18th AT VALENCIA 7:30 P.M. - 8:30 P.M. - 863-5255</p>	<p><b>7</b></p> <p>SWEETLIPS LOOK-A-LIKE CONTEST AT 741 O'FARRELL - 8 P.M.</p> <p>ANTIQUE VALENTINE PARTY THE P.S.-1121 POLK STREET</p> <p>VOLUME 2 NUMBER 3 ISSUE OF THE VOICE IS OUT TODAY</p> <p>THE RED EYE SALOON IS THE FUN PLACE TO BE IN SAN FRANCISCO-EATS &amp; BOOZE</p> <p>AMERICACA AT 330 GROVE 8:30 P.M., TICKETS \$3.00</p>	<p><b>8</b></p> <p>GREAT OUTDOORS ADVENTURES ORR HOT SPRINGS FEB 15-17</p> <p>ALWAYS A GREAT SHOW AT THE NOB HILL CINEMA</p> <p>SAN FRANCISCO'S ONLY 18 AND OVER DISCO-ONLY CAN HARRY'S AT ELLIS &amp; LARKIN AMERICACA AT 330 GROVE 8:30 P.M., TICKETS \$3.00</p>	<p><b>9</b></p> <p>SATURDAY BRUNCH AT THE P.S.-GALLEON, 527 CLUB JACKSON'S</p> <p>WHERE TO GO? WHAT TO DO? GET IT FIRST AND BE THE FIRST TO GET IT</p> <p>THE PHOTOGRAPHY OF JEFF GALLERY 330 GROVE ST. NOW THROUGH FEB. 16th</p>
<p><b>10</b></p> <p>SUNDAY BRUNCH CORNER ZOO, JACKSON'S, FICKLE FOX, YACHT CLUB, UP &amp; COMING, GALLEON</p> <p>WOMEN ONLY TODAY, SUTRO BATH HOUSE</p> <p>FILMS &amp; PORCORN AT THE CLUB BATHS, S.F. - 330 RITCH STREET - 8 P.M.</p> <p>AMERICACA AT 330 GROVE 8:30 P.M., TICKETS \$3.00</p>	<p><b>11</b></p> <p>LAST DAY TO SUBMIT YOUR ADVERTISING COPY TO THE VOICE CALL 441-0560</p> <p>LAST DAY TO SUBMIT COPY FOR THE VOICE EVENTS PAGE FOR THE MONTH OF MARCH - 441-0560</p> <p>THE PLUSH ROOM IS NOW OPEN AT 940 SUTTER WITH ENTERTAINMENT NIGHTLY</p>	<p><b>12</b></p> <p>COWARD! IN A CARDBOARD CUP - CHEZ JACQUES, 1390 CALIF. - 8 P.M.</p> <p>EVERY TUESDAY - GAY MEN GROOMING CENTER 2712 TELEGRAPH BERKELEY</p> <p>THE VOICE CLASSIFIEDS WILL WORK FOR YOU</p>	<p><b>13</b></p> <p>DANCING NIGHTLY AT OIL CAN, HAYVALPIES TROCADERO TRANSFER</p> <p>DINNER AT GORDON'S &amp; A GREAT SHOW AT THE GOLDEN GATE OR ORPHEUM</p> <p>ADVERTISE IN THE VOICE HAVE YOU TRIED A RESTAURANT CASTRO VILLAGE- 424-16th STREET</p>	<p><b>14</b></p> <p>BENEFIT SHOWING OF "PASSING STRANGERS" 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31</p> <p>DOWNTOWN INFORMATION ADONIS BOOKSTORE &amp; CINEMATHECA 384 ELLIS STREET</p>	<p><b>15</b></p> <p>VOLUME 2 NUMBER 4 ISSUE OF THE VOICE IS OUT TODAY</p> <p>SHOPPING IS FUN AT THE FOUNTAIN SQUARE STREET &amp; LEATHER FOREVER IN CASTRO VILLAGE &amp; POLK ST. CHRISTOPHER BECK &amp; CO. DANCE THEATRE AT CENTERSPACE 2840 MARIPOSA ST. \$4 OR PAS VOUCHER \$1. CALL 861-5059.</p>	<p><b>16</b></p> <p>SATURDAY BRUNCH AT THE P.S.-GALLEON, 527 CLUB JACKSON'S</p> <p>BENEFIT CONCERT FOR PARENTS &amp; FRIENDS OF GAY PEOPLE, 8 P.M. AT MCC CHURCH 150 EUREKA ST. \$4.00, CALL 349-0542.</p> <p>DINNER AT GORDON'S IS A SF. TRADITION</p>
<p><b>17</b></p> <p>SUNDAY BRUNCH JACKSON'S, FICKLE FOX, YACHT CLUB, UP &amp; COMING, CLUB DORI, 527 CLUB, GALLEON</p> <p>FILMS &amp; PORCORN, CLUB BATHS, 330 RITCH STREET, 8 P.M.</p> <p>WOMEN ONLY TODAY, SUTRO BATH HOUSE</p>	<p><b>18</b></p> <p>THE BULLDOGG IS HAVING A TWO BUCK NIGHT ON MONDAYS 4-12</p> <p>NEED A ROOMMATE? TRY THE VOICE CLASSIFIEDS!</p>	<p><b>19</b></p> <p>COWARD! IN A CARDBOARD CUP - CHEZ JACQUES, 1390 CALIF. - 8 P.M.</p> <p>MEN ONLY TODAY AT THE SUTRO BATHS</p>	<p><b>20</b></p> <p>WRITER'S WORKSHOP AT HOSPITALITY HOUSE 7 P.M. 146 LEAVENWORTH OPEN TO ALL</p> <p>HAVE SOMETHING TO SELL OR WANT TO BUY? FIELDS WILL WORK FOR YOU</p>	<p><b>21</b></p> <p>GENERAL BISEXUAL WOMEN'S RAP GROUP 7:30-9:30 P.M. AT THE PACIFIC CENTER 841-6224</p> <p>ATTENTION MODELS &amp; ESCORTS - ADVERTISE IN THE VOICE CLASSIFIEDS</p> <p>SUPPORT THE WOMEN'S BUILDING!!! 3543 - 18th AT VALENCIA</p>	<p><b>22</b></p> <p>GREAT OUTDOOR ADVENTURES FIFE'S RESORT-RUSSIAN RIVER-FEB 29 TO MARCH 2</p> <p>TREAT YOURSELF TO A E.O.C.C.-CASTRO VILLAGE PIANO ENTERTAINMENT AT CENTERSPACE 2840 MARIPOSA ST. \$4 OR PAS VOUCHER \$1. CALL 861-5059.</p>	<p><b>23</b></p> <p>THE EVENTS PAGE FOR MARCH WILL APPEAR IN THE FEB 22 ISSUE OF THE VOICE</p> <p>YOUR DEADLINE FOR COPY IS FEB 18 - 441-0560</p> <p>CHRISTOPHER BECK &amp; CO. DANCE THEATRE AT CENTERSPACE 2840 MARIPOSA ST. \$4 OR PAS VOUCHER \$1. CALL 861-5059.</p>
<p><b>24</b></p> <p>WOMEN ONLY TODAY, SUTRO BATH HOUSE</p>	<p><b>25</b></p>	<p><b>26</b></p>	<p><b>27</b></p>	<p><b>28</b></p>	<p><b>29</b></p>	<p><b>30</b></p>



# BUBBLES

for  
**EMPRESS**



de

**SAN FRANCISCO**  
**VOTE** Saturday, February 2nd

9 A.M. to 5 P.M. GORDONS 118 JONES

For Ride - Come To: White Swallow (Polk St.)

Floyd's Barber Shop (Castro) Park Bowl (Haight)