Gays Move Into Demo Mainstream

By Ray O'Longhin

A total of 66 openly lesbian and gay delegates, alternates and 12 party committee members gathered in San Francisco from 17 states for the Democratic National Convention this week. They came armed with the strongest gay rights platform any political party has ever issued. They arrived with assurances that the party would make special efforts to insure greater gay participation in future conventions. And they set out to visibly integrate the gay and lesbian agenda into the mainstream Democratic Party agenda.

But despite significant successes from behind the scenes, a coalition of over 2200 openly gay and lesbian leaders, including blacks, latinos, Asians, native Americans, and others, had last August led black civil rights leaders into the gay rights movement. Most news accounts gave the Democratic National Convention for Lesbian and Gay Rights equal billing with a huge labor march. Both the gay and labor marches were organized to prick the collective consciousness of Democrats meeting in San Francisco's Moscone Convention Center.

Openly gay labor leader Bill Olwell told the lesbian and gay rally outside the Moscone Center his own tale of two marches. "This morning I marched up Market Street with thousands of my labor brothers and sisters demanding equality, justice, peace and the end to the Reagan Administration. This afternoon I have marched down Market Street with tens of thousands of my gay brothers and lesbian sisters demanding the same justice, and equality, and peace and the end to these same repressive Reagan policies."

As vice president of the United Food and Commercial Workers Union, Bill Olwell is the highest ranking, visible labor official in the country.

Virginia Apuzzo, executive director of the National Gay Task Force (NGTF), told the lesbian gay rally that 1984 was the year the Democratic Party would be coming out of the closet on lesbian/gay rights. "We have compelled the Democratic Party to make a statement on the conscience of the American people to reject hate and to reject the violence bred by hate aimed at any citizen, including lesbians and gay men — and in doing so the Democratic Party, at long last, has come to call us by name." Apuzzo, a member of the Democratic Platform Committee, told this reporter that getting the words lesbian and gay into the platform had been the result of an education process, particularly with Congresswoman Geraldine Ferraro, Platform Committee Chair and Democratic vice presidential nominee.

That Democratic platform plank urging the party to "address, document and end" violence against "women, racial, ethnic and religious minorities, and gay men and lesbians" was bolstered by a new NGTF study revealing that more than 90 percent of 2100 lesbians and gays, surveyed nationwide, had experienced some type of victimization because of their sexual orientation.

March co-chair Mary Danlap told the crowd, overflowing the sun baked Moscone Center, "This is the highest ranking, visible labor official in the country."

That sentence set off a smattering of cheers and a small floor demonstration — briefly noted on network television—by a dozen gay delegates who paraded through crowded aisles behind the bright "GAYVOTE 84" banner. The gay demonstrators reported a largely favorable reception from other delegates.

The big moment came Tuesday evening when Rev. Jackson in his sincere and powerful address to the convention twice mentioned gay people, stating flatly, "The Rainbow includes lesbians and gays."

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Gilberto Gerald, of the National Coalition of Black Gays and a Jackson supporter, hailed the speech as historic. "It is the first time a major candidate has unequivocally spoken about us as being part of the Democratic Party," he said. "Hopefully, other candidates with major support in the party will demonstrate the courage Jesse Jackson has demonstrated."

Carole Migden, a Mondale alternate and president of the Harvey Milk Lesbian/Gay Democratic Club, told Senator that "I don't care who says the words gay and lesbian from the podium or if Mondale doesn't ever say them. Let's get real. Let's look at what we've done. Mondale controlled the platform committee and we got a strong document to work with. The document is key." She added that holding the Democrats accountable to the document

THE VOICE OF A NEW GENERATION

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The National March: Chipping Away At Invisibility

by David Lamble

Sunday one hundred thousand lesbians and gay men took an historic step from forgotten invisibility to claim their share of a national media spotlight with the Democratic Party and the American labor movement. Most news accounts gave the Democratic National Convention for Lesbian and Gay Rights equal billing with a huge labor march. Both the gay and labor marches were organized to prick the collective consciousness of Democrats meeting in San Francisco's Moscone Convention Center.

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The Gay and Lesbian Delegation at the 1984 Democratic Convention.

See covers for Convention Week Highlights.
The five brothers — Mario, Dennis, Tim, Kevin and Robert Decker — started their trip in Seattle, came to Philadelphia via the east coast and will head toward San Diego. Then, they begin east again, to a conference in Atlantic City by Aug. 30. During their trip, the five brothers will speak to groups as far away as Alaska and Hawaii. D’Andrea said $50 percent of all money raised goes directly into granting the scholarships. The Decker Foundation is also utilizing its West Coast connections to interested groups which will interest the gay community in California and in the West Coast and give the Gay and Lesbian community — especially moderate and conservative political groups. Finally, it hopes to offer a counterforce to anti-gay rhetoric which will speak out on issues of importance to the gay community as well as educate moderate and conservative people to attitudes which will speak out on issues of importance to the gay community.

"There is a tremendous pent up frustration among Republicans and conservative people in the West Coast, and especially in California," said Decker, owner of a San Francisco law firm. "We hope to make the same kind of contact and bring the same kind of people to their offices as we did in Philadelphia, and to educate political groups which would be interested in the whole situation.

Decker's group plans to hold a two-day conference in Philadelphia in late June's Gay Pride Week on three issues: homosexuality, the current conservative political situation and the Reagan Administration's view on gay and lesbian issues. They will work toward the development of gay and lesbian conservative groups in California and Nevada that will work toward the development of gay and lesbian conservative groups in California and Nevada.

The conference will be held at the Miami Beach Hotel, which is owned by the Decker Foundation. It will be held on June 29-30, 1984.

Chippa Away At Invisibility

The National March: Chipping Away At Invisibility

Continued from page 1.

The National March, an informal gathering of gay and lesbian activists, was held in Philadelphia on June 29, 1984. The event was organized by the National March Committee, which is made up of gay and lesbian activists from across the United States. The aim of the event was to protest against discrimination and to raise awareness about the issues faced by the gay and lesbian community.

The march was held on the eve of the Republican Convention in Philadelphia, where the Democratic National Convention was also taking place. The march was a response to the anti-gay rhetoric and policies of the Reagan Administration, which was seen as being hostile to the gay and lesbian community.

The march began at 8 a.m. and ended at 5 p.m. It was led by the Freedom Marching Band of Philadelphia. The band played music and sang songs to celebrate the gay and lesbian community.

Along with the Freedom Marching Band, other groups such as the Freedom Riders, the Freedom Theatre, and the Freedom Radio Network also took part in the march. The groups performed skits and sang songs to raise awareness about the issues faced by the gay and lesbian community.

The march was well-attended, with thousands of people taking part. The participants marched from the Philadelphia Convention Center to the Independence Mall, where they held a rally.

At the rally, speakers from various groups spoke about the issues faced by the gay and lesbian community. They also called for the end of discrimination and for equal rights for all people.

The march and rally were a success, and it was hoped that they would raise awareness about the issues faced by the gay and lesbian community. The march and rally were also a way of showing solidarity with the gay and lesbian community and to protest against discrimination.

 Violence Mars Falwell Protests

by Ray O’Leung

A number of gay and lesbian groups attempted to organize a counter-protest against the Moral Majority's Family Forum III, which was held in Union Square, Philadelphia, on June 23. However, they were unable to organize a counter-protest, and the protesters instead decided to stage a gay pride event in Union Square.

 Falwell and Schlafly, but also two other groups, the Sunlight Foundation and the Freedom Riders, joined the protest. The protesters were marching to say, "No to the Moral Majority." The protesters were led by the Freedom Marching Band of Philadelphia, which played music and sang songs to raise awareness about the issues faced by the gay and lesbian community.

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**EDITORIAL**

Consortium '84

by Thomas Murray

Last Saturday morning I had a breakfast at the MacDonald's on Sycamore Street. Two polyester-old middle-aged Democratic women were sitting near the entrance in Texas wigs and playing the public library to read about homosexuality to find out what they... "What a friend—**a fine man**” said one, who shared his identity.

Cranston in a sensible sedan.

In turn, we have met men talking at a nearby table. Their conversation went something like this.

We met people like him who are working for justice in other places and drew dramatic instances, like the ladies from Texas.

The gay mayor of Laguna Beach remarked at a press conference this week that... We applauded the rousing Keynote Speech and celebrated the selection of a Woman.

Visitors learned - at least those on the sidewalk during Sunday's march - that we... One of our good friends in the army got drunk and told us that...

Don Brown, Tom McGuire

**COLUMN ARMS**

**Making a Healthy Decision**

A friend of mine approached me the other day to ask me to recommend a physical therapist who could help him with his... you are reasonably healthy and not after you find yourself in the midst of a major illness. If you are not, you will find yourself unable to effectively select a physician your... Your doctor will engage and tax both your... "You appreciate this more than you think, "..."You are not a phony. I can't say thank you unless I... "You should remember that..." You begin to feel better about yourself... When the attitude of gratitude is a way of... "If you could have been a star witness at congressional hearings..."

Robert Crenney

**The Well of Appreciation**

Gays Move Into Demo Mainstream

Everything we do, each thing we say, has meaning to us. The attitude of gratitude is a way of... "You can approach your doctor that will engage and tax both..." You save the next part for last not because..."

Tom McLoughlin

**Politics and Color**

San Francisco's lesbian and gay community is really appreciated, they feel full, joyous and happy. When persons know they are appreciated, they feel full, joyous and happy. Thank you for looking so gorgeous when you start thanking and saying all their... "You 'do' it for that..." Thank you for really appreciating your... "You can approach your doctor..."

Harry Brit, and Richmond Young, who were key players on the campaign to the lesbian/gay community.

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The similarities between Ginny and the new Democratic vice presidential nominee are striking. Both are Italian Catholics from New York City both... The similarities between Ginny and the new Democratic vice presidential nominee are striking. Both are Italian Catholics from New York City both..."When the attitude of gratitude is a way of... "If you could have been a star witness at congressional hearings..."

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From What He Can to What He Wants

**Columns & Comments**

July 20, 1984

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Outside of Tradition

It is a raw, damp June morning on the coast of Massachusetts. A fog horn blares from beyond the harbor entrance, and the peace of the night has been broken by a squall of wind and rain. The sound of the waves breaking against the shore is a constant roar. The day is cool and humid, with the smell of fish laces the heavy air and the ocean breeze.

Jeremy, my 10-year-old Irish Setter, wagged his tail and rump and barked. "Good morning, God." I told him there was no God to bark at, and he walked away sadly. My friend, the nun, was also disappointed in the morning rites.

I had difficulty explaining it other than to say that it was a part of who we are, and that there was a need to accept one's self, to be at peace with who we are, and to be at peace with one's God.

The young man in the Gospel was not concerned with giving up his worldly possessions, but concerned with his mission. It was not his mission to save the world, but to be a "problem solver" to a "spiritual midwife." He had difficulty explaining it other than to say that it was a part of who we are, and that there was a need to accept one's self, to be at peace with who we are, and to be at peace with one's God.

The government charges that the young man's ecclesiastical community is part of a "cult," and that it is a "spiritual midwife." They want to put it out of business.

There is a reading of a letter to the editor in the local newspaper. The letter writer, a member of the community, expresses concern about the government's attempts to shut down the community. The letter writer states that the community is part of a larger movement for social change, and that it is a way of life for many.

The government's response is that the community is part of a "cult," and that it is a "spiritual midwife." They want to put it out of business.

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Chipping Away At Invisibility

Continued from page 2.

what Jesus Christ said about homosex­
uals. When Jesus was asked, "Is it right
to crucify the one who makes others unholy?"
He replied, "It is right to crucify the one who
mocks the holy." Thus, the teaching of Jesus
Christ regarding homosexuality is clear.

To many, it may seem like a distant
problem, but it is not. In fact, it is a problem
that affects us all. Homosexuality is an
issue that has been ignored for far too long.

Our community, like many others, has been
fighting against this issue for years. We
have made progress, and we will continue to do
so until we achieve equality for all.

As we move forward, we must remember
that there are still many who are working
towards this goal. We must continue to
support them and fight for their rights.

We are not invisible anymore, and we will
never be invisible again. Our story is
important, and it needs to be heard.

Let us all come together and continue
fighting to make a difference in the world.

The End
Sunday, one hundred thousand lesbians and gay men took an historic step from ghettoized invisibility to claim their share of a national media spotlight with the Democratic Party and the American labor movement. Most news accounts gave the National March for Lesbian and Gay Rights equal billing with a huge labor march. Both the gay and labor marches were organized to prick the collective conscience of Democrats meeting in San Francisco's Moscone Convention Center.

"We're nobody's nasty little secret anymore."
— Ginny Apuzzo

Family Forum III, billed as a leadership training conference, drew 450 registrants, according to a conference spokesperson. Included in the two-day program were appearances not only by Falwell and Schlafly, but also two officials of the Reagan administration.

Conference organizers said the demonstrations in no way affected conference attendance. Falwell, however, seemed eager to not antagonize gays and lesbians at a press conference where he stated the violence at the protests was not provoked by gays. Another Family Forum is to be held next month in Dallas on the eve of the Republican Convention.
No sooner had the ink dried on my last Sunday review than the phone rang. Charley Pierce was on the line. The jazz impressionist had already been referred to his show by a couple of patrons, so Pierce decided it was time to break out of small club gigs and into one of the major hotel rooms with, as he put it, a more business-oriented decor. Through Ken Reitman, from the Venetian Room, the show will be at the Fairmont Hotel's Venetian Room that April.

Charles Pierce is the impresario of a show that is, according to Pierce, "entertaining—proportionately, probably his largest audience every." He's been seen at the Venetian, beside Hotel and Bob's; and he figures his new digs will be a perfect transition to his larger audience, as he's most comfortable in small rooms. The show begins April 14 and runs until April 26. Heartwarming patrons stretching into the lobby and the bar, Pierce hopes the show will be a hit.

Pierce Debut at The Fairmont

by Ken Copeland

The City's commercial art galleries offer a pleasant alternative to the big theme schlock emporiums need a street level change in West Coast artists; an all-American extravaganza, positively sedate here. This gallery has the nerve center for a lot of this activity. Includes many trendy artists.

The City's commercial art galleries of the greatest are represented in 19th Century American and European Masters. (Closed Sept. 5.)

Downstairs, on two and three, John Bergstrom juggles shoes of old and new masters with lofty modernity and the occasional real talent. More than 350 of the greatest are represented in 19th and 20th Century American and European Masters. (Closed Sept. 5.)

Our Own Designers for Men & Women Proudly made in the U.S.A. Quilted vests and dresses All in natural fibers

Charles Pierce as Katherine Hepburn Joe Williams

Peter Allen Plays at the Pavilion

"Did you notice I'm a little straighter now?" Peter Allen asked his Concord Pavilion audience, "Boy George makes better Middle and I look like a real suburban couple."

Peter Allen is a gay man (funnier and more entertaining than he's ever been, with a new and original approach to contemporary material that doesn't rise above the level of superficiality."

One of Allen's greatest strengths is his ability to take a great song and make it his own. In his version of "All Right, Olaf You Will" his voice is big and resonant, like his version of "Miss deplorable."

Ellis is a very prominent, suggestive, colorful reading with a piano accompaniment that is limited to the bar. Allen's new band is Bette Davis and Talia Shire.

The show's best and most touching moment comes in his heartfelt tribute to "Memoirs of Orleans." A real" Coward" songs, "I Go To Rio," got the best treatment because they seem to call for a pleasant alternative to the big theme schlock emporiums need a street level change in West Coast artists; an all-American extravaganza, positively sedate here. This gallery has the nerve center for a lot of this activity. Includes many trendy artists.

Another heavy is The Peddler, at 282-5565 for times and programs.

Charles Campbell, in North Beach at 282-5565, is one of the oldest, Philippe Bounoua, nearby at 2220 Mason, has up-to-date work related to architecture.

Also on the move, Greaves, at 2876 California, is strong on photos—especially the color, West Coast variety. William Sawyer, at 3045 Clay, shows more traditional art.

South of Market, there's Lawrence, at 56 Kissing Off Eleventh, often showing gay artists. Modernism, at 2256 Eighth, takes a backward glance sometimes, in such a way that it is always an enjoyable experience. Our Own Designers for Men & Women

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For more information on the show, please call 415-383-0195.
Summer Opera Ends With a Whimper

by Bill Hick

The San Francisco Opera ended its 31st season with a whimper. Johann Strauss’s Die Fledermaus is a period piece in a time out of place, and a bargain with brilliance and gaiety, due to its propaganda must be given to the underlying truths about its society. The SF Opera looked into Die Fledermaus’ glittering surface and thus gave on only a superficial and hollow performance. To understand the nature of the music, we must look to the political atmosphere that dominated Vienna in the last half of the 19th century. The revolution of 1848 had rocked the throne of Europe. To the democrats, they showed the inevitable favor of the lower classes, but also the powerlessness of the aristocratic classes. Those in power knew the precariousness of their position and were willing to fight for it with all the brutal savagery of a contending society.

In the Austrian empire under Franz Joseph, the main policy was to oppose any form of popular self-expression. This was a system of military force. A liberal newspaper in Vienna was shut down by a decree of the imperial government. A band newspaper in Vienna was arrested and its editor was sent to prison on the charge of libel. The imperial government was kept from exercising its power “by standing army of soldiers, a strong army of officials, a knifing army of peasants and a creeping army of informers.”

Repression was serious business in the world that produced Die Fledermaus. In comparison to Victorian England, the fire under society’s pressure cooker was turned up higher and the lid was screwed on tighter. Behind the comedy of Fledermaus, after all, is the threat of jail.

The strains on this benighted society come out in Strauss’ opera in the form of melodies joined by the man and the man of culture from the women. Strauss’ operettas make one want to laugh—not because they’re funny, but because they’re pathetic. In 1848, the San Francisco Opera ends its season with a whimper. Strauss’ operettas make one want to laugh—not because they’re funny, but because they’re pathetic.

Another Country - Another Country

by William Neville

It is perhaps a tribute to the intelligence and craftsmanship of these talents involved in making another Country—a particularly maverick Kei Kasai and writer Julian Mitchell, who based the screenplay on his own, 1981 stage play—that I wish the film, now playing at the Gateway, was longer.

Inspired by the Guy Burgess/Donald Maclean scandal, the film concerns a homosexual drummer and a bandleader, George Rose, although over 50-odd, who courts disaster all through the film. George, a master of the drums, is an actor with a long, distinguished career, and his character with believability and fiery intensity is discovered. Interestingly, the father of this breathless, dewy state was not just a silken thread in 1848, yet the character is maintained through the strength of his personality and the fact that he is a truthful sensual man. The character is a clear portrait of a hero of the 19th century operetta is to miss the point.

Early on there is a suicide by a student who is caught in flagrante. But the focus on Guy himself, who courts disaster all through the film. George, a master of the drums, is an actor with a long, distinguished career, and his character with believability and fiery intensity is discovered. Interestingly, the father of this breathless, dewy state was not just a silken thread in 1848, yet the character is maintained through the strength of his personality and the fact that he is a truthful sensual man. The character is a clear portrait of a hero of the 19th century operetta is to miss the point.

Despite the central character’s verbal insincerity, the film is curiously reticent about its direct allusions was ingenious. Helga Eling is a miistress of black humor, and is more daringly, revolutionary his desire for another male is not transitory but an expression of his inner being. (“I’m never going to love women.”)

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The Joffrey:
Daring, Persistent & Raw Sex!

Dance

Joffrey Ballet War Memorial June 30 till July 14.

By Mark Woodward

"The Joffrey Jazzy Joffrey." With this subtitle, one of our oldest yet most dazzlingly youthful ballet companies was presented by the San Francisco Symphony in its two-week run at the Opera House. Like the tides, dancers and choreographers rise to meet the Joffrey Ballet, then recede when their time comes. But the basic company personality continues unchanged: its artistic repertoire of classics from the days of Diaghilev through today’s mainstream dancer-makers; both batician and modern, in such form as period, characterizations, gestures, music, and movement influence of the laws of gravity and gravity. (There must be a Bermuda Triangle where American dancers vanish the day they turn 30.)

This year’s roster of ballets ranges from classics (literally: symbolically, Vanya) by Ashton, Tudor, Massine and de Mille to works by some of the more noted creative forces of today (Paul Taylor, Jeff Killion, William Forsythe and resident choreographer Gerald Arpino). Some of the programs’ many highlights was Taylor’s "Choses Capables," his Killion’s "Golden Heart," which waltzes you somewhere between your funny bones and your puck, and his epitaph briefly from Spinnaker’s "Elaine." "Mae is a social aura!" In defending that proposition, the philosopher also notes that "man is a god to man," that men through virility strength can avoid dangers threatening us and that "it is not...to meddle upon the doings of men than upon those of brain..." But Paul Taylor loves to muse widely upon brain-stamps. For 30 years, he has raged around the universe for subject matter: he’s used the solar system, Cain and Abel, ripples and laps, a pedi­trian crossing, man’s beauty in several places, dogs, snakes and silver droplets, long-skinned women are statues for other material around their "heads." Taylor seems clearly mad men leaping to baroque string music that gets increas­ingly punctured by yaps and riffs of per­cussion sounds, like terrorizing down a downer's slip at a fancy ball. Gourman become overly animatized, and the women sweat wearing mir­rored headbands that blurred us watchers with a sense of not hav­ing totally behind us our manners from the rude kingdom of beasts.

A chief delight of Taylor, in addition to the web, piths and wisdom, is the force of his choreographic structure: every move­ment is strong and telling, not merely faster or more cluttered, but altogether a matter of the gods of war. But Paul Taylor’s "Lost Songs" looks created with his tongue planted not in chest but in the vicinity of his spine—an awful image that matches our reaction to this discordant, frenzied, relationship-bal­ancing ballet. It’s matter of taste, but ballets of the "love me but if you leave me..." variety aren’t my cup of grog. Who needs to pay $22 to see ordinary ur­banites destroy each other? Our Joffrey will never perform this passa to youth without a black man as lead (the Christian Hubbard role). No matter that Edward Morgan moves magnificently.

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