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enjoyed the pictures; but even after reflection, I am still stunned. Were subscriptions and inter

From its meager beginnings, "Vector" had blossomed and grown, with an occasional nude, into an acceptable publication which was read by the so-called "straight" community, the same as by the "gay" community. And now, because of hasty thinking, the real image of the homosexual that so many worked so hard to secure has been changed and has become tarnished. "Sour grapes," you say, from the first editor of "Vector." I think not. Just real concern.

I have two suggestions: One, that the new editor issue a statement that "Vector," like a growing child, made a mistake; and an apology to readers and advertisers, alike. A bitter pill probably, but necessary.

And two, that the Society for Individual Rights, if it feels that it should — or could — make money on nude type magazines, etc., start its own publication company; and/or open its own book store to sell such publications, their own and others.

It's too bad that the new editor cannot say that the last issue was a cheap imitation published by a less-than-genuine S.I.R. And it is too bad, that because of the continuing bad climate of homosexual exploitation, I cannot sign my name to this letter. But I am sure that most everyone will recognize the real identity of your ever faithful,

Mme Dubonnet

Regarding your first suggestion that we apologize, we feel an apology is well in order, an apology for not putting the sex back in homosexual long before we did. It is no surprise that this honest approach in what is attractive to the homosexual mate should meet with some resistance. One aging drag queen who saw nothing "injurious to the public homosexual image" by having a full page (still delinquent) picture of herself in a very old Vector joined you in attacking Vector and S.I.R. It is then no surprise that people who have spent years appearing in public negating the existence of the penis are horrified to see VECTOR admit that homosexual men like whole men. Another area of resistance to nudity as bad public image comes from some hard-line leather numbers like boys, good looking, complete boys.

Articles represent the viewpoint of the writers and are not necessarily the opinion of the SOCIETY FOR INDIVIDUAL RIGHTS.

Applications for Second-Class entry pending at Post Office, San Francisco, California.

Vegetarian

Applications for membership are invited. Membership fees: D $5.00; D $10.00; D $100.00; D $100.00 for two years.

To: The Society for Individual Rights

Name:

Address:

City:

State:

Zip:

I certify that I am twenty-one years of age or older.

Signed:

April 19, 1970

Dear Sir:

Congratulations if that is the word to the Society for Individual Rights for taking ONE GIANT STEP BACKWARD. You, yourself, will have no small task in bringing "Vector" back from the grave of shoddy imitations. Granted, I enjoyed the pictures; but even after reflection, I am still stunned. Were subscriptions and interest lagging? Was it necessary to resort to nude covers on "Vector" to boost sales? Even the giant — and campiest of all such publications, with top writers, excellent articles and thought-provoking editorials — keeps its nudes on a centerfold!

From its meager beginnings, "Vector" had blossomed and grown, with an occasional nude, into an acceptable publication which was read by the so-called "straight" community, the same as by the "gay" community. And now, because of hasty thinking, the real image of the homosexual that so many worked so hard to secure has been changed and has become tarnished. "Sour grapes," you say, from the first editor of "Vector." I think not. Just real concern.

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The Police Beat

Police Power and Proposition I

In the November, 1969 issue of Vector, Dianne Feinstein, newly elected president of San Francisco's Board of Supervisors and then running for office, was quoted on page 17 by George Mendenhall as saying at S.I.R.'s Candidates Night that she should get "out of the restrooms and movie houses." On the other hand, on page 34 of the same issue, I recorded in The Police Beat a somewhat different version of what was said:

"Dianne Feinstein evaded the question put to her about police emphasis on raiding movie houses and harassing book stores on questionable obscenity. Her answer was to repeat her affirmation for the need of more policemen on the beat. A close look at Mrs. Feinstein's campaign literature reveals a different version of what was said: ..."

(Continued on Page 23)
By Larry R. Littlejohn

On Monday, April 27th, a three-man delegation from S.I.R. went to Sacramento to meet with Assemblyman Frank Murphy, Chairman of the Assembly Criminal Procedures Committee.

The purpose of this meeting was to encourage Assemblyman Murphy to vote to move AB-701 (Assemblyman Willie Brown's controversial Sex Bill) out of his committee and onto the Assembly floor. The S.I.R. delegation consisted of S.I.R. Political Committee Chairman George Mendehall, who had made the advance arrangements for the meeting, and S.I.R. members Al Alvarez and Larry Littlejohn.

The delegation wanted to get to the Assembly floor to show their support for AB-701. The delegation argued that Assemblyman Murphy was needed to move AB-701 out of committee. The delegation was divided on whether they wanted to support AB-701 because it might be politically unpopular or at least politically uncertain.

Assemblyman Murphy is not going to vote his conscience on the issue unless he is forced to do so. Assemblyman Murphy's position can be summed up as: "Oh, yes, I support the bill, but I am not going to vote for it.

Assemblyman Murphy is going to let AB-701 die in committee even though he agrees with it because there is no political advantage to him or his friends in seeing this brought to a vote. Assemblyman Murphy is not going to vote his conscience on the issue unless he is forced to do so. Assemblyman Murphy's position can be summed up as: "Oh, yes, I support the bill, but I am not going to vote for it.

Assemblyman Murphy is going to let AB-701 die in committee even though he agrees with it because there is no political advantage to him or his friends in seeing this brought to a vote. Assemblyman Murphy is not going to vote his conscience on the issue unless he is forced to do so.

As of this writing, S.I.R.'s Political Committee is continuing to contact members of the Assembly Criminal Procedures Committee to encourage their support for AB-701. However, the prospects for AB-701 getting out of committee at this session are not hopeful. Especially with the kind of 'support' the bill is getting from Assemblyman Frank Murphy.

JUNE 2 PRIMARY

S.I.R. will concentrate heavily again on voter registration and an intensive campaign for favored candidates in the coming November election.

Some things to keep in mind when voting in this June 2 primary: Jesus Unruh, candidate for Governor, favors legislation for sexual freedom, while Mr. Reagan still is hanging up on the "homos are sick" theory. Terry Francois, a candidate for Municipal Judge; a good friend of the gay community. Wilson Riles is a candidate for State Superintendent of Instruction - we do not know his stand on homosexuality, but we do know his opponent, Max Rafferty. Riles is supported by Dr. Eugene Boyle, Francois and Assemblyman Willie Brown.

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Anxious Ingenues Await 4th Annual Coitillion

Once again by popular demand, the Pete Escovedo Combo will provide a variety of music for your dancing pleasure. This group has become one of the most popular in the Bay Area and is now gaining national recognition.

Tickets are $6.00 and may be purchased from Coit members or at the S.I.R. Box Office. Information and debutante rules may be obtained by calling 791-1570.

We hope the Chancellors of our state colleges and universities will realize the emergency of the current struggle and reconsider their denial of official recognition to our groups and organizations.

Our plans include the establishment of a speakers' bureau for we are receiving many requests each week for speaking engagements.

We also have planned a sensitivity session between our members and future law enforcement persons in order to break down prejudices and perhaps eventually eliminate the need for "vice" tactics.

Members are now trying to start a coffee house for social gatherings and a place to display art work by homosexuals.

Gay San Jose area gays interested in making contact with this new young group should write to Gay Liberation, 1302 Marfa Way, San Jose, Calif. 95117.

Gay Liberation has taken hold in San Jose. We have several goals: some immediate, some future. Our immediate goal is to instill a deep pride in our sexuality. We are taking several steps towards this goal. We have continued speaking engagements in the colleges and high schools and with gay groups and organizations.

During a week-long ecology-oriented Survival Faite at San Francisco State College, the GLF workshop was continuously visited by many people. Each evening, long and involved discussions took place over the telephone as people of the results have been quite favorable. We saw how an attitude of pride, openness and honesty in dealing with the subject of homosexuality gained support and respect. And so the necessity for some basic education in the area became a challenge to the San Jose Gay Liberation Front.

Education must begin with the Gays in our city before it can be projected to the "straights." Our brothers and sisters must realize their own talents and individual worth. Once this happens they are more able to take an open stand on homosexuality.

A beautiful thing has begun in San Jose. If we can continue to communicate with one another on an individual basis rather than only as labelled sexualities, we can begin to create a society in which labels do not matter.

Gay Liberation should be viewed in the context of the total human rights movement. As we fight for recognition of all homosexual rights, we fight for all human rights: the right to care and feel in one's own individual way.

We hope the Chancellors of our state colleges and universities will realize the emergency of the current struggle and reconsider their denial of official recognition on college campuses.

Gay Liberation should be viewed in the context of the total human rights movement. As we fight for recognition of all homosexual rights, we fight for all human rights: the right to care and feel in one's own individual way.

Have you come out yet? I mean, have you ever been formally presented? Well, here is your chance to be introduced to society for the first time.

One lucky debutante will be crowned Miss Coit-tilion of 1970 and presented a silver award. Two runners-up will also receive silver awards.

The judging will be done on a point system based on simplicity, poise, beauty and overall presentation. Debutantes must wear white full length gowns and be registered at the debutante desk by no later than 10:30 p.m. At 11:00 p.m., the debutante presentation will take place in a formal garden setting designed and created by the fabulous Michael Delaney of Michael's Flower Shoppe in Sausalito. Michael was a Gold Award nominee for his fantastic floral decor at last year's "Coit-tilion."

Anxious Ingenues Await 4th Annual Coitillion Gay Lib. Takes Hold in San Jose
VIEWPOINT

No Studs - No Farm

Viewpoint is designed to give VECTOR readers an avenue through which to express their opinions. Each month Viewpoint will present an opinion on a contemporary issue. These opinions are designed to be explicit enough to give our readers something to respond to. We wish to stress that Viewpoint is a personal opinion of the writer, and that the necessarily the opinion of VECTOR, its staff or its publisher.

Replies should be addressed to: Viewpoint, VECTOR Magazine, 83 Sixth Street, San Francisco, CA 94103. We promise only that we will print as many responses as we have space to print.

George Mendenhall

The Tom Kat movie house has been robbing the gay community long enough. Its only competition in the boy-boy movie field is the Peerless, a smelly Skid Row dive, so evidently the owners think they can get away with it ... and they are.

Homosexuals recently crowded into this theater again, looking as if they wouldn't be taken, to see the well-advertised, "Stud Farm." Well, this talky effort has neither a stud nor a farm. It is about a few boring, sick queens who feign interest. There is so little nudity, it probably doesn't have X rating. The most suggestive is a middle-aged heroin addict.

The ads for this theater used to say, "See the Lavender Boys," until someone noticed what this meant and the ads were changed. The ads now say, "Quickie Cruise!" The theatre itself is: 1, dirty; 2, noisy; 3, dark; 4, broken seats are not repaired; 5, broken toilets; 6, toilet paper and hand towel as the dirty entrance doesn't keep the street lights out. How about 2 weeks in London for $526.00, or a mini cruise — any way you look at it, it's a rip-off!

S.I.R. ANGELS

Many S.I.R. members can afford to support the homophile movement with a donation of more than the $10.00 a year membership fee. The S.I.R. members who are contributing $30.00 a year (or $3.00 a month in monthly payments) over and above their membership dues. If you feel you would like to support S.I.R. through the S.I.R. ANGELS, simply send your donation to S.I.R. ANGELS, 83 Sixth Street, San Francisco, CA 94103.

... and what of our readers?

If you feel you would like to support VECTOR through S.I.R. ANGELS, simply send your donation to S.I.R. ANGELS, 83 Sixth Street, San Francisco, CA 94103. For information on these and on travel anywhere, contact —

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PAGE 12
REVIEW
One Penis Plus One Penis Equals Nothing

Dr. David Reuben
Everything You Always Wanted To Know About Sex — But Were Afraid to Ask
David McKay - 1969 - $6.95

To begin with . . . it is difficult to understand how such a book could be published. We have reached a point, for example, where it would not be possible to have a best-seller espousing the theory that all Jews are thieves or that all black people are stupid. Surely some anti-defamation league would effectively protest the dangerous implications of this kind of bigotry. An important first step in depriving any group of their human dignity is anti-defamation — to talk again against certain people in derogatory generalities.

After all, society has accepted the "fact" that a particular minority has very little merit, it becomes easy to take away their basic rights. A look backward to World War Two, Germany, or the Civil War, U.S.A., and you can see how anti-defamation progresses, logically, to persecution and eventual extermination. In other words, if you allow yourself to be subjected to bad public relations, you have more to lose than your reputation.

Everything You Always Wanted To Know About Sex is a reprehensible and vituperative attack on the "sexual variant." It is written without logic. It is not objective. It is a classic example of anti-defamation in every sense, presenting an oblique picture of the homosexual as a freak. Sadly, it comes to us at a time when people have stopped ignoring our existence and genuinely want to know about us. We should have more to lose than your reputation.

The bitterest arguments between husband and wife is a passionate love sonnet by comparison with a dialogue between a butch and his queen. Live together? Yes. Happily? Hardly.

Another startling revelation about homosexuals — according to Dr. Reuben — is their "mysterious fascination" with food.

"Many of the world's greatest chefs have been homosexuals. Some of the country's best restaurants are run by homosexuals. Some of the fattest people are homosexuals. Apparently food plays an important role in the life of the homosexual because he uses his mouth as a "principal sexual organ." Dr. Reuben suggests that homosexuals frequently turn to cooking grease, salad oil and margarine for lubricant and part of their sexual ritual."

We can assume that society will be bewildered by the preface and acknowledgments of this book. Recently, in England, two homosexuals who had undergone [sex change] operations five years previously died of cancer. Ironically they succumbed to cancer of the breast — their new female breasts. Ironically these men who wanted to be women died of a woman's disease. That's as close as they came.

In his preface and acknowledgments Dr. Reuben carefully indicates that his book is not based solely on personal experience. He is married and has a son. We cannot accuse him, therefore, of having dwelled too long over the urinals to fabricate this morbid picture of homosexuality.

His entire opinion of sexual variant is based on those who have come to help him. He does not present a cure. They have come to him for help in order to accept their sexual orientation. They are desperately searching for some way to lead productive, rewarding lives. And he sends them away with the cryptic comment: "ONE PENIS PLUS ONE PENIS EQUALS NOTHING. THERE IS NO SUBSTITUTE FOR HETEROSEX." — John Callahan

If you want to be treated to more of these glittering generalities, borrow — DO NOT BUY — the book, Everything You Always Wanted To Know About Sex (And You're Sorry You Asked?).

Dr. Reuben cannot even spare us the typical tragic ending of the sexual pervert:

Recently, in England, two homosexuals who had undergone [sex change] operations five years previously died of cancer. Ironically they succumbed to cancer of the breast — their new female breasts. Ironically these men who wanted to be women died of a woman's disease. That's as close as they came.
"Community" Well Represented at S.F. Ballet

by L. Snyder

If you weren’t at the performance of the San Francisco Ballet on Saturday evening, April 25, you should have been! It was a joyous dance, indeed. *Movin' Dance* is in fact the name of the first work of the evening. It was just that. Reminiscence of a Renaissance Court Dance, the choreography by Carlos Carvajal was crisp, clean and to the point. No cold was born; maneuvers to make you “ooh and ahh.” The dancers moved smoothly and gracefully through about a half-hour of Bach skipping, smiling, jumping, leaping, smiling, apparently enjoying themselves enormously. And the audience enjoyed right along with them.

The sets by Paul Crowley were simple suggestions of Atlantian pillars done in mirror-like mylar against black. Chuck Arnett’s costumes were simple suggestions of Renaissance Dress—they were unusual in that they moved with the dancers rather than against them. In all, a joyful affair.

After intermission where I looked in vain for some indication of the novel Opera House patron (only in San Francisco are you about to find a collection of stoned hippies and gay guys and gals, usually paired appropriately, had just about taken over the entire orchestra), we sat down to await the second work of the evening, *Fantasmes*.

This probably would have been a brilliant number had not the incredible technical problems presented themselves. The stage was so dark most of the time, I could barely make out the dancers from the sets. When they finally got some light on stage, the orchestra’s lights went out. Conductor Gerhard Samuel coped with the situation as best he could, but had to stop the orchestra in the middle of the difficult Prokofiev score and ask for “lights.” The dance resumed, but wasn’t quite able to rebuild the strained mood it had started to create.

John McFall and Jocelyn Vollmar were excellent as the Wanderer and the Mistress of the Mansion. Miss Vollmar’s magnificent abilities were put to the test in a series of demanding pas de deux with Mr. McFall. Both are first-rate masters of their craft, but Miss Vollmar’s quality is that of preme ballerina all the way.

Last on the program was a new work, *Genesis ‘70*, choreographed by Carlos Carvajal, music by Terry Riley, sets by Paul Crowley and lights by Garden of Delight.

To quote the program, “not by its rising, is there light, nor by its sinking, it there darkness. Uncreating, continuous. It cannot be defined. And reverts again to the realm of nothingness.” This work is a crescendo of Light. The dancers served Light to us on mirror platters, they reflected Light off their plain white costumes, they changed colors along with the Light. Light flowed and pulsed and shimmered and drew our eyes to it only to stun our minds with Light’s own Beauty.

Part of the Light was hooked into the Moog synthesizer and pulsed or flashed along with the computer. The music, like the Light, seemed perpetual. But it ended. And so did the Light. We were left with the synthetic bleep of the computer; the dancers had stopped dancing, the Light stopped and we sat alone with a drawing of a Man, made out of Light—and then blackness.

The cheers of the audience left the “Bravo’s” to the older crowd. “Far Out!” and “Right On!” were more to be heard ...

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MAGICK IS THE HEART...

PUCK IS THE SPIRIT...

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Photos courtesy Spectra

Vector's June Feature . . .
MEET THE "PRIXIES" -
There's a little of the Prixi in every gay guy — some gay guys even have a lot of Prixi — Why not send Vector your Prixi adventures? Our Prixi artists will try to turn them into Prixi cartoons for your prixideliction. We want drag Prixies, leather Prixies, baths Prixies, bar Prixies, trixi Prixies, lover Prixies, the whole scene.

(Copyright June 1970 © Martin and Perpich)

The Police Beat —
(Continued from Page 7)

The right of privacy, the right to choose what we will see or read, the right to our own particular life style. Too many of these rights are being usurped by the police in the name of "law and order," which once may have had some semblance of meaning, but now is merely a euphemism for oppression. People are being jailed for ideas, words and mode of dress, for poverty, for being "different." It not only can happen here — it is happening here.

At the very least — write to all eleven supervisors, not just Mrs. Feinstein, registering your protest against police licensing of movie houses and by all means vote NO on Proposition I.

S.I.R. TOURS

To introduce S.I.R. members and their friends to the exciting gay-line tours, a special tour will be conducted on Friday evening, June 19 from 9 p.m. to 2 a.m. — followed by a reception at an after-hours club. Transportation will be by chartered bus.

The tour will visit five bars. Special arrangements will be made at each bar for reserved seating and command performances by the stars of "Golden Awards." A donation of ten dollars will cover all expenses, including transportation and cocktails.

Only 50 reservations will be accepted. Reserve your place now by sending a five-dollar deposit to John Callahan, Project Manager, SIR TOURS, 83 Sixth St., San Francisco, Calif. 94103.
Eating In
Openings, Openings and More Openings

Luella P. Greene

Dear Taste-Searching reader;

In view of the limited gay eateries in the Bay Area, I find it necessary to repeat some and now add a few drinking spots. Since writing my last column, there has been a lot of excitement in the area — the Shutters (709 Larkin at Ellis) had their Grand Opening (formerly the Tucky Wench), managed by Dick Walters. Be sure and visit the next-to-the-"Y" pub — you'll enjoy the scenery and of course, the generous drinks . . . The Campus had its Gala Grand Opening (formerly the Meet Market) — you won't recognize the old toilet. Dave, Tom, & Gary really outdid themselves — I admit this bar a real groovy one to frequent . . . drop in and say hello to your old friends here. You'll enjoy . . . Going down the Peninsula, there's been a lot of excitement as well. . . . And Now back to eating: You must visit Toni at the Yacht Club — she's not only the owner, but is the chef as well. Her home cooking is just like Mother used to make (and I don't mean burn). I had the short ribs on the special, which was a real meaty treat — short on the rib, but heavy and tasty on the meat. Friday, Saturday, and Sunday, Serge (who does weekdays at the Genesse) whip up at terrific special on Friday nights for only $2.95. . . . The Manhattan Mall at 2344 Market Street is a good moderately-priced eatery — if you're low on the purse strings and want a good dinner, don't pass this one up — my chief criticism is the demitasse tea spoons Bob uses for soup spoons. It seems as tho you spoon your soup for hours before reaching bottom. I hope Bob takes a gentle hint and changes to regular-sized soup spoons . . . The Baj continues to be a favorite eating spot. Although the gas wasn't turned up under the grill, it was well-flavored. The Bay-Kabob was unsurpassed — it was like eating chunks of filet mignon and was it ever delightful! The Chef will pass up this famous dish; you'll love it as much as you will the friendly service and attention accorded you. . . . Bob at Jack's-whips up a great dish with his Beef Tornedor special at only $2.95. In addition to this succulent dish, they have one of the greatest smorgasbord platters in the city. You will find numerous salads, spiced vegetables, jellies and don't miss the ambrosia, a real taste treat of the gods . . . And now, dear reader, if your mouth isn't watering yet, then read on . . . The Orpheum Circus has found a way. We meet Fridays at 8:30 p.m. at the S.F. League mailed in pi. cover, 51, S.F. 94103, San Francisco, CA 94114.

STUNNING SUNDAE: Savoringly yours, Luella

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Fellini Style:
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Strange Mixture

All the adventures are told in terms of sex and blood of some sort. The homo- 
osexuality is handled in a very matter-of- 
fact manner and definite social acceptance.

The make-up and costumes are basics. 
Fellini, which means mud and bizarre even 
to the point where an old, familiar face like Capucine (and who can forget 
"Song Without End" and "Walk on the 
Wild Side") is almost unrecognizable 
under a mask of white/blue/gold face 
make-up.

One wonders just where Fellini finds the incredible creatures that populate his 
film world. SATYRICON continues to 
provide a "freak show" of multiple types.

The first half of the film is fairly 
Eagerly awaited fell the year is "FELLENI SATYRICO-
CON" by the master of the visual bizarre, 
Frederico Fellini.

Personally, I was disappointed, but 
then, maybe my hopes were too high 
with the echoes of past Fellini triumphs 
in mind.

It lacks a cohesiveness that can only be part 
of the "Fellini touch." I don't know if 
the film was made that way or was cut 
for the American version in such a fash-
ion.

The film stars two hunks of male-
hood, Martin Potter (the blond Encolpius) and Hiram Keller (the dark-tressed 
Acastus). The film begins with Encolpus 
leaving the loss of the only thing that 
gave him life substance, a young boy lover 
(played by Englishman Max Born). He 
finds out that his best friend, Acastus, 
has stolen the boy and sold him to an 
acting company. Potter gets the boy back 
for awhile, but later loses him when Max 
decides he'd rather go with Keller.

Following this is a series of various 
erratic and/or bloody episodes which 
include the murder of Potter to a rough 
maiden in a public bath and various 
ableanings in the streets of Rome.

Both Potter and Keller travel together 
again once little Max is lost in the shuf-
flake, never to reappear (which doesn't 
seem to distress the once-distraught Pot-
ter). They meet a mad nymphomaniac who is going to see a decapitated herma-
phrodite whom Potter and Keller subse-
duity kidnap and let die in the waters-
less desert.

Potter then goes through a labyrin-
thus adventure with a minotaur/man, 
but his life is spared for the Festival of 
Mirth. He then finds that he is impotent 
with women and is taken to the "Garden 
of Delights" to be cured. The girls fail to 
help him and he seeks aid from a witch/ 
sorcerer who continually changes form 
from a sleek Luna to a goblin of finickiness.

Once he is cured, Keller is mysteri-
ously killed and Potter must then travel 
alone. He attends the funeral of a man 
whose remains must be eaten by his 
friends in order for his will to be carried out 
and with the sight of these men gnawing 
on human flesh, Potter sets out on a boat 
for further adventures in Africa.
Richard Amory Interview

Richard Amory needs no introduction to the many readers of his famous Loon trilogy. Vector is pleased to have this opportunity to present the well-known gay author to our readers, as he speaks out on the gay novel and the gay writer and the exploitative practices of the straight publishing world. First question: Mr. Amory.

Vector: How did you start your writing? Amory: I'm not too sure. Song of the Loon was the first novel I ever really finished. There were two abortive attempts previously, and Loon grew out of a minor passage in the last one. At the time, I was working on a Master's at S.F. State, and somehow got turn on to Gayz Gol's Pooh's Diana Enamorado and took off from there. Diana is one of those old-timey, fast-paced, exotic and extremely artificial 16th century Spanish pastoralists, which are usually laid in a cloud-locked land that the author is pleased to call Arcadia, and I thought it would be a perfect vehicle for a gay novel. After I changed the setting to the Oregon wilderness and costumed the zygotes at mountain men and cowboys and Indians, the next two novels were written with the same concepts except for certain problems of style, which were largely a process of throttling away the native flow and being measured by the sun and other natural phenomena, making no women, because they bring in a whole host of secondary problems that I don't deal with. Let me try to get back to the time, as I recall, everybody was embroiled in one kind or another of homosexuality, and it was fashionable to throw the blame onto Maw, poor Maw, I consider such preoccupations a waste of time, and besides, they usually end up being the butt of cut-downs, both real and so and on. So in this, I wrote Loon for myself alone. I couldn't start thinking seriously about publication until I was about halfway through the final typescript. I had such a bad habit of writing it, I thought. What the hell, why not? and sent it off to San Diego.

Vector: What do you think of the gay novel? Amory: Right on. I think very, very much. How much time do you have? I don't think there's anything that isn't beautiful, of course, but there are certain things I like. I'm writing them down for myself; I'm not sure that I'll ever get to publish them. There are two types of gay novels, which I think, as you can see, I have read as closet queens, and of course, I have read a great American gay novel yet, of the future. Amory; I'm no expert on the gay novel. It seems to me that up until now, we've had two main types of books, neither of which I'm particularly fond of. One of these I call the "Closet Queen Novel," a prototype is John Greenleaf's "Ave Maria," which is take, say, a quatrain, as a point of departure, and of strophes and stanzas, so out of some sex acts leading into the poem, thereby spoiling my elaborate build-up and rendering the poem's meaning sunken, sheer Yahooism, and it took a lot of the fun out of all the whole thing, and I'm stillジャンジャン.

Then, what did they do to Song of the Loon? As just one more of the important books I've ever read. Amory: It seems to me that up until now, we've had two main types of books, neither of which I'm particularly fond of. One of these I call the "Closet Queen Novel," a prototype is John Greenleaf's "Ave Maria," which is take, say, a quatrain, as a point of departure, and of strophes and stanzas, so out of some sex acts leading into the poem, thereby spoiling my elaborate build-up and rendering the poem's meaning sunken, sheer Yahooism, and it took a lot of the fun out of all the whole thing, and I'm stillジャンジャン.

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by Aida Soto-Voce

Cole Porter's 1930's musical, Anything Goes, was blessed with the fact of having everything good go for it.

It would be impossible to say what was the greatest shining feature of the show. Aside from the consistent high quality of the actors-dancers-singers of the show, were the best yet, in period, sturdy and imaginative sets.

When Michelle as Reno Sweeney sings the remimicking song, "Your Fabulous Face," and slide projections of Arthur Neal as Sir Evelyn Oakleigh are projected on a mechanical cloud, I thought this was a great innovative triumph for S.I.R. Theater veteran but first-time director Bob Paulsen.

Kam Deveraux designed the stunning, well made, and truly period costumes which were of such indisputably high quality it would be even a bigger surprise if he doesn't win the 1970 Golden Awards for costume(s)

The upbeat, sprightly "tippy-tap-toe" choreographed by Gil Lopez never failed to get thunderous applause. Chuck Zinn as Billy and Doug Marglin as Hope in their dance routine for "It's Delovely" had all the zip and sparkle audiences have grown to expect and love from 1930's musicals.

Corno di Bassetto's firm, decisive, musical control and his ability to musically improvise over moments that could easily be dead spaces in this fast-paced show (set changes, scene changes, entrances, exits, etc.) seem to have become such an integral part of the success of the S.I.R. musical scene for so many of our shows that the audience has grown to expect his consistent quality.

On the "on stage" side of the show, it is, fortunately, impossible to point to any one or two performers and say, "they were the stars of the show." Their ability to interact and stay in character was a credit to both performers and director.

It was a big treat to see the tremendously popular Michelle perfectly cast as Reno Sweeney, evangelist-turned-nightclub owner. Michelle pleasantly surprised her loyal fans with bright red wigs and shaded purple costumes and demonstrated she had as much talent in a book show as a specific character as when she does her own shows. Demonstrating total command, she created a new facet to the bright jewel of her stage career.

Chuck Zinn, one of S.I.R. Theater's regular youth leads, gave life and showed a new dramatic intensity to his part as Billy Crocker, a multiple victim of circumstances.

I saw two performances of the show before writing this review to make sure of my judgments, and I can say that any misgivings I might have had about Doug Marglin's performance as Hope Harcourt from the first performance melted away after the second performance where Doug danced, sang, and acted with a true audience-captivating ability.

On the same subject, the audience absolutely fell in love with the surprise sensation of both evenings, Zane Tamas as Mrs. Harcourt. This unsympathetic part as the domineering mother was both Zane's drag debut and S.I.R. Theater debut. His total acting command, flawless appearance, and the Second Act painting scene which was the perfect no plus ultra of both acting and directing, had the audience captivated.

Melanie, as Bonnie, again returned to the S.I.R. stage as our favorite Gun Mall (Pat Joice — 1967) and really cracked up the house as a girl who has a way with sailors and gets to deliver some of her lines upside down through the big's port hole.

Moonface tells the Bishop about "Indoor China."
no trick to copy the letters, one by one, of a language that you don't understand, except that they couldn't; and their random scatter of accent marks is the sign of a thoroughly second-rate, Yahoo outfit. In Handbook they saw fit to insert the word "brown" in a passage where I most certainly didn't want it, yet my the editor, the same editor who corrected certain didn't want it, yet my the editor, the same editor who corrected certain didn't want it, yet my the editor, the same editor who corrected certain didn't want it, yet my the editor, the same editor who corrected except that they couldn't; and their random scatter of accent marks is the sign of a thoroughly second-rate, Yahoo outfit. In Handbook they saw fit to insert the word "brown" in a passage where I most certainly didn't want it, yet my the editor, the same editor who corrected certain didn't want it, yet my the editor, the same editor who corrected certain didn't want it, yet my the editor, the same editor who corrected certain didn't want it, yet my the editor, the same editor who corrected.

Most serious of all is the fact that they really don't know what it is at all. I just read a minute ago, they're talking it all the way, and even worse, still thinking in terms of old stereotypes and screwing up our vision of the world. They haven't caught on to the idea that it won't hold you solely liable for actions they themselves are perfectly content to operate out of the "underground." It already is an identifiable genre, not just the "first male nude" for the center fold of Cosmopolitan. The "Davey Rosenberg Candidate Poster" goes on sale nationally March 15th in poster shops throughout the country. Davey Rosenberg will campaign personally in cities and at poster stores carrying the "Davey Rosenberg Candidate Poster." I just poster will feature Davey Rosenberg standing completely nude holding a flower pot, a "balloting slip to vote "yes" or "no" for Davey Rosenberg as the "perfect man" and a "mailing coupon" for people to send their "vote."

The poster will be handled nationally by Davey Rosenberg Features, 405 Geary St., San Francisco 94133. Local campaign headquarters: Harold's Book Store, 405 Geary, San Francisco.

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**Happiness is a Nude Male Body**

Davey Rosenberg, the man who created the topless and bottomless rage in nightclubs in San Francisco and throughout the world, is going all-out on his next poster along with artist Bill Bates. On his next poster, Davey Rosenberg plans to become a "candidate" for the center fold of Helen Gurley Brown's Cosmopolitan Magazine. Miss Brown is campaigning for the "perfect man" to be the "first male nude" for the center fold of Cosmopolitan.

"The "Davey Rosenberg Candidate Poster" goes on sale nationally March 15th in poster shops throughout the country. Davey Rosenberg will campaign personally in cities and at poster stores carrying the "Davey Rosenberg Candidate Poster." I just poster will feature Davey Rosenberg standing completely nude holding a flower pot, a "balloting slip to vote "yes" or "no" for Davey Rosenberg as the "perfect man" and a "mailing coupon" for people to send their "vote." Helen Gurley Brown, editor of Cosmopolitan magazine, 224 West 57th Street, New York City, N.Y. 10019.

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*** Gay Guide ***

NOTE: Hundreds of places are listed in "guide books" that are closed or only sometimes gay. This listing is ONLY of strictly gay spots. Each month we will update this listing and begin with the June issue we will include other western states.

E - Entertainment
B - Brunch, Sunday
D - Dancing
W - Women

TAVERNS
SAN FRANCISCO
Bistro, 141 Mason Street, 781-5227, E
Fantasy, 320 Mason Street, 982-7966, E
Garage, 841 Larkin Street, 837-4441
Here's How, 1099 Market Street, 941-1811
Lumbar, 435 Turk Street, 434-8363, R
Looner's, 717 Turk Street, 863-4901, R
My Room, 209 Stevenson Street (near 3rd & Market) 392-8840 Old Crow, 962 Market Street, 673-2792
Orpheum Circus, 1195 Market Street, 863-9150, R
Rendevous, 567 Sutter Street, 781-3949, D
Shutters, 709 Larkin Street, 673-4049, E
Sound of Music, 142 Turk Street, 771-3412
Sutter's Mill, 315 Bush Street, 397-0121
Trigue, 73 Eddy Street, 383-3838
U.S. Screenboard, 147 Mason Street, 474-3474

MISSION-UPPER MARKET

BLAIR AREA
Victoria Eve, 332 Valencia, 863-3375, R
Libra, 1868 Market, 552-8586, R
Miss Mattie, 863 Valencia, 848-9316, W
Mint, 1942 Market, 861-9373, B
Missouri Belle, 238 Market, 242-1163, R
Pendulum, 414 16th Street, 863-4441
Screenboard, 199 Valencia, 426-6990

POLK STREET
Cloud 7, 2360 Polk, 474-9960
Fairy Bird, 1723 Polk, 775-4162
House of Harmonics, 1312 Polk, 885-5300
Lucky Shiner, Polk & Polk, 883-5991
Nude, 2324 Market, 883-5991
Yacht Club, 2115 Polk, 441-8381

COLE-HAIGHT AREA
Bradley's Corner, 900 Cole, 464-7764
Maud's, 937 Cole, 731-6149, W
Lucky Club, 1901 Haight, 883-6444

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WATERFRONT
Bob's Place Bar 411-1972, R,B
On The Ledge, 987 Embarcadero, 397-2452, R,B
Waterfront, 128 Embarcadero, 392-1171

NORTH BEACH
Gordon's, 860 Sansome, 986-0110, R,B
Green's, 1233 Grant, 391-4575, D
Jackson's, 537 Powell, 626-2699, R,B
Paper Doll, 524 Union, 421-5765, R,B

FOLSOM STREET AREA
Dead End, 882 Folsom, 421-9088
Fob's, 181 Folsom, 566-9459
527 Club, 527 Bryant, 781-9625
Rampart, 120 Folsom, 963-9223
Rugpd Up, 6th & Folsom, 863-9628
Sprinkler, 17th & Florida, 1-1911
Stud, 1350 Folsom, 863-2980
(Also see "After Hours")

AROUND TOWN
Club Drake, 1223 Presidio, 931-1996, R,B
Lisandra's, 16 Leland Avenue, 685-1796, B
Paradox, 1041 Divisadero, 387-2411, R,B

MARIOT OUTLET:
Fairfax: Vi's Club Drake, 1625 Sir Francis Drake, 962 Market Street, 673-2792

MISSION-HISpanic:

S.F. State Group
Gets Official Approval

Continuum, a student group at San Francisco State, was recently given official approval.

Aim of the group is to "bring together people of all sexual persuasions and stimulate critical analysis of existing sexual mores and public laws relating to sexual behavior."

Group philosophy places emphasis on the fundamental common characteristics of all sexual expression. While the main impetus of the group is gay and concerned with the problems of gay people, the group hopes to break down barriers between people of different sexual orientations and bring new respect and understanding between gays, blacks and other minorities.

As a student group, they feel they can be most effective working with the structure of the academic institution. To this end they will concentrate on reaching students who will be the future teachers, administrators, lawyers, policemen, doctors, politicians, etc., of society. By broadening the outlook and understanding of such persons, they hope to free the climate of public attitude towards sexual minorities, breakdown the myths and prejudices and replace the puritanical mores that govern our society with a more just code of conduct.

They also plan to reach out to the gay and bi students and try to build self-respect and pride. They will be alert for any instances of "sexual discrimination" directed either against or towards minority students. They also plan to work closely with interested faculty and student groups on any research projects that come within the scope of Continuum's concerns.

In May, the group will sponsor their first open meeting with Richard Branson and Dirk Vandem as featured speakers. In order to flourish and grow strong, Continuum needs the help of students, faculty and alumni of San Francisco State to swell their membership. Interested persons should contact either Barbara Curran or Mike Merrimer, 661-1025, or Mike Merrimer, 387-6294.

Continuum is the first gay-orientated student group to receive official recognition on the California State College campuses. Achieving that recognition took a long six months of very hard work - they deserve your support.

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LETTERS

(Continued from page 4)

right? If the robe lies in the fact that, be­
cause the magazine is shipped as magazine-class
mail, you could be liable for court action, then,
please let me know, and I'll gladly send the
money over the extra postage required to
send it first class, or even air mail. Please advise
me ... one of my boiling points is censorship,
and if truth be told with our Puritan border offi­
cials, or some Nice Notre in the Pontifical De­
partant, I want to know why?! I am a member of
our local Civil Liberties Association, and they
lose to get their teeth (so to speak) in meat like
this.

I want to compliment you on the quality and
appearance of your magazine subject matters ... both serious and camp; my repeated
reaction: When I receive a Vector, is "Why
can't we produce a magazine like this in
Toronto?" - God knows we have the mar­
ket? But, I think that one of the reasons may
be that the relationship between the homo­
xual segment of society and the Police is
Toronto, has been compatible for so long now,
that it has relieved the pressure under which
most works of art are produced ... and I do
consider your magazine an art form.

Another reason for our mutual tolerance may
be that the homosexual segment here plays
it cool for the most part. Although we have our own openly gay dance clubs, taverns, bars, I say protection and (can you believe) police protec­
tion from the rowdies on Halloween night, we
don't have openly gay restaurants and night
clubs where you do, and our local Homophile
Society solicits for membership mainly in the
University and intellectual community, rather
than making an appeal to the mass of the ho­
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ever been arrested for telling such vulgar and profane lan­
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