

the

VOICE

MORE THAN A NEWSPAPER

Volume 1, Number 6
December 29, 1979



THE STARK BROS. -- PAGE 12

THE FABULOUS STARK BROS

PERRY A. GEORGE

RING OUT THE OLD, RING IN THE NEW!

Maybe I should spell it "wring," nevertheless, I am reminded of lengthy conversations that Paul Hardman and I had with Donald Dissler of the District Attorneys' office regarding all the legal shenanigans surrounding the \$375,000 Community Development grant for a Gay (oriented) Community Center. Clear violations of that jewel of a law from the administration of president Rutherford B. Hayes, the Hatch Act, plus obvious examples of document switching and destruction of incriminating Community Development board of directors' minutes (which we had reconstructed and notarized from the secretary's original notes) combined with an absolute plethora of evidence of criminal activity, and all Mr. Dissler, as the assistant to the politically protective Joe Freitas told us was that our evidence involved too many politically important people and the District Attorneys' office had no intention of doing anything about it.

Already anticipating a political squelch we hedged our bets by giving the same evidence to a Republican in the Attorney General's office who just happened to be none other than Arlo Smith. If Mr. Dissler's file of evidence should just happen to "accidentally" fall into the office paper shredder, duplicates of everything were given to Arlo Smith through his assistant Mr. Stein. Since this all involved shenanigans with federal monies the F.B.I. has been keeping close tabs on the progress, or lack of progress, in this affair for some time. As was necessary in acquiring the evidence about the switched and destroyed documents, we initiated a demand under the Freedom of Information Act and got involvement all the way up to Patricia Harris, the then Secretary of H.E.W., this attempted money grab has even aroused the interest of Senator S.I. Hayakawa (!) So far he has been kept out of the picture but if no action is forthcoming in a reasonable time from the new DA's office he may get involved. Yes things should start happening in 1980.

"HELLO, CENTRAL CASTING? THIS IS DIANNE FEINSTEIN. I WANT AN IRISH POLICE CHIEF. HOW ABOUT EDGAR KENNEDY OR SPENCER TRACY?" . . . "OH, BUT YOU SUGGEST WHOM? . . . THE NAME SOUNDS GREAT, WE'LL CAST HIM."

When we all read in the public press about the new police chief he sounded more like a character in a Bing Crosby-Barry Fitzgerald movie than a real police chief. I, myself, having been raised in the Catholic (parochial school) experience in the Irish Catholic town of St. Paul, Minnesota, I am naturally suspicious of any police chief named Cornelius Patrick Murphy. It is unfair to assume that he suffers from the most common myopia of the classic Irish cop, the inability to distinguish between sin and crime. None of my usual sources of dirt on the police department have anything to say about chief Murphy, good or bad. As the office of police chief and its attitudes are so vitally important to the gay community, I am sure he is going to be one of the most closely watched people in town.

IS NOVATO READY FOR A GAY BAR?

We are all pleased that the recruitment of members of the gay community is being pursued in earnest by our police department, but what I want to know is what happens when they are fully assimilated into the force and as a natural course move to Novato to be with the rest of our police force?

The New Year will bring many changes, that is expected, of course. Just what those changes will be remains to be seen. We do know that certain things will occupy the public attention, since they are in our attention now.

The future will certainly have to focus attention on the wave of religious fanaticism which has spread over the world. The Ayatollah Khomeini of Iran is but a symptom of a unique mental disorder typical of human beings. Simply stated, he, like many other clerics, seem to operate under the delusion that if God is Good, then too much "godliness" cannot be bad.

Pope John Paul, charmer that he may be, still shows signs of the same symptoms. He opposes the rights of women; he is against any liberal understanding of sexuality; and he has begun to turn the screws on those who advocate change. His utilization of the services of the Inquisition (Congregation for the Doctrine of the Faith) to attempt to silence Hans Kung, the broad minded Catholic Theologian, can only bring discredit upon the Roman Church.

We are beset with "Moonies." We have seen Jim Jones in operation in South America, and the natural consequences of excess religious power. We daily witness the hate directed at gay men and lesbians by the forces of religious fundamentalism personified by Anita Bryant. TV religious programming constantly inculcates the receptive, often naive public, into hate patterns, in the name of righteousness.

The police, and all too often City Hall, responds to inappropriate human behavior, as sin, and not merely as a misdemeanor, or even a crime. Sin is the underlying concept, and sin requires suffering and penance to be expunged.

The fact that laws, all of them, are but man made, somehow gets lost with Moses on the mountain. It has taken the gay community thousands of years to lift the unholy burden of religious oppression from its necks. Yet the battle has just begun.

Rather than just ignore the trash which characterizes all pornography, laws are passed to protect people from themselves and the whole weight of government is thrown onto the heads of those who are licensed to sell and distribute the materials which are classified as "pornographic."

The permit process is used, not to manage reasonable development of the community, but as a tool to "get" the so-called porno-houses. The fact that it costs money, and employee time, to achieve the religious purposes of the law enforcement, does not deter the zealots.

It is too soon to pass final judgement on the police actions which, after a reported 75 days of intensive investigation, lead to the raid on one of San Francisco's leading discos, Studio West, located at 101 Vallejo Street. However, that is a lot of time, and a lot of money to allocate for a raid, which according to police reports netted no more than a very little bit of marijuana and 43 "red capsules" and "one vial of cocaine."

These items were in the possession of persons on the premises; the amounts seem to be negligible. The police booked five persons, according to reports, for "visiting a house where narcotics are used." Only five when there were about 1000 people on the premises at the time. Eleven others were cited and released. The club manager Aaron Stinelkoff age 27, was booked along with one of the owners, Frank Cashman, 40, for keeping a house where narcotics are used.

The bothersome part of all this is not that the police enforce the laws against the use of dangerous drugs, but that there is no indication that the persons booked or cited, were actually involved in the commission of crimes or merely the victims of the misconduct of others who came into the disco and used drugs. What makes it worse, is the obvious fact that the police do not just do their duty and arrest suspects, they call in the media and create a media event at the expense of persons who may well be innocent of any wrong doing.

There is no indication, as yet, that the arrested owner, or his employee, had any knowledge of drug trafficking. Yet they have been booked and given a police record and condemned in the press. The process does not sound like "innocent until proven guilty!"

Apparently the out-going Chief Charles Gain, knew nothing of the raid before hand, and it seems to be too early to involve the new Chief of Police Cornelius Murphy. It is to be hoped that the new Chief will consider the position of owners of premises, when raids are conducted, and determine if they are suspect beforehand, and save their reputations and business if possible.

The appointment of the new Chief, will bring changes to the city, and hopefully for the better. His selection has been well received by the gay community in general. Reasonable people all wish him well and look forward to working with him for the good of the whole city.

HAVE YOU SEEN ANY "GAY FREEDOM DAY FLAGS?"

On Gay Freedom Day, 1979, dissident members of the S.F. "Gay Community" physically assaulted members of the Eureka/Noe Valley Artist Coalition, the creators of the so-called "Gay Freedom Day Flags". These thugs, under the direction of a prominent local attorney, stole 8 of the banners that were flying in Civic Center. A police report was filed. On the day of the memorial for Harvey Milk & George Moscone in November of this year, the American Rainbow Flag was stolen from the Gay Community Center. Anyone having knowledge of the whereabouts of these banners is urged to call Jim Coker at 626-5446. No questions asked.

the VOICE

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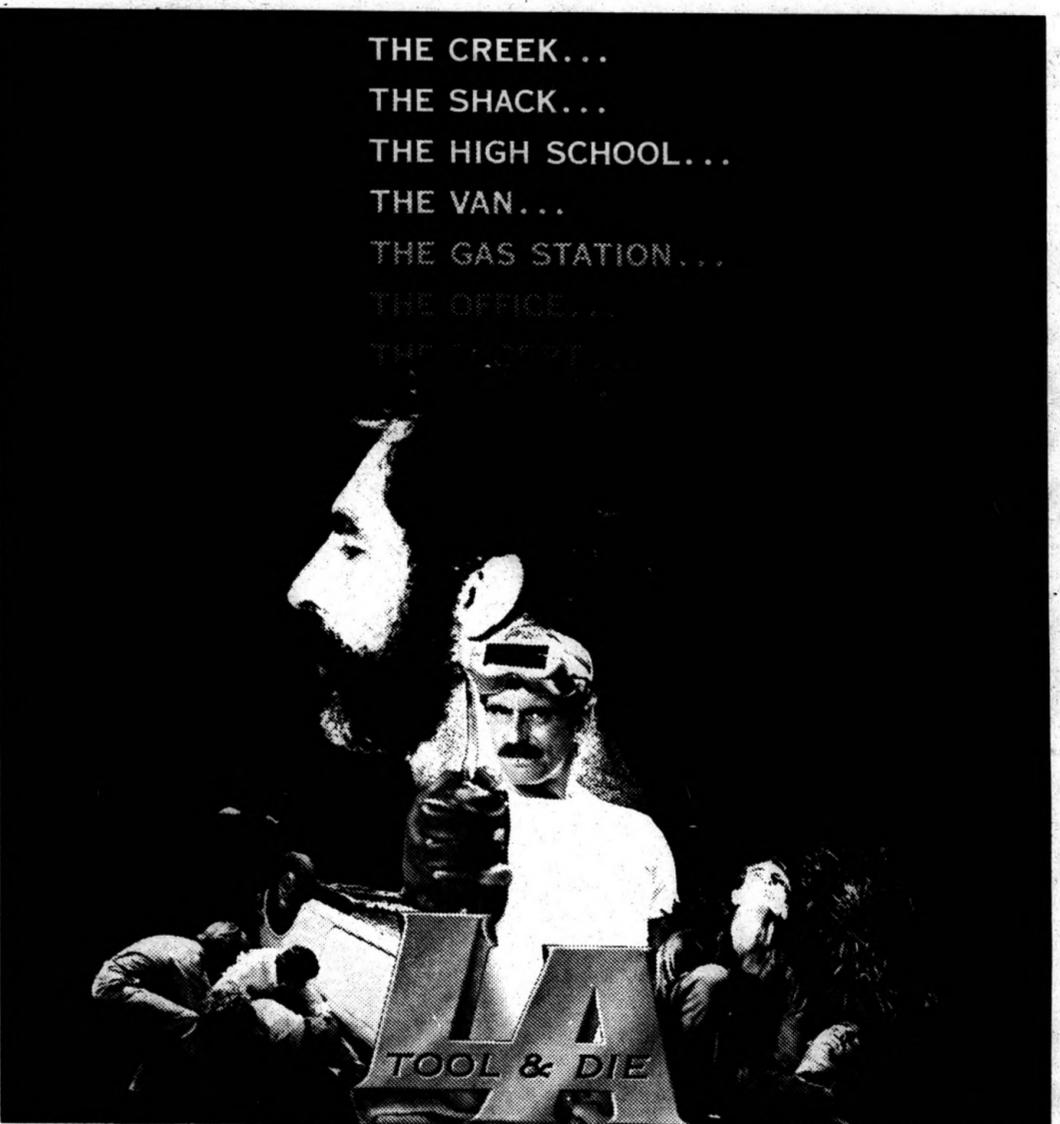
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Ronald C. Badgley, D.C.

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.

INDIANS PREPARED THEIR DIET CAREFULLY

In order to preserve the flesh of animals, the Indians dried and smoked their meats and fish. They took great care that the provisions did not spoil, and were careful to store foods for the long winter months when game was scarce.



CONTROLLING YOUR WEIGHT: PART II

In my previous article I discussed some preliminary steps toward controlling your eating habits. This time I'll outline a complete program for achieving control of your weight. At no time will I mention the word "diet," and never during this program should you allow yourself to feel hungry or in any way deprived. The goal is the re-structuring of behaviors and habits concerned with eating, not weight loss. Losing weight is something that just happens once your eating habits are the same as those of a person of normal weight. Before you begin this part of the program, be sure you've incorporated into your lifestyle the suggestions contained in my previous article. Again, I'll remind you not to weigh yourself more often than once each week. Also be certain you've become comfortable with each habit change before you go on to the next.

WEEK ONE: During this first week, your goal is to associate food intake with meals. Many subtle cues exist in our environment which stimulate us to eat at inappropriate times. Television, radio, magazines, newspapers, billboards — all carry a nearly continual message about the latest in snack foods, ice cream, and all sorts of other poor food choices. For this reason, many people eat while watching television or listening to the radio. These between-meal snacks can add an enormous number of calories to your daily total, and can distract your attention from observing your food intake. Therefore, during the first week, make a habit of eating three meals each day. Do not consume anything (except lots of water) between meals. Remind yourself that you can have anything you wish to eat, in any quantity, but that you must be seated at a table set for a full meal. In this way, you begin to break down the previously-learned associations between certain activities and eating. During this first week, begin to establish the habit of keeping a food diary, recording the foods you eat, their approximate amounts, the times at which your meals begin and end, and your emotional state during each meal. We'll begin to use this food diary later, but for the first week simply begin to acquire the habit of carrying a notebook with you and recording the information I've suggested.

WEEKS 2 and 3: For this two-week period, your goal is to prolong the time it takes to consume a meal. The factors which control your appetite, and particularly your feeling of satiety (or fullness) after a meal, are extremely complex. One of these control systems seems to be located in the ventromedial nucleus of the hypothalamus within the brain. One of the cues to which this structure responds in determining whether you feel satisfied after a meal is based upon how long you've been eating. If you eat quickly, you can consume far more calories than you need before the ventromedial nucleus has time to tell you to stop eating. You must begin to make sure that your meals last at least forty-five minutes. Here is one of the uses for your food diary: if you've followed the instructions for the first week, you're recording the time at which you began and at which you stopped each meal. If you'll look back over the data you've collected, chances are good that you'll find your meals usually lasted less than twenty minutes. This is insufficient time for the "appetate" in the brain to tell you that you've had enough. By the end of two weeks you should be consistently taking at least forty-five minutes for each meal. If you are not successful, do not continue to the next step of this program until you've mastered this behavior. Some strategies you can use to prolong your mealtimes are: put your fork or spoon back on the table or plate between bites. Drink water between bites. Chew your food more

thoroughly. Take smaller bites of food. All these tricks can help you to achieve your goal of prolonging your food intake time.

WEEKS 4 and 5: Now that you're taking plenty of time with your meals, you've probably found that you can't possibly consume as much food as before. Now it's time to begin to incorporate another habit change which is concerned with the volume of food which you consume. For this two-week period, you must stop placing serving dishes on the table. Serve yourself in the kitchen, putting on your plate exactly the amount of each food which you think you'll consume during the meal. Try to estimate your hunger for each food as exactly as possible, since you won't be permitting yourself to return for second helpings. As soon as you've reached the table, use your knife or fork to divide each food portion on your plate into fourths. During your forty-five minute meal, you'll consume three-fourths of each portion, leaving the remaining fourth on your plate. As soon as you've eaten three-fourths of each item, dump salt or sugar on the remaining food so that you can't possibly eat it. Now, with this food before you, SLOWLY drink a full glass of water. When you've finished, dispose of the food on your plate. Not only does this new habit automatically reduce your caloric intake by twenty-five percent, it also breaks the habit of consuming the food on your plate just because it's there. For those of you who are strongly programmed not to waste food (after all, think of those starving Chinese children), it may help to remember that food which is consumed, stored as fat, then starved off is also wasted. Your food diary should now reflect not only a prolonged mealtime but also decreased quantities of food consumed. Be careful not to deliberately compensate for this reduction in intake while you're in the kitchen selecting your portion sizes. Put on your plate the exact quantity of each food which you think you'll consume, then eliminate one-fourth.

WEEKS 6 - 8: During this three-week period, you'll be putting the finishing touches on your weight control effort. Look back through your food journal and identify those foods which you've consumed that contribute only calories to your meals. These might be desserts, snack foods, or other non-nutritive items. Choose one item per day to eliminate altogether from your diet, and write it down on a separate list. At the same time, add one nutritious food which you don't usually eat. During these three weeks, you'll eliminate about twenty high-calorie foods from your diet which do not contribute to your well-being, and will substitute the same number of health-building sources of vitamins and minerals.

If you've followed this program exactly as I've outlined it, you'll see yourself rapidly losing weight without dieting, without being hungry, and without feeling that you've deprived yourself of anything. Congratulate yourself frequently on your success in changing your habits, and start shopping for a new wardrobe: you're going to need it! ●

NEWLY APPOINTED CHIEF OF POLICE VISITS THE PRIDE FOUNDATION

Chief Cornelius P. (Con) Murphy, II visited The Pride Foundation's headquarters Christmas day to look in on the annual feast offered by the gay community to all who may wish to share dinner on the holiday.

Each year on Thanksgiving and on Christmas, the gay community opens its heart and its center to all. Lead by Tenderloin Tessie, who organized the dinner and got the cooperation of various groups, the center was able to serve many hundreds of people in the true meaning of Christmas.

Long a center of creative talent, the artist who uses the spacious galleries were proud to show the space and their works to Chief Murphy and his wife. Both marveled at the creative utilization of the building.

Chief Murphy was made aware, if he did not already know it, that the building is the center of opposition towards the community having a center. The project has long been opposed by City Hall which wants to build parking facilities there.



Photos by GUY CORRY

In The Soup...



MARIETTE GORDON

CASA de CRISTAL

Appreciation of Mexican food was taught to me at an early age, thirteen to be exact. I was attending St. Mary's Hall, a WASP school for young ladies in San Antonio. Once a week, Ruby, a good woman of considerable gift and culinary talent, turned out the finest enchiladas this side of the Texas-Mexican border. A contest was always in progress to determine which student could consume the largest number of Ruby's enchiladas. The figure eight sticks in my mind but the total could have reached greater heights.

The Phoenix-Scottsdale area has many fine Mexican restaurants. While residing there, I sampled most of them.

My son, who still lives in Scottsdale, accompanied me to CASA de CRISTAL. At the end of the dinner, he concluded that the food on Pine and Polk Streets is better than any his town has to offer. I agree.

ATTRACTIVE

This restaurant is attractive, the decor combines Mexican with Old West. Tiffany lamps light the room, on the walls are mirrors, floral baskets and old family prints. The Mexican motif is carried out with tissue paper pasals, featuring a cut out design, cascading from the ceiling and colorful peacock pinatas.

Prompt waiters take drink orders and the meal is served by friendly, efficient waitresses.

FAMOUS MARGARITAS

Margaritas here are famous, a perfect blend of tang and sweetness. Served in seventeen ounce glasses, the rims dipped in salt and two large slices of lime clinging to the side, they are pure artistry. For snacking with the Margaritas, there are tortilla chips dipped in Salsa Picante.

SPLENDED DISHES

Background music from Mexico gets one in the mood for the splendid dishes that follow.

To start, we shared an excellent Guacamole. It had a generous amount of onion, with large avocado cubes, and was properly pungent.

My son selected the classic fare, Cheese Enchilada with sour cream and a Beef Taco. Both proved to be most pleasing. The enchilada was firm, the taco was crisp. They were served along with shredded lettuce and slices of radish.

For years I have noticed Chicken Mole on Mexican menus and have been told that Mole is a chocolate sauce. The two seemed an incongruous combination that I have never had nerve to try. This evening, taking the bull by the horns or rather the chicken by the pin-feathers, I discovered a dish of extraordinary excellence. At Casa de Cristal it is called Pello en Mole Verde because the sauce is green. It contains peas and mushrooms in a light gravy, with only a hint of chocolate. Of course, the chocolate is not the sweetened kind nor is the sauce the dark sticky mess resembling axle-grease I had visioned. A half chicken was enveloped with the Mole.

Both entrees are accompanied by refritos (beans) and arroz (rice), the latter having the addition of green peppers and pimento. I would like to compliment Casa de Cristal on their Refritos. In my opinion, they can make or spoil a dinner. Some are watery, others have the consistency of Elmer's Glue. At this restaurant they are prepared to perfection and are enhanced with melted cheese.

FLAN FLAMBEED

For dessert we chose Flan which is basically a plain custard. However, this was flambéed with Brandy, creating a stellar offering.

California, French, German and Italian wines are listed at reasonable prices, as well as Sangria and beer. Entrees range from \$7.25 to \$3.75. It is difficult to run up a large bill and virtually impossible to go away hungry.

Casa de Cristal is located at 1122 Post Street at Polk. The hours are 5:30 PM to 11:00 PM Sunday through Thursday and 5:30 PM to 11:30 PM Friday and Saturday. For information call 441-7838.

RONALD C. BADGLEY, C. D.

A regular feature writer for THE VOICE, Dr. Badgley is in private practice as a Chiropractor with his offices located at 1336 Polk St., San Francisco. He specializes in Holistic health care, and preventive health maintenance.



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San Francisco As I See It



1980 is upon us and the gay invasion of San Francisco continues with more and more gay people buying homes and going into business. What will gay life be like in the 80's? For one thing, gay people will continue to move lock, stock and barrel, bringing new gay money with them to San Francisco until we have absolute control over city politics. Castro Village will continue to spread North, into the Western Edition, South, into the Noe Valley, East, into the Mission and West, over Twin Peaks, Buena Vista Heights and into the Haight Ashbury. Nothing will be able to stop the gay movement, City wide, State wide, Nation wide, or World wide and San Francisco will continue to be the gay MECCA, or the gay CAPITOL of the world.

We will continue to place the Abolition of the Vice (Morals) Squad Initiative on the ballot until it finally passes in the early 80's. By 1987, half of the San Francisco population will be gay and a gay Mayor will be elected in 1989. Mayor Dianne Feinstein was recalled in 1982. By 1989, half of the members on the Board of Supervisors will be gay and so will the Police Chief as well as fifty percent of the Police Force. By 1985, there will be gay television stations in San Francisco, Los Angeles and New York. Straight businesses will be advertising en masse in the gay press as well as on our TV Stations. As early as 1980, the first gay Savings & Loan Association will open its doors and banks will follow shortly thereafter. More and more closeted bay people will fling open the doors to freedom as being gay becomes increasingly fashionable world wide.

By the mid 1980's, countless gay judges will have been appointed to the bench at all levels and gay people will start getting justice at all levels. No longer will it be possible for collusion between a judge and the District Attorney, because the DA as well as the judge will be gay. Tampering with a jury will also become a thing of the past, because gay people will now be seated as jurors, besides, half of the SUNSET would now be gay and it wouldn't work any more. Rumors will fly some time during the 80's that Lesbian cops are arresting straight cops for solicitation, but it will only be a rumor.

The Sheraton Hotel will rise 33 stories in the block across the street from the Hilton and a huge new building housing Montgomery Ward on the ground floor, with offices and apartments on the upper floors will be erected in the block of Ellis, Eddy, Mason and Fifth Street North. Bullock's will open at the old J.C. Penney site. Bloomingdale's of New York will attempt to open, but will change their mind when they discover S&M is out of style in San Francisco.

By 1989, the Laguna Honda Home will have a new name, the H.L. Perry Home and Sweetlips will have her hangings there to the delight of Dixon, Marcus I, Flame, Bette Bonko, Lucious Lorelie, Lee Raymond and Wayne Friday who will now be living there. The 1989 Beaux Arts Ball will be held at the Cow Palace. Governor Brown will be President Brown by the end of 1989 and his personal staff will include, Paul Hardman, Bob Ross and Charles Lee Morris.

The Veterans Hospital will be renamed Ginger's Recluse sometime during the 80's and former drag queens from all over the West Coast will spend there reclining years in her care. Hector Navarro will have a string of Pharmacies coast to coast and Bob Cramer will become the Vidal Sasson of our great city. Lee Raymond, Connie, Tenderloin Messie, Mark Brown, Emerald and Grey Ryder will be past Emperesses and Richard Rubin, Wally Rutherford, Kimo, Faye Roy, and Sweetlips will be past Emperors by the late 1980's. Richard Rubin will open a bank in Castro Village and Edna Vain will be one of his Tellers.

In 1988, Carl and Larry will still own the Giraffe, but Polk Street will now be known as Emperor Norton Mall. The Casa de Cristal will expand to Polk Street during the 80's and Mexican Jumping Beans and Spanish Fly will be served at the opening to give the old timers some get up and go. The Sweetlips Saloon will be twice as big and the Liberty Baths and Jack's Baths will become one and the same with a passageway connecting the two. The baths will be renamed Liberty Jack's Baths, or Jack's Liberty Baths, depending on who buys out who.

Life in the 80's will be hectic with the hint of a possible civil war between the Born Again Christians and the Gay Liberation Society. Anita Bryant and John Briggs will both be generals in the ORANGE ARMY, but will be killed when the jeep they are riding in runs over a crate of ORANGES. They were on their way to confront the all gay army at the Presidio at the time. Idi Amin will come out of hiding and come to San Francisco to accept their ashes which he plans to strew over the City of Miami and Fullerton, California.

Plantation Pattie will continue to buy ballrooms, book stores and health clubs. David Scott and Carol Ruth Silver will marry in a secret ceremony, in a garden setting, in Pacific Heights. The marriage will be annulled the next morning be-

Continued on page 19

Gayla New Year's Eve Party



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MORE THAN A NEWSPAPER

Hardman Report

MEETING IN WHITE HOUSE ON GAY RIGHTS

In a move that may have been politically inspired, a meeting was held in the "Roosevelt Room" of the White House, at about 5 p.m. December 19th, 1979. Reportedly, the meeting was to discuss the issue of gay rights in federal employment. Specifically, the White House was being presented with an extensive petition signed by thousands of gay men and lesbians urging the President to issue an Executive Order to protect the rights of gay people in government.

The meeting resulted from a request made to the White House by the National Gay Task Force, according to Allison Thomas, who is the assistant to Ann Wexler, who in turn is an Assistant to the President.

Thom told THE VOICE, in an interview, that the NGTF was charged with the responsibility of including other gay organizations, throughout the country to assure proper representation. However, she admitted that there may be valid criticism of the Task Force for deliberately restricting the organizations represented, and that the group may have been more provincial than national in its representation.

There were representatives from fourteen gay organizations associated with the NGTF, but there were notable gaps in the representation. The White House admitted that the prestigious National Committee for Sexual Civil Liberties and the Sexual Law Reporter were excluded by the leadership of the NGTF, from the list of invitees. Thomas expressed concern about the obvious exclusions and hoped to find a better way of reaching the national gay public.

Asked if the meeting had been inspired by the efforts of California Governor Edmond G. Brown Jr., and the past efforts by former Governor Shapp in Pennsylvania, now that gay rights have become a factor in the up-coming Presidential campaign, Thomas hedged a direct answer, but did admit that the NGTF had been working with the Carter/Mondale Committee. Since the Carter/Mondale Committee is the committee to re-elect Carter and Mondale, the conclusion was left to the inquirer, without comment.

Curiously, the NGTF wanted the press excluded from the meeting, and no press, gay or straight, were permitted to cover the event. That fact opened up the question of the gay press and its role in the dissemination of information to the gay public. Thomas seemed honestly concerned that the current method of reaching the gay public was too restricted to special interests groups.

In addition to the selected group of gay leaders recommended by the NGTF, representatives from the President's staff included Alan Campble and Bob Nelson, however, Stewart Eisenstadt, who would have been the ranking official in attendance, did not show.

It was noted that Eisenstadt, was a "no show" at the recent gay rights fund raiser in Washington, D.C. where Governor Jerry Brown called for "gay rights now!" a position which has caused each of the Democratic candidates to address the issue of gay rights for the first time in history.

After discussing the situation with the White House, THE VOICE contacted the office of Governor Brown. A spokesperson for Gov. Brown concluded that the White House meeting was just what it seemed to be, "a political response to Brown's forthright efforts on behalf of lesbians and gay men."

Thomas was appraised of Gov. Brown's outspoken demands for the rights of lesbians and gay men, and asked to compare those efforts with the actions of President Jimmy Carter, especially in light of the facts revealed in the press that the U.S. Immigration Service will continue to attempt to exclude gay persons from coming to the U.S.

Thomas was specifically asked about the legal opinion of the Justice Department's counsel, John M. Harmon, which declared that unless the United States Congress changes the law, the Immigration and Naturalization Service cannot admit known homosexuals into the United States.

"The President," Thomas asserted, "has taken the position that he cannot act to allow homosexuals into the country, unless Congress changes the law."

It was noted, for the record, that the President, exercising his official responsibilities, does have discretionary powers, and that the Immigration service is under his Executive Office; and that the Attorney General is also under the President, and that the "opinions" of the Attorney General are subject to Executive Authority.

J. Anthony Kline, Gov. Brown's Legal Affairs Secretary, indicated to THE VOICE that the President could do more for gay rights in that area, if he really wanted to.

According to news sources, the ruling made by Harmon was made based on an opinion written for David L. Cosland, the acting commission of INS and dated December 10, 1979.

In effect, the opinion attributed to Congress a higher wisdom in the medical field of psychiatry than the U.S. Health Department, and the Surgeon General Julius Richmond, who ordered his staff to stop cooperating with the INS in its witch hunts for gay people.

Richmond, of course, was following the enlightened opinion of the American Psychiatric Association which contends that homosexuality is normal and not a "mental defect" or a "disease" as ruled by Congress.

Thomas F. Coleman, Esq., of Los Angeles, who publishes the Sexual Law Reporter, expressed concern over the turn of events regarding the INS and regretted that the NGTF had pushed the issue at the White House during previous meetings and forced the negative reaction from the Carter administration.

THE VOICE contacted Dr. Arthur Warner, of Princeton, N.J., the CoChairman of the National Committee for Sexual Civil Liberties, and asked for his reaction to the White House meeting.

Warner, expressed a high regard for the work of the NGTF, but thought they might be being used by the Carter/Mondale Committee for political purposes. He was especially cautious about trusting the actions of the Carter administration in view of the appointment of Ruebin Asque of Florida to the Carter Cabinet as an open homophobe.

H L Perry

IN AND ABOUT OUR TOWN

Well another year has passed and with it comes another decade. Xmas is over, the tree, old Xmas wrappings, and fond memories of warm wishes from friends are all that remain.

My New Years wish for us all, is that the news be much happier than it was in the 70's!!

Rev. Jim Dykes will deliver his sermon "it was a good year" at M.C.C. Dec. 30th at 10:30 am at 150 Eureka St. here in S.F. You should really hear this man; he is a dynamic speaker. I had the pleasure to have lunch with him at the lovely Patio on Castro and, by the way, the food was excellent. He is a very interesting man and knows where he is and where he's going. He, his lover and son, bought a home, and I am happy to say he's here to stay. S.F. could use more good men like him!

Jan. 26th has been set as the date for the Mr. & Miss Gay San Francisco contest. It will be held at the California Club at 8 pm. The address is 1750 Clay St. and is a fund raiser for M.C.C. again this year. The voting will be held that day between noon and 6 pm at Perry's/Frisco 60 - 6th St. For more information call 661-4657 and the application form can be picked up at the address on 6th St.

Don't forget the opening of the Plush Room in the York Hotel Dec. 31st. featuring Pam Brooks. It's a lovely old room which has been restored to its early S.F. splendor. Awaiting their grand grand opening is the Century theatre here in

Continued on page 21

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THE FOLLOWING IS A REPRINT OF THE OFFICIAL RELEASE ON THE APPOINTMENT OF THE NEW CHIEF OF POLICE AS THEY WROTE IT—UNEDITED.

OFFICE OF THE MAYOR
San Francisco
Mel Wax

San Francisco Mayor Dianne Feinstein today (Thursday, Dec. 20, 1979) announced that she will name Cornelius P. Murphy II, commander of the San Francisco Police Department's Patrol Division, to be the new chief of police on January 8.

Murphy, 50, held some of the most challenging street and plainclothes assignments in the department during his 27-year career in law enforcement.

He comes from a police family. His father, Con Murphy, was a member of the San Francisco department for 37 years, retiring as chief of inspectors in 1965. His brother, Dan, is a 30-year

veteran and currently serves as a lieutenant in police intelligence.

"Con Murphy has the respect of everybody in the department," said Mayor Feinstein, "from the ranks to the top administration. He has extensive experience in command, and he's going to be a great chief of police."

"I have had a great deal of advice from individuals and organizations representing all the diverse elements of our city about the kind of police chief San Francisco needs. I am confident Con Murphy meets the requirements. He will do an outstanding job of bringing our community together in support of the Police Department."

The Mayor said Murphy's name will be submitted to the Police Commission for approval. Outgoing Chief Charles Gain submitted his resignation, effective January 8, the day the Mayor is sworn in for a new term of office.

"During the next couple of weeks, the new Chief will be putting together his administration," said the Mayor.

"By making his name known now, he will have an opportunity to assemble his team and be ready to take over the day he assumes office."

The Mayor also had words of praise for outgoing Chief Gain.

"He performed a very difficult assignment during the past four years in a highly professional manner," she said. "He did an outstanding job in many areas, including the establishment of a training program that has been acclaimed one of the best in the United States. The positive programs he initiated will be continued under Chief Murphy."

Chief Gain is planning to go on vacation Monday. He will name Con Murphy acting Chief at that time.

As commander of the department's patrol division, Murphy had responsibility for directing and coordinating the activities of some 952 police officers and 183 civilians. The division encompasses nine district stations, the Crime Specific Task Force, the Muni

Transit Division, the Environmental Control Office, and the Park Police.

Murphy previously served as Captain in charge of Central Station, which includes the Tenderloin, the Fillmore, Hayes Valley and the Marina.

As a Lieutenant, he was a platoon commander at the Northern, Central and Taraval Stations. He has served as officer in charge of the narcotics detail, the helicopter unit, the robbery detail, and the juvenile division.

A native San Franciscan, Murphy attended St. James High School, and has a degree in criminology from City College. During the Korean War he was a staff sergeant in communications in the Air Force.

Murphy's wife, Betty, is a nursing supervisor. They are the parents of four children: Noreen, 16; Sheila, 15; Cornelius P. Murphy III (Neil), aged 14; and Eileen, 12.

They now reside in Danville, but Murphy said he intends to move his family to San Francisco after he becomes Chief of Police.

Biographical Data:
Cornelius P. Murphy II

Professional Experience:

As Patrol Division Commander, directed and coordinated activities of the Patrol Division, consisting of 952 police officers and 185 civilians, utilizing some 11 supervisors. The division encompasses nine district stations, the Crime Specific Task Force, the Muni Transit Division, Environmental Control Officers, and the Park Police. Supervised programs to develop effective police officers.

As Captain, commanded the Central Station, covering the Tenderloin, Financial, Chinatown and North Beach Districts and Fisherman's Wharf, utilizing 120 police officers, three lieutenants and 12 sergeants.

As Captain, managed the Northern Station, covering a portion of the Tenderloin, Hayes Valley, Fillmore, Marina and Polk Street neighborhoods, using 130 officers, four lieutenants and 15 sergeants. Coordinated the field training officer program with the district station's activities.

As Lieutenant, served as platoon commander at the Northern, Central and Taraval Stations. Was officer in charge of the narcotics detail, the helicopter unit, robbery detail, and juvenile division. Worked in the Planning and Research Bureau.

As Sergeant, served as a field supervisor and relief platoon commander in the Juvenile Bureau.

As Assistant Inspector, investigated crimes committed by or against juveniles.

As Patrolman, served in Traffic and Patrol Divisions as a foot patrol and radio car operator.

Education:

1977 — Executive Development Course, State of California Commission on Police Officers' Standards and Training (P.O.S.T.)

1969 — Middle Management Course (P.O.S.T.)

1967 — Supervisory Officers Course (P.O.S.T.)

1960 — Advanced Officers Course (P.O.S.T.)

1948 — Associate in Arts Degree in Criminology, City College of San Francisco.

Personal Data:

Born in San Francisco in 1929.

Married, four children.

Height: 6'1"; Weight: 190 pounds.

Music

S.F. SYMPHONY
PERFORMS BRAHMS'

When I asked people to the symphony last week, my friends, upon hearing that it was the Brahms' German Requiem, all pulled a long face. Most probably, in their minds' eyes, saw the ponderous Brahms struggling up the mountain with too much baggage. Some wondered why I wanted to worry about the dead for three hours. That the experience awaiting me could be joyous and uplifting, that it's keynote would be warmth and a triumphant sense of human community occurred to no one — no one that is, except Maestro de Waart and his musicians.



EDO de WAART
Music Director and Conductor
S. F. Symphony Orchestra

This was the third program since the orchestra's return and their first complete success. Mahler's Third Symphony which opened the season is a big, noisy, colorful concoction that the composer wanted to subtitle "A Summer Midday Dream." It has the frenzy of summer marching in, the sweetness of the flowers in the field, the final stillness at the center of the turning world. But it is also impossible to play; the orchestral parts are all cruelly exposed; its textures are all so pellucidly realized that even the smallest error reverberates through the house.

My feeling is that de Waart chose this piece not because of its beautiful music, nor to show off his ensemble, but to tell them that he expects superb orchestral playing from then and that if he doesn't get it the whole town will hear.

The second program was more traditional — the orchestra knows Beethoven's Third Symphony and the pianist does ninety percent of the acrobatics in Liszt's E flat concerto. As an evening of music it passed pleasantly. If I could have wished a shade more pathos in the Funeral March of the Eroica, or that the Liszt had been the second and not the first piano concerto, still the music was well served. A night for symphony regulars.

With the Brahms the season has come into its own. Again the orchestra was probably familiar with the material, and the combined Symphony and Conservatory choruses made a fine team. Of course for Friday night



SHERRI GREENWALD
Soprano

there was the obligatory horn mistake in the baritone solo "Behold, I show you a mystery." I did hear some complaints about the diction of the chorus — who sounded, to no one's surprise, like Americans. To my ears there was dedicated music making, intensity, enchantment.

What a beautiful piece it is, too. How can I dispell the image of the bougeois Brahms, who seems always to be 55? First, the Requiem is the work of a composer in his thirties, and though the mastery suggests a ripe maturity, there is an abundance that tells of a man in his first prime.

Characteristic of this composition is a little trick Brahms plays at the opening of the great second movement, "For all the flesh is grass." The score directs everybody "in the manner of a march," but it is a march in three-

four time and has been paradoxically called a "funeral waltz."

Perhaps the key to the Requiem comes in a sentence from the Bible that Brahms didn't put to music. If we read the text from back to front, the beginning comes from Revelations 14:13, "Blessed are the dead which die in the Lord." Sir Donald Tovey has suggested that we add the scriptural phrase which just precedes this blessing: "I heard a voice from heaven, saying unto me, Write, 'Blessed are the dead . . .'" There is something thunder struck about the Brahms of the Requiem.

However, this Mass for the Dead is not for the dead; it's emphatically for the living. "Blessed are they that mourn for they shall be comforted," are the lines of the opening and the core of the message. "A little while I have had tribulation and labor," cries the soprano, and now "have found great comfort." The comfort that we find is in the Requiem; in fact, it was Brahms' inspired purpose to put it there.

He certainly gave aid and comfort to the symphony season. The piece played to Edo de Waart's strengths, pacing marches in three-four is right up Edo's alley. While the Mahler seemed to break up into fragments, the Brahms moved through all its tricky tempo changes with its coherence intact. The soloists were both excellent. Richard Stillwell sang with dark menacing tones that I would like to hear more of and Sheri Greenwald brought back the fresh flower of a voice we heard as Lauretta in Gianni Schicchi. For the dead, let's remember Brahms.

— Ariel

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Features

San Francisco's State Senator Milton Marks Reports from Sacramento

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A new decade is rapidly approaching — in this new decade let us dedicate ourselves to ending discrimination, misconceptions, and persecution once and for all.

Let the 80's be a time of reaffirming our country's original goal of ensuring human rights and individual freedoms, and the right of every citizen to life, liberty and the pursuit of happiness, as we once did 200 years ago.

Let these basic freedoms in our society be the commonplace — rather than the exception.

It is men and women like you — involved, concerned and interested in pursuing and fighting for gay rights who have awakened an entire nation.

Of course, there are still the Anita Bryants of our country whose fervent lobbying efforts seek to keep us back in the "dark ages" and to deny basic freedoms to a group of Americans — all in the name of patriotism and religion. And, unfortunately, these people and their crusades do reach many, as witnessed in Dade County. Yet it is with a sense of justice and equality that the majority simply do not accept these beliefs.

Even though there has always been that handful who dared defy the system, it has taken the unity we see today to really get the gay rights movement off the ground.

Progress has been made, but only through your perseverance and high visibility can your objectives be fully achieved.

San Francisco will continue to set the style for the rest of the nation. San Francisco was one of the first cities in our nation to adopt ordinances prohibiting discrimination for reasons of sexual orientation in the areas of public and private employment, housing, city services, and public accommodations.

Let us work together towards extending these statewide — we have seen in the 70's the first appointment of an openly gay Judge; an executive order prohibiting state agencies from discriminating against employees because of their sexual orientation; and the passage of a measure to legalize all sexual relationships among consenting adults in private.

The foundation has certainly been set. This year we work towards prohibiting public and private employers from discriminating against a person because of sexual orientation; removing discrimination in child custody cases and in housing; and wiping out any other archaic anti-gay laws.

I am pleased to have been a part of your activities thus far and look forward to the challenges of the next year and beyond.



PAM BROOKS AT PLUSH ROOM

The Hotel York announced the New Year's opening of the Plush Room, a cabaret lounge. Originally opened in 1922, the room has been restored, extensively and authentically with its original oak bar and a restored stained glass ceiling. Pam Brooks, popular soprano, who was featured in "Standing Room Only" and "Jeanette and Nelson", will open there on New Year's Eve.

Prokasky

By STEVEN PROKASKY

MICHAEL RAINES vs THE WAR MEMORIAL BOARD OF TRUSTEES

In recent columns I have noted the tremendous growth of the musical and artistic organizations within the gay community. Our band and chorus's have received much publicity and critical acclaim, and their influence on the community as a focal point of pride and professionalism is widely known.

Very soon announcements will be made of the formation of a mixed chorus and orchestra. G.G.P.A., Golden Gate Performing Arts, Inc., is the non-profit corporation which has been created to act as a support and funding vehicle for these groups. Though dormant for several months, it has recently been restructured and revitalized and will play a very important role in the further development and expansion of gay identified performing arts in the city. My personal participation and involvement in this burgeoning phenomenon has been a source of great joy and gratification.

It has been an educational as well as an emotional experience for all of us. We have been overwhelmed by the creative energy that has been unleashed by the emergence of these organizations. Composers and arrangers have found an outlet to display and develop their talents. Musicians, literally by the hundreds, are anxious to join the various ensembles. A dance company is in incubation. Gay bands and orchestras, men's and women's choruses and numerous smaller groups have been established across the country — spawned by our efforts here in San Francisco.

All this has been accomplished, I believe, because of the rising gay consciousness we have experienced in the last ten years and, secondly, that the gay performing arts organizations offer, for many, the supportive and non-threatening environment not available in the traditional arts community.

Also, we have learned that to be an effective and creative force we must delegate politics to as minor a role as possible within the framework of our functioning. When politics has arisen, even intramurally, (and it has — all arts groups have personalities and egos and differences of opinion) it has diverted our creative and artistic priorities. Politics and art don't mix well. When they are forced to it is art which suffers.

I mention all of this as a preface to the main topic of this week's column. Our efforts within the gay community merely reflect another dynamic aspect of our interest and contribution to the over-all cultural and artistic endeavors and institutions of San Francisco. It should surprise no one, then, that a pervasive concern and growing indignation exists when we read and hear about sexual discrimination at the very heart of the city's art world.

I am referring, of course, to what has become known as the "Michael Raines vs The Board of Trustees of the War Memorial Opera House" case.

Michael Raines is the current managing director of the War Memorial. He is to be replaced, effective February 1st, by a man from San Diego, Mr. George Matson. This situation has received much press lately. Headlines claiming "homophobia" and reports of certain board members' anti-gay sentiments have flourished.

The motivation and manner in which the board decided to hire a new managing director is the crux of the issue. Not only does it call into question the board's

Continued on page 20

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FABRICATED TO BE PHOTOGRAPHED
At the San Francisco Museum of Modern Art

Knute Stiles

Photography has finally been accepted as an art — even by the academy. In fact photography has become the leader in the art world as the most popular idiom of the '70s, (80s?). We have seen many shows of the recent and historical 'old masters' of photography. Nineteenth century photographs are bringing scandalous prices at auctions. And quite a few of the yeoman photographers of the fashion and business world have successfully made the transfer from magazines to gallery walls. One of the new factors that the present popularity seems to be bringing about is the change in size from larger than an album shot, but smaller than a painting, for example, to a picture that will project to be viewed from 20 feet away, however large that has to be. The photo show at the Museum contains all sizes, but the largest seem to command the attention of the viewers. I viewed the viewers in the large back room that houses the show for an extended period. It was today's work, except of course for the small historical section. It wasn't in a style that originated 25 to 50 years ago but a conscious try at a different kind of photography — not very profound, because we are all being confused these days. All of these photographers had consciously set up their subject, just as the painters might set up a still life to copy or abstract from, whereas I suppose most photographers have sought the composition they wanted in nature.

The viewers were very interesting to view. They mostly seemed to want to look at all of the photographs, and if they were in pairs or small groups they talked a lot. At first I assumed they were talking so animatedly about the show. I had been concentrating on the show myself, but when I stood closer and overheard remarks they seemed to be about the Shah of Iran, and the price of oil. Everyone seemed to laugh and make comments about Ellen Brooks' rubber dolls having sex pictures. If that is a measure of success, the audience actually engaged with those pictures; they talked about them. A lot of people hated them in a good natured sort of way, but they voiced their comment. The dolls were utterly unemotional, or rather emotion was expressed by twisting the dollies' arms into an upright position so they would stay that way; I suppose there were wires inside the rubber.

The fucking wasn't at all explicit; it was all taking place in hospital settings. Personally I couldn't imagine why anyone was interested in these pictures. My reaction when I had begun looking was to skirt that section entirely and look at other things. I had also walked right on by the section with rude stick man furniture, but when I returned to observe the audience reaction, I noted that no one talked about these pictures, though most people smiled. Children approved of these shows very much. Several single viewers were more bored than the other viewers; they would sit down, and look at the ceiling for long spacey periods. These are not normal times and there seems to be a sort of self consciously relaxed mode of behavior which ill conceals traces of hysteria. (Or was I reading my own mind...)

Donald Rodan's photos are very small, in fact miniature, but everyone seemed to study these right up close for a very long time. There was a heart, a real piece of meat type heart sitting on a very fancy greenish grey plate with a very elaborate scene on the glaze such as ladies like to prop up on decorative easels, and a golden arrow had been thrust through the heart. It was entitled 'Be My Valentine'. The device of reversing the larger size tendency is a natural variation. The layout was shot from above looking directly down in all cases with a small statuette of the armless Venus de Milo laying aloof and out of touch from the three asparagus stalks laying on the red satin beside her. These photographs seemed infinitely more sensual than the dolls who were actually *en flagrante*, and yet they are contrived to be almost conceits, to contrast illusion and reality without any real symbolism intended.

'Wave, Lave, Lace,' 1978 by John Pfahl is another use of much the same theme: except that the contrast is between natural and artificial, which is a small step away. Another Pfahl picture is 'Blue Grid' 1975 which shows a dry and cracked lake bottom disappearing into the distance, but with blue ropes stretching in unvarying horizontal and vertical lines as though they were proof against the perspective which should make them radiate to a point. What a job it must be to lay out all of those ropes with the perspective reversed in order to make it seem

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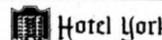
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Richard Gere

ACTOR — Richard Gere

Keep your eyes on hot, now, stellar actor Richard Gere. He may be the first to escape the stigma that has been attached to any actor who became associated publicly or in performance with the word "homosexual." After increasing notice for his roles in *Looking For Mr. Goodbar*, *Days of Heaven*, *Blood Brothers*, and especially, *American Gigolo*, his performance as a homosexual in Dachau in 1936, in the N.Y. Apollo Theatre production of *Bent* has to be a conscious act of professional integrity, courage and commitment on Gere's part. Speculators are taking odds that Gere will safely cross the bar and that other stars will follow to erase one more homophobic taboo.

Gere has been justly equated with the likes of Brando, De Niro, Pacino and Travolta; and I would add Montgomery Clift and James Dean to the list. I've seen him only in the film *Yanks*. Happily, I didn't pay heed to most reviewers who panned it. In that film, Gere, surrounded by a superb supporting cast headed by Rachel Roberts and Vanessa Redgrave, exudes an innocent, sensual, youthful magnetism that is orgasmic. The story is of mostly young Yanks and their effect upon a small British town where they await shipment to WW II battlefronts.

Gere, whom *Time* reviewer Kalem calls "arresting" as Max in *Bent*, definitely has the N.Y. stamp of the Actors Studio influence upon him. He was born in Syracuse, N.Y. and studied philosophy for two years at the University of Massachusetts before he seriously began hitting the boards in theatre. From regional theatre he graduated to a role in a N.Y. rock opera called *Soon*. From other Off-Broadway roles and as Danny Zuko in the London production of *Grease*, Gere began putting his special brand on the movies.

Publicity shy Gere has earned the wrathful warnings of critics such as Rex Reed who incorrectly admonished him that "If he's not careful, nobody will want to notice him at all." The behavior, Reed must have heard of, reminiscent of the early Brando, included dropping his trousers and throwing a moon at a woman columnist who asked him if he were Gay.

Gere is struggling to keep himself whole against the onslaught of media hype that would make him a sex symbol. He says he refuses to become a "jerk" that is "just a piece of meat." His role in *American Gigolo* has shot him to superstardom, Travolta style. His five year public relationship with actress Penelope Milford has ended and there is no woman in his life at present.

Gay or straight, Gere will rank as a gay hero for *Bent*. (If some clever marketer at A.C.T. could only bring that show to this town, he'd make a name and a bundle for himself.)



Dance

MYTHOS MASK DANCE

When a group of Chinese dancers finished their training at the Bolshoi Ballet School in Moscow, they returned to their country to create the Peoples' Republic Ballet. Dancing the revolutionary themes in graceful, gymnastic style, the new republic embraced the European dance technique, interpreting this aristocratic French court dance to fit its revolutionary aesthetics. Despite the inherent contradiction involved, this synthesis proved successful. The Stark brothers, Terence and Patrick, liken themselves to this historical precedent. "You see," Terence explains, "we in the West are often too ethnocentric in our artistic worldview. While Japan, China, and Asia in general are adapting western influences creatively, synthesizing them with their own traditional cultures, we are slow to admit the reverse cultural influence that happens when such an exchange takes place. We might find the cultures of Asia profound, meaningful, exotic, but we remain uncreative in our attempt to synthesize them into our lives. We simply imitate them slavishly."

Mythos Mask Dance is an attempt to solve this dilemma. Working with the Javanese court dance as its base of reference, Mythos hopes to resurrect western mythology, specifically Greek mythology which the Stark brothers believe particularly relevant to our times. Terence explains. "We are reaching a new epoch when the Judaic-Christian mythology can no longer adapt itself to our new lifestyles. The Greek mythologies are not only more encompassing in scope, but are among the most magical in the world. And it goes without saying that we need more magic in our lives today." Terence continues, "Western art is too blocked within the partial perspective of realism. We hope to establish once again that connection where the conscious and unconscious meet, creating a stylized presentation of reality where the contemplation of beauty and the refinement of movement, voice and image are its highest aims." Some of the unique characteristics of Mythos Mask Dance are its use of only two dancers, its use of masks, and its use of males in all female roles.

Where the brothers have spent the last four years is at Yogyakarta, Java, in Indonesia. In this traditional capital of Javanese culture, they studied the classical forms with R.L. Sasminta Mardawa at his dance academy Pamulangan Beksa Ngayogyakarta. Mr. Mardawa, himself the choreographer for the Yogyakarta Palace, is considered to be the repository of the classical tradition. Under Mr. Mardawa's guidance they learned to understand the dance tradition thoroughly, which includes memorizing the classical repertory, as well as studying every instrument in the gamelan (orchestra), singing and chanting. Terence adds, "I think the Javanese dance education one of the most sophisticated in the world. It endeavors to make the dancer know the dances from within, which means musically as well as choreographically. By constant repetition of form, depth of feeling and characterization is achieved." On November 28, 1978 the brothers collaborated with Mr. Mardawa to create the first work of this new synthesis *The Abduction of Helen*. It was well received by the Yogyanese audience, one critic acclaiming it as an "unique contribution to the Yogyanese dance tradition." Terence considers the Javanese dance form most suited for the interpretation of Greek mythology because it is stylized after the two-dimensional shadow puppets (Wayang Kulit) which he remarks, excepting obvious aesthetics difference, resemble the Attic black-figure vases of Pre-classical Greece. It is Mythos' intention to create the feeling that the vase paintings have become alive before the onlookers eyes.

This new synthesis of Asian and Western theatre arts will be presented for the first time in San Francisco on Friday, January 11, 1980 at the San Francisco Dance Theatre. At 8:30 Mythos Mask Dance will present the legend *The Death of the Amazon Queen*. The dance drama centers around Achilles who has fallen in love with his enemy, Penethesia, Queen of the Amazon warriors. She has already driven Achilles from the battlefield three times. Achilles is torn between his love of Penethesia and his duty to his companions of war. He finally decides to enter the battle and wound and capture the Amazon Queen. The battle commences, but the Fates have determined events differently than Achilles had intended. He does succeed in wounding Queen Penethesia, but he underestimates her dignity. She, unwilling to submit to any man, chooses to die nobly by killing herself.

— Jean-Marie

—continued

Traditionally, though actors' sexual preferences were known within the trade, all hint of any homosexual attachment privately or professionally was secreted from the public and the mainstream media. Actresses like Shirley MacLain and Audrey Hepburn who took on the Lesbian theme seemed to get off unscathed. Tab Hunter was ruined by the label and Sal Mineo, almost. As far as I know, Paul Newman is still looking for a suitable male actor to accept the homosexual role in *The Front Runner*. It's been that bad.

I'll side with those who think Gere will come out on top a winner. Many Hollywood hearts will rest easy when he does.

— Bob McCarthy



TERENCE & PATRICK STARK

National Briefs

MYTHS ABOUT GAYS

TUCSON, ARIZONA — Research in psychology and sociology shows that American notions about homosexuality are unfounded myths, University of Arizona clinical psychologist Dorothy Riddle told an audience at the University recently.

Ms. Riddle said that she could not account for the "tremendous negative cultural pressure" associated with homosexuality in the face of research that shows that 80% of the American population has experienced homosexuality or fantasizes about homosexuality.

Riddle said that research has shown that people who think women should stay in traditional sex and social roles are the most likely to have a rigid hatred of homosexuals.

"I think there are four different kinds of attitudes that together create homophobia, or the irrational fear of same-sex sexuality. One is the attitude of repulsion that surrounds gays. The myth is that gays are crazy and dangerous, an idea that's been used to justify locking gays up and giving shock treatment."

The stereotype of homosexuals as child-molesters has been proved false by research which shows that 97% of molesters' victims are young girls. "And yet 71% of adult males in this country believe gays are molesters," Riddle said.

Another part of the repulsion attitude arises because gays are thought to be sex-mad. Yet in a study of adult men, heterosexuals averaged 3 orgasms a week, while homosexual men averaged 1.3 orgasms a week.

"Part of the problem is the idea that procreation is the only basis for sex," Riddle said, adding that while no one literally thinks pregnancy is the purpose of every sexual act, many people base their hatred of homosexuality on the fact that it cannot result in pregnancy.

The idea of a phobia towards homosexuality has been shown in a study where gay and non-gay men were shown photographs of nude men and women. Gay men would experience erections when viewing the male pictures, and their erections would gradually fade when viewing the female photos. Heterosexual men, however, consistently showed a panic reaction to the nude male pictures and their erections disappeared.

The second attitude Riddle described was that gays are emotional cripples. Riddle said that studies show that homosexuals with single partners have happier relationships.

The third attitude is that homosexuals are immature and that the individual should or will outgrow the stage. "The data show that the opposite is true," Riddle said.

Finally, there is the attitude that gays are trying to act out opposite sex personality traits. "It seems more likely that that idea is in the eye of the beholder," Riddle said. Studies have shown that people who were told someone was a homosexual viewed the person as weaker and smaller than observers who were not told the person was homosexual. In some cases the observers said the person was "someone they didn't want to meet again."

Riddle concluded by saying that these myths put great pressure on closeted homosexuals who may take years to tell friends, family, and the public of their sexuality.

— IGNA

DALLAS MAN CHALLENGES STATE SODOMY LAW

DALLAS — The Texas Human Rights Foundation filed a lawsuit Nov. 19 aimed at repealing section 21.06 of the Texas Penal Code, the section which outlaws sexual relations between adults of the same sex in private.

The civil suit was filed by Dallas attorney James C. Barber on behalf of Donald F. Baker, a 32-year-old gay community leader and Dallas resident.

Baker appeared before a gathering of the Houston Gay Political Caucus Wednesday, Dec. 5, to explain his lawsuit and tell the group a little about himself.

Baker has been openly-gay for the past five years and says he is now quite comfortable with his sexual orientation, although it was not always so.

Although most metropolitan police departments in the state, including Houston and Dallas, say they never enforce Section 21.06, Baker says it nonetheless has a chilling effect on his private sex life.

Baker said that the law "declares that homosexuals are criminals, and is used to poison society's concept of decent and otherwise law-abiding men and women."

Baker, his attorney, said he has a "reasonable chance" of being successful with the suit.

The legislature had repealed a law prohibiting sodomy between men and women but in 1973 reinstated the law outlawing sexual relations between members of the same sex.

"That singles us out for some sort of enforcement that the rest of society is not pressured into," he said.

Why is this Dallas resident the one to make the formal challenge to Section 21.06? He said because he believes he has a moral mandate to clear up myths about homosexuals.

"I knew when people spoke of homosexuals, they thought of degenerates, perverts, all the negative things. But that's not true. It would be morally wrong for me to allow this kind of lie to continue in this society," he said.

"Many gay people still live with this sense of self-hate I once felt," he added.

He said he is fighting 21.06 because the illegality of homosexual acts makes it harder for gay people to lead positive lives.

"We have documented evidence that persons are dismissed from their jobs because of this, because the employer doesn't want a criminal hanging around," he said.

His attorney added, "It's almost a 1984 atmosphere for him and other gay males and females as long as this law is on the books."

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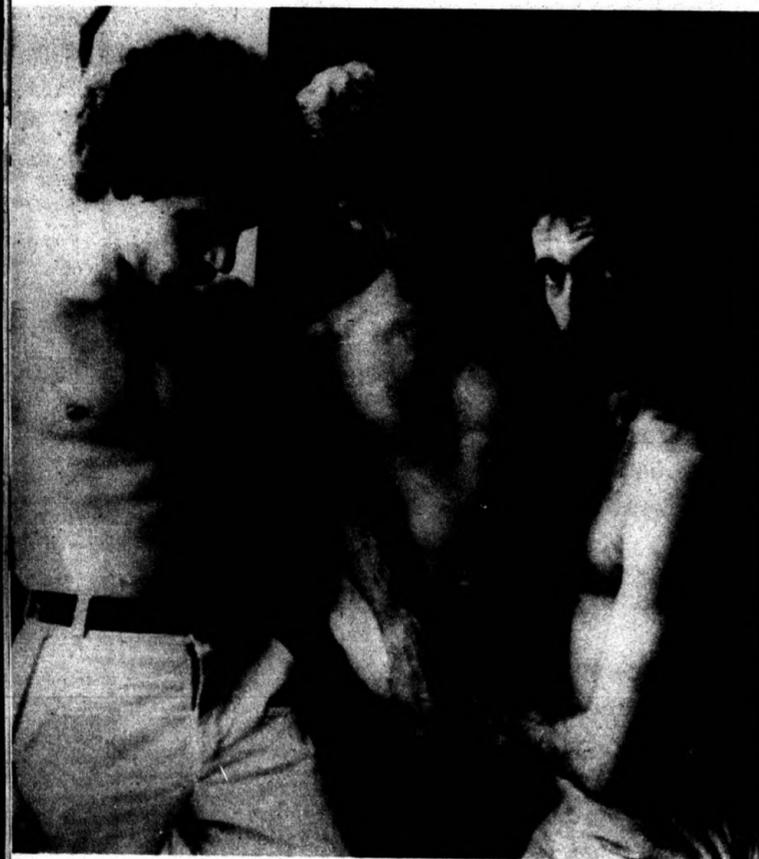
We use a computer to tally up the scores of all the Chicken Littles running around (and there are thousands).

JEFF CLARK
"For me the essence of fine art is the measurable extent that an artist communicates his feelings and dreams. I consider myself a decidedly expressionist photographer. I work exclusively in color; and it is use of color, often intense and unreal, sometimes soft and more subtly evocative coupled with theatrical emphasis of natural light that conveys emotion in my photography. Because technical virtuosity means little to me, I gladly risk clarity, preferring diffusion and lack of definition so long as passion remains a dominant substance, for I have attempted to make the camera an extension not only of my eye and mind but my soul. I feel my art is equally to be shared with others and as well is a tool for my own continuing growth and self discovery."

Theatre



Internationally acclaimed French film director Gracois Truffant as he appears in his film *The Greenroom*. The story is of a veteran of WWI who, tired of the horrors of life, dedicates himself to the preservation of the memory of those who have died before him. Lushly filmed, the picture explores a mind blowing theme fully. Nathalie Baye provides able support to Truffant's intense style. *The Greenroom* is premiering at the Cento Cedar Cinema.



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BOOKS

WITH HITLER IN NEW YORK and OTHER STORIES, by Richard Grayson, Taplinger Publishing Co., 200 Park Ave. South, NY, NY 10003

Buy this book! It's wonderful. It costs only \$7.95. Where else can you get as much pleasure — both emotional and intellectual — for so little?

At first I thought *With Hitler in New York* wasn't very gay in its content, but the stories get gayer later in the book. Richard Grayson is a real writer, whether he's writing on gay themes or not. He's witty and deep, playful and honest. I don't know whether he is gay or not. I hope he is, because we need all the first-rate writing we can get. If encouraged, Grayson might even write more explicitly gay stories. (Indeed, if all the gay writers wrote about gay life and left straight life to the straight writers, there'd be precious little straight stuff written.)

If you've been reading the bulk of the books coming out of the big New York presses and finding yourself slowly starving to death for genuine artistic nourishment, buy this book. For the truth, dear friends, is that if readers who like soul-satisfying fiction don't buy these books when they appear — less and less often, please note — then very soon they won't be able to buy them at all. They simply won't be published, and we can all die of literary malnutrition.

The situation in publishing is much worse than I suspected. I've always discounted the so-called American pre-occupation with Making Money.

But I've come to realize at last that vulgar commercialism is really all that publishers care about. The corporations are destroying literature. They must be stopped. They are Robber Barrons, neither pure nor simple, who care only about profits, profits, and more profits, just like the oil companies. If you think this doesn't matter, just remember these corporations control what you read. They have a monopoly on the market. They must be required to publish quality fiction in the same way that the FCC requires TV and radio stations to broadcast quality programming. No corporation should be allowed to keep true literature out of your hands just because they have the power to do so.

Don't read *With Hitler in New York* all at once. The blunt, declarative sentences are best appreciated when spread out. I also think the author shouldn't have included three stories about how hard it is to write a story. Two would have been enough.

But there is so much here that is truly beautifully done, like the story about an uncle he hates, and "The Princess from the Land of Porcelain" may be the finest story about a lesbian ever written.

Richard Grayson probably had to kill to get a collection of stories published by anybody in these disgusting days. The least the literate reader can do is avoid the chaff from Avon, Dell, and the like, and get this book, the real stuff.

— Daniel Curzon / IGNA

MUSIC — A TRIBUTE TO BILLIE HOLIDAY

"A Tribute to Billie Holiday" featuring a gone-beyond-the-rainbow Nina Simone and four somewhat famous women vocalists came and went before a sometimes warm demi-house at the Oakland Coliseum. The five star show had too many downers, technical and musical, to be more than passing lacklustre.

After one of those too long waits, Mr. MC, a local radio announcer who insisted upon using polysyllabic words that changed the meaning he intended, announced that Miss Nina Simone had telephoned from her delayed commercial airplane to say that she would arrive late. She was scheduled in the program to lead off. Someone from producer Jack Sidney III's office authorized Coliseum people to return 20 percent of ticket prices to dissatisfied patrons.

Saxophonist/Orchestra Leader Ray Ellis, who had worked for Billie Holiday in the 50's and who arranged this show's music, overture in a style and lagging tempo that brought the 40's big band sound back to the point of nostalgic devastation. His insistence upon scratched record historical accuracy made one realize how much musically better off we are going into the 80's. Throughout the evening each of the singers fought Ellis' requiem like tempos.

Classically beautiful and full of pizzazz in a glitzy blue and hot flash pink sequined dress with a sub navel, dazzling, rhinestone clip, Maxine Weldon started the tribute. Her performance set the pattern to fill the evening, two 40's songs with all them emotions and lyrics that wring 'ya, followed by some patter followed by two more of them 40's songs, bows, thank you's, and whizz bang on to the next "fabulous" contestant.

Some of the singers except Esther Phillips and at times Morgana King attempted to imitate the sensual, sweet unique voice of Billie Holiday. Little known Gloria Lynne put Holiday's torch-songs to the Southern Revival/Operatic test with some success.

At intermission there had been no further word of Miss Simone, and part of the lobby conversation was speculation about what was happ'nin' with the returning exile from Africa and Switzerland.

Second half, Mr. MC burst upon the stage to introduce the "fabulous NEEEEEEEnah!" Taking the mike from its stand, Nina strode downstage in a pontifical, ultra full, multi lavender pink and blue, cotton gown. The applause of welcome was the most enthusiastic of the evening thus far. At the lip of the stage, she squatted and, shading her eyes, peered into the darkened house for minutes. Between repeat squats and peers, she pranced Lippizan like, clapping her free hand to itself and calling for more applause.

Finally she stopped to announce she had no idea where she was or what she was doing and she had never seen the orchestra leader or the orchestra before. From there, Miss Simone's overlong set went downhill including one half sung song and forty minutes of disconnected patter. That incredible Simone voice was practically gone, nor was Miss Simone who once referred to herself as "this drunken woman" altogether there. She had unkind words for everyone and everything except her own pity pot. What had been anticipated as the evening's high point became a very sad low as the MC, orchestra leader and a few hecklers worked overtime to return Miss Simone to the wings and away.

Morgana King followed and pulled it almost altogether again. She nearly stopped the show with "As Time Goes By." That and Esther Phillips' "I Get A Kick Out Of You" were the vocal highlights to be topped only by a late cued recording of Billie Holiday's "I Get No Kick From Champagne . . ." played to a darkened house. Holiday's voice, smooth as satin and high as the Himalayas, was the peak of the tribute. For a brief time the spirit of Lady Day lifted the Oakland Coliseum and its human contents to where that very special being came from — very close to musical heaven.

— Bob McCarthy



BILLIE HOLIDAY

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As I See It Continued from page 6

cause of incompatibility. It will not be the fault of Carol Ruth Silver. Senator Milton Marks will continue in office during the 80's even though some gay upstart will try and unseat him. Chris Granger will purchase Foster Farms and give up chickens for turkeys so that NOTHING can outwit him. The turkeys will commit suicide by running into each other when they find out who owns them and he'll go back to chickens. Richard Nelson of Le Disque fame will open a new wave rock disco sometime in the 80's and will call the place "ROCK HARD CRISTALS" after he gets an implant in the necessary place. Empress Reba will quit the "QUEEN MARY PUB" and Joe Roland will promptly rename the bar the "KING MARY PUB." Melvina Grey will borrow enough money to buy the Bulldog Baths, rename it the Poddledog Baths and is now the ONLY person who goes there.

Don Covello and Henry Soures who by 1983 own seventy-five percent of Valencia Street plan on changing the name of the street to Ficle Fox Boulevard. H.L. Perry finally enters her own contest, Miss Gay San Francisco and loses to Greta Grass. In the year 1990, the three bi-monthly gay newspapers, The Voice, B.A.R. and the Sentinel are now dailies and the Chronicle and Examiner are fighting to stay in business. The Progress folded in 1986.

Gay World Airways will form in 1991 and their slogan will be "Fly The Mile High Club" with Gay World Airways. Business will be STIFF, WET and HEADY. It will be a fly-opener for everyone on the flights. All planes will dip their wings over Hollywood.

Gay marriages will be accepted and Tom Avila and Ron Kinshella will become known as two of the leaders for their pioneering effort along with Kish Hayworth and Ron Ross who have since divorced. Yes divorces will also be legal with equal division of community property. The brides will be permitted to keep their dresses unless the other person wants them. The gay people owe a debt of gratitude to Lee Marvin.

The Sheraton Palace will become the Gay Palace and all Royal functions will be held in the Garden Court except the Beaux Arts Ball. During Coronations, the first floor will be reserved for the Portland Court, the 2nd floor for Seattle, the 3rd floor for Los Angeles etc, etc, etc.

The San Francisco Chamber of Commerce will move its headquarters to Castro Village and share space with the Tavern Guild and the Golden Gate Business Association. Gay life in the late 80's will be quite healthy, so healthy that when men get up in the morning feeling like an 18 year old, they'll be able to find one.

There will be no PRACTICING HOMOSEXUALS in the 1980's, most are very good at what they do, they always were. How much of the aforementioned will come true? Only time will tell, but until then, HAPPY NEW YEAR EVERYBODY!

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KNUTE STILES Continued from page 11

square. Whereas 'Wave, lave, lace' was no problem at all: the lace pattern of a retreating wave on the sand was merely far below the strips of white cotton lace laid across some foliage on the cliff above. But whatever the method the artist had managed to make the pictures project as two dimensional though they were patently in perspective.

Photography is the least likely medium for abstraction; and if you were pre-fabricating your settings, how would you set up an abstraction? Stephen Collins did just that by laying out shards of glass, a natural for showing transparencies. Many of the pieces were leaning against the vertical wall of his set up which made for interesting shadows, but thwarted the abstract possibility of hyperspace — that is, the quality of abstraction which gives a flat diagram the possibility of representing several spaces, like the isometric projection of a cube for example, which can signify either the positive or the negative; so these were really 'concretions' rather than abstractions. They were printed large, and there was no detail to study by close observation. When people viewed them they were often twenty feet away. I didn't hear anyone make a single comment about them, and they were the most noticeable photographs in the show; I'm sure no one failed to see them. They were undoubtedly the 'newest' use of photography. I liked them.

When I thought about the show several days after I had looked at, the few pictures in the historical precedent section were the most vivid: I could conjure up a perfect recall of Edward Weston's picture of woodworking S curves and shards of glass which was almost as abstract as the recent Collins' pictures. And Man Ray's rayogram of a house painters brush and a metal coil snake which had been laid out on sensitive paper in the dark room and exposed without any camera, were the photos that are permanently printed on my brain and will be there till death do us part.



Best Wishes for the Holidays

CHRISTMAS IN THE CASTRO

Photos by GUY CORRY

The Castro Street area as photographed by Guy Corry captured the charm and the down-home quality felt by many gay men and lesbians who live and work in the Castro. For the photographer, it was a feeling of nostalgia; this will be his first holiday season in five years that he will not be living there. The store decorations and the holiday displays reflect the emerging culture, and good taste found in the merchandise sold there and in the decor found in the many fine restaurants which serve the community.

and Happiness throughout the New Year

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Prokasky

Continued from page 10

prejudices, but their vision and integrity as well. The future direction and success of the arts, and the trustees' responsibility to and relationship with the citizens of San Francisco, have suffered almost irreparable harm.

Last spring, in executive session, the trustees accepted a grant from the San Francisco Foundation and established a search committee to find candidates for the position of managing director of the Performing Arts Center. The grant was unsolicited. Arguments exist that this action was in a cause/effect relationship with the booking of Sylvester at the Opera House as advocated and arranged by Mr. Raines.

The Citizens Committee for the Reform of the War Memorial Board of Trustees accused the board of violating the state Brown Act and the city charter by conducting such business in closed session. On June 20th the city attorney, at the request of Supervisor Kopp, issued an opinion confirming that the trustees were in fact in violation of the city charter. The board took no corrective measures. The citizens committee filed a complaint with the district attorney's office. All through the fall campaign, and to my knowledge to this day that complaint has not been acted upon.

The board proceeded by hiring a private search firm with the grant monies. At the second meeting of the search committee this firm presented three candidates for consideration. Michael Raines was not one of them. This was after the president of the board, as recorded in board minutes, promised that Raines would be a candidate. If in fact he ever was, he seems to have been eliminated early in the game.

It must be noted at this point, also, that the board, again, failed to obey the regulations placed upon them as an agency of the city. All city commissions and boards must, by law, include copies of the non-discrimination ordinance when entering into any contractual agreement with private businesses. To quote a letter the board received from Mr. Grant Mickens, President of the Human Rights Commission:

"I am informed that the board in it's instructions neither directed the firm to discriminate or not to discriminate. In fact the board was silent on the issue. Such a posture does not comport with the mandate of the law . . . chapter 12B is not a passive ordinance . . . it is for this reason that failure to include chapter 12B represents a serious harm to the rights of those protected classes for whom the ordinance was designed to protect."

Now we turn to the infamous November 8th meeting of the Board of Trustees. This is the meeting in which one board member is reported to have walked out in "disgust" and in which the board was presented with the name of only one candidate for the position of managing director - Mr. Matson. In a last ditch effort Raines proposed himself as a candidate as a "professional from the arts administration fraternity" which he is. But when the board came to vote there remained but one name. The candidate was not interviewed by the board as a whole, he was not asked to prepare a program concept for the arts center, he has no university degree, he has no personal arts training, "lacks speaking abilities" and has served as ACTING general manager of the San Diego arts complex for less than a year.

This is the candidate the Board of Trustees selected. Several board members at that meeting said much was made of Matson being a "family man." The past president of the board is quoted to have said, "He was psychologically tested, and the answer was affirmative."

The present managing director of the War Memorial, on the other hand, has served as the assistant managing director of the Music Hall Center for the Performing Arts in Detroit and as manager of the Walnut Creek Civic Arts Center. He is a member of the committee of managing directors of the national performing arts centers and has had extensive arts training. The comments of the "disgusted" board member who walked out of the November 8th meeting sums it up best:

"Mr. Matson's resume in no possible way can compare with Mr. Raines'. Mr. Matson presents no references beyond the city limits of San Diego. His education does not compare with Mr. Raines', nor does his knowledge of art, music, dance and opera compare with Raines'. Furthermore, I think it totally unfair that Mr. Raines' resume and many letters of recommendation were not permitted to be viewed or introduced to the search committee."

It appears that Michael Raines has grounds for a discrimination suit against the Board of Trustees. Whether or not he will exercise this option I don't know. Indications are that he may. If so, San Francisco will see a highly publicized and divisive situation that will tend to polarize our city even more extensively than it is.

There are some who argue that just such a public examination is exactly what is needed to call attention to the direction the board is taking in its management of the arts center, and the criticisms go beyond the bannered "homophobia" which has so automatically captured our attention.

I think it absolutely necessary for individuals to take legal action if they have been discriminated against because of their sexual preference, and support Mr. Raines or anyone in their right to do so.

I hope, however, because of the possible damage to one man's career and the certain damage to the reputation and future well being of the arts in our city, that this does not come to pass.

The responsibility lies solely with the Board of Trustees. The Raines case has shown them to be, at the least, unaware of their legal and moral responsibilities to the citizens of San Francisco, or, at the worst, consciously ignoring them. They have alienated the gay community whose support and patronage is necessary, particularly in view of Proposition 13 financial cutbacks. This, alone, indicates a myopic viewpoint which doesn't take into consideration the political or artistic realities of our city. And they have not hired the kind of creative and experienced leadership we all need to help bring the exciting potential of the new Performing Arts Center to fruition.

Until they change their tone and direction, arts' greatest antagonist - politics - will be stealing the spotlight. The first step must be a reversal of the decision rendered on November 8th.

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H. L. PERRY Continued from page 7

S.F. (they have one in L.A.). They sure have had their share of problems getting all the right permits etc. Let's hope it happens in early 1980! Stop in at the New Bell on a Sunday afternoon and catch David Kelsey and the Pure Trash group. They are something else! By the way, they will be playing at the Bell New Year's eve. Perry's Frisco is planning a dance for New Year's Eve with favors, champagne, go-go boys and Big Mac from Chicago will be the D.J. He will play some big band sounds, some old and new music, and some disco so there's something for everyone to dance to. You can call 863-5314 for reservations as they can only hold 50 couples. The Red Eye saloon will have a band for their New Year's party along with favors etc.

Be sure and make Alvin's on First St. just off Mission on Fridays for their grand prize gimmick! And you'll love their new bartender, Ryc!! Did you know they are now open on Saturdays? If you are going to the opening of Chorus Line at the new Golden Gate theatre or to Timbuktu why not stop at Gordon's after for a drink. They have some great entertainment of their own. Better yet have dinner there first. They are only a few blocks from the theatres and they have free parking. The best reason is they have excellent food.

Ginger's coronation has been set for Feb. 2nd, and the Empress candidates will be introduced this Fri. Dec. 28th at the California Club. The Mr. & Miss Gay candidates will be off and running next week also so get out and support your choice but do vote as these kids really put a lot of work into their campaigns and there are always lots of fun parties at the different bars in our town.

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Speaking of voting, I'm happy with the way our city election turned out so now we will see what our new mayor etc. will do or not do. Let's give them a chance and not be bitter if your side did not win. Seems there were lots of hopefuls for appointments, for the other side, that are unhappy. I hope we can get behind our mayor as a group. Let them know what we want and expect even, if we did not have the best choice in all races, we have 4 years - like it or not.

On a more pleasant thought, Irene is having her birthday party on Sunday, Jan. 6th at the Pendulum from 6 am til noon. Guests will be Carol Ruth Silver and Arlo Smith along with lots of guest bartenders from all over town. The party is really to raise money for the Cambodian relief fund. It's a good cause so let's drop in and give Irene our support.

Hans (Cinch) and some other people have opened The Rainbow Cattle Co. No. 2 in downtown Gurneyville, CA. That's on the Russian River. It used to be called the Stork Club and it has the only gambling license in the county. It's a great old place, warm, lots of wood, etc. but it's very mixed as there is still a lot of red-necks "in them thar hills." Big Jim's is no longer in Vallejo and Ed is working on a new place in Rodeo, CA. "Our Bar" in Vallejo is still going strong and it's charming. Don't forget Mark Tours big Ski trip to Reno in Feb. and if you're going that way on your own try B-Jays Motor Lodge, 525 W. 2nd St. which is right downtown Reno, so it's walking distance to Paul's and the casinos. Too cold for you and you're going - so try The Chrysalis in Palm Springs. They have low rates and even have a bunk house for those of you more ventures.

I wish you each and everyone (friend & foe alike) all the best for the coming decade and may all your dreams come true in the New Year.



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