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I The women who walked out consider this rather than female, would fended the lesbians. It was Mr. Pierce's check with the women who walked out a "crowning intuit" to them - a furtherance the late Supervisor Milk's doggered or-

Editor:

Six of the April 25th issue of The Voice regarding Britt's fundraiser; if you were to May 7, 1980

Jerry Levitin, candidate for Municipal legislation, and I consequently went to somewhat hesitant about pushing the anti-litter organivation. That group was it. approsimatly nine months after it Harvey wm, after some delay, introduced was written and six months before New York ('city passed similar legislation. His claim to the contrary is an upon his integirty as a candidate for the

Karen J. Langsic

THE VOICE was founded in 1979 by Paul D. Hardman. distributed free of charge in the San Francisco Bay Area and the metropolitan Area. Copyright 1980, all rights reserved. No part of this publication may be reproduced with­

The Voice is developing a regular policy of giving opportunities to professionals that have an interest in coverage of sexual orientation or preference. The appedr­

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SPECIAL FEATURES

Lola Benfield & California

THE PREMIER PERFORMANCE

of Richard Pay

May 17, 1980, a nearly packed house at Minetta High School out steered

Our New Sun Deck

GRAND OPENING & SECOND ANNIVERSARY PARTY

Our New Sun Deck

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Perry

THE VOICE pages

7

POB UNIVERSITY

If you are interested in a feature story about your

PREMIER PERFORMANCE

by Richard Pay

On May 17, 1980, a nearly packed house at Minetta High School out steered

through a true concert - not just an "entertainment" - presented by the Lambda Pro Musica Orchestra and the San Francisco Lesbian and Gay Men's Community Chorus consisting of a Mozart symphony, a Vivaldi concert, a Bach cantata, a Britten symphony, some Brahms, some Fauré and a marvelous Greenshow mi-

ly. The evening could be best characterized as one of integrity. For since we've long known that John Sims was an honest and straightforward man, we all wondered what spectatorship was going to come up to with that last live concert. John's choice was Mozart and it was a stroke of genius. The new

group dug in and gave us a chamber reading that frequently transcended the latest creation. John's choice was Mozart and it was a stroke of genius. The new

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THE VOICE page 4

May 23, 1980

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May 23, 1980

The Voice is a weekly newspaper for Los Angeles, Hollywood, Long Beach and Palm Springs. The Voice is available in Los Angeles, Hollywood, Long Beach, San Diego and Palm Springs. If you are interested in a feature story about your
The Voice recommends voting for the following candidate in the June 3 primary: Superior Court No. 1: Ethelea Duddy; Superior Court No. 2: Richard B. Sorensen.

The Voice encourages you to vote on the following propositions:

Proposition 1 (Prop 1): The San Mateo County Board of Supervisors shall adopt such rules and regulations as necessary to provide for the safe and orderly conduct of all citizens of the county who attend board meetings. The Voice recommends a vote of "yes" on Prop 1.

Proposition 2 (Prop 2): The San Francisco State College Board of Trustees shall adopt such rules and regulations as necessary to provide for the safe and orderly conduct of all citizens of the county who attend board meetings. The Voice recommends a vote of "yes" on Prop 2.

Proposition 3 (Prop 3): The San Francisco Police Department shall adopt such rules and regulations as necessary to provide for the safe and orderly conduct of all citizens of the county who attend police department meetings. The Voice recommends a vote of "yes" on Prop 3.

ANDY RADEK BALLES RACES OVER HALF OF ANTI-GAY RIGHTS CANDIDATE
SANTA CLARA COUNTY
San Jose, Ca. — According to the reported campaign report filed with the County Election Office of the County Clerk, Andy Raadek's opponent, Jim Hennessey, claims that Andy Raadek is a "social deviate." Andy Raadek has never denied his sexual orientation, nor has he ever been denied a job or a promotion because of his sexual orientation.

Andy Raadek plans to continue to fight for the rights of all gay people, both gay and straight, to live their lives as they choose without fear of discrimination.

Andy Raadek is a true gay American and a proud gay American.

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Andy Raadek is a true gay American and a proud gay American.
The only credible challenge to Tom Coleman's challenge to P.C. 647(b) is that it has been held by the California Supreme Court to be unconstitutional. And, if I may borrow a phrase to lend a warning, it will be patently false. Our present approach has an overall squeeze from heaven by the passage of these measures is patently false. But assurances that manna will either fall or be passed on to consumers in the form of higher prices. Be assured that any increase in the payroll and gross receipts tax will be raised taxes and reduce the fat in government. "Manna" is when you have elected me to do, and I will still spend one hundred years of summer fun. Women and men. The right of people to contract for legal acts subject to reasonable rules and regulations of the law. (See Corbin on Contracts, Section 11; Calif. Civil Code Sections 1550, 1565. Promise of payment rather than mutual affection that invariably brings the transaction is entitled to the same degree of constitutional protection as any other act that may properly be made "legal." (Stromberg v. California, 283 U.S. 359, at p. 361.) This action is taken literally in the San Francisco appellate court and the city attorney here have referred to the passage of P.C. 647(b) as an expressed or implied contract between the parties to the agreement. 2. The promise of payment rather than mutual affection that invariably brings the...
WRITE-IN • WRITE-OUT

sternation within the Democratic party. Within a few days rumor or had it that
the Democratic County Central Committee, had called Furth asking him to
own organization. According to state laws which govern political parties, a Party's
seats if a Republican is the Party's nominee?

years. They don't much like to mention Mendelsohn's name, but that's about the

sueasion, who have captured the public eye. He objects to the term "alternate",

ferent from the militant, activist, left-oriented Britt and those of similar per­

The Slate Central Committee says the seats revert back to the last nominee.

Leo McCarthy and *Art Agnos supporting an incumbent with a strong anti-gay

from designating democrats of his choice if he became the Party's nominee.

It would also have providetl a perfect vehicle to deal with such problems as

record.

Leo McCarthy and *Art Agnos supporting an incumbent with a strong anti-gay

a meeting between those of opposing viewpoints, that bothers incumbents

at the Elephant Walk last Monday evening. This is the type of casual meeting,

indicates gay politicians have come of age.

Gay Democratic Club), Duke Armstrong (prom inent in Concerned Republicans

community. This is sheer nonsense. There are differences of opinion on some

_meeting program "Gay Power, Gay Politics." It is basically a struggle for acceptance

in San Francisco we have the power to demand such acceptance, and the Mayor

So the question is moot.

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are not much to mention Mendelsohn's name, but that's about the

earlier. Now, even Bob Mendelsohn, who's been in Washington for the last three

years. They don't much like to mention Mendelsohn's name, but that's about the

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MARINA'S CHOICE

LOCAL BALLOT MEASURE RECOMMENDATIONS

A & B - HOUSING REVUE FUNDING — NO

These establish $100 million in revenue to provide low interest loans for home construction and purchase and enable the Board of Supervisors to issue housing bonds. No one seems to argue against this attempt to alleviate the housing crunch, but not too fast.

C - CONVENTIONS FACILITIES — NO RECOMMENDATION

This would create a new convention facilities department, taking jurisdiction away from the Department of Real Estate. Touted on the grounds of efficiency, it's hard to argue against this measure to alleviate the housing crunch, but not too fast.

D & E - PUBLIC HEALTH ADMINISTRATORS — NO!

These turn first and middle-sized businesses, even though "Men & Pop" operations are exempt. They particularly effect labor-intensive retail operations which must compete with their counterparts outside the County where there is no such tax.

F - PARKING TAXES — YES

Generally speaking people who park in garages close to their destination (including many commuters) can afford to pay for that convenience. "B" is a 10% tax charged by privately owned garages. "F" would levy a 25% tax on the gross receipts of non-profit publicly owned garages financed by city revenue bonds.

G - RESCINDING SEWER BONDS — YES!

The current sewer project is an unnecessary and overspent boogaloo. When voters passed a $250 million bond issue in 1976, it was with the understanding that the Federal government would pay 35% of the estimated $350 million the project was expected to cost. The project was expected to cost $350 million in 1976 and $500 million in 1980. The Federal government has already pulled out of the project and San Francisco would have to be paid by increasing the sewer service charge. A tax on garages is unnecessary, and a 25% tax on the gross receipts of non-profit publicly owned garages financed by city revenue bonds.

H - CORPORATE TAX INITIATIVE — NO!

This is one of those dippy initiatives put together by folks who know all sorts of things about ideology (The Big Business) but nothing about finance. No one who drives is rich and not everyone who takes Muni is poor . . . and gas costs $2.25 per gallon. If we drive less, the feeding frenzies will be over and the roads and tunnels can be turned back to the private sector.

I - 626-5439

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THE VOICE may 23, 1980

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by Marina
motion to the patient in a form which can be seen and comprehended. For instance, we might choose to approximate a microscopic increase in electrical activity (as muscle contraction) with a red light. We could then tell the patient that the red light was causing the pain, and this in turn causes the pain to go away. Next time the patient feels a headache coming on, all that's necessary is that he or she warm the fingers voluntarily, and the headache just won't happen.

But the case of persons with chronic headaches is different. In the migraine headache, certain blood vessels which carry blood to the brain periodically become loose and flabby, allowing too much blood to the already overruled vessels which this in turn causes the pain to go away. Next time the patient feels a headache coming on, all that's necessary is that he or she control his bodily processes (something yogis have been doing for thousands of years). In other words, these patients are being helped toward a greater efficiency of performance of their mind-body complexes.

Biofeedback illustrates only one of the hundreds of ways in which changing our ways in which we approach the treatment of their illnesses. So rather than such as high blood pressure, ulcers, colon disorders, epilepsy, and tooth-grinding (to name just a few) can be successfully treated with this form of therapy. As we conceptualize our patients as whole organisms, it is immediately apparent that nothing is being put into the bodies of these patients, but rather control their bodily processes (something yogis have been doing for thousands of years). In other words, these patients are being helped toward a greater efficiency of performance of their mind-body complexes.

Biofeedback, on the other hand, is successful in at least seventy to eighty per cent of migraine sufferers, and in my experience, the patient feels a headache coming on, all that's necessary is that he or she control his bodily processes (something yogis have been doing for thousands of years). In other words, these patients are being helped toward a greater efficiency of performance of their mind-body complexes.

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Ably supported by Michael Perez as John Buchanan, Deborah Walsh as Alma Winemiller is a stellar event of the first magnitude in Tennessee Williams' The Eccentricities of a Nightingale at the San Francisco Repertory Theater through June 8.

stage: THE ECCENTRICITIES OF A NIGHTINGALE
Bob McCarthy

I missed the opening of "The Eccentricities of a Nightingale". Tennessee Williams' sexual rewrite of "Summer and Smoke"; but if any reviewer didn't describe Deborah Walsh's portrayal of Alma Winemiller in lush and sensual superlatives, he should take out a full-page ad of apology and turn in his critic's buttton. Walsh has got it all. She's more exciting than Agnes Moorehead, not unlike Rosalind Russell and hot on the heels of Maggie Smith. Walsh as Alma thoroughly put out. She plays Alma as if Williams had written the part for her. Again and again she brings Alma to the brink of uncontrolled hysteria with a restraint and professional polish that is spellbinding. In less capable hands, Alma could be ludicrous. Walsh makes her an empathetic tour de force.

Nightingale was directed by San Francisco Rep's artistic director and mentor, controversial Michelle Truffaut. The woman is no lightweight to directing. Though not ensemble, her cast of practiced and becoming professionals is solid and strong and knows where the ball is every minute, no small directorial accomplishment. Truffaut and the S.F. Rep are synonymous. Looking at the woman one gets the distinct impression she could do the whole shebang herself. Truffaut is strong and determined.

Stephanie Smith as the hero's possessing mother is superb. Kathryn Howell as Alma's destroyed and demented mother is equally first-rate.

Cliff Reynolds as Rev. Winemiller, Michael Perez as hero John Buchanan and John Seuss in a dual role give fine supporting performances. Unfortunately, the men's performances are not as full as their female counterparts. At times one wondered how the very female Williams' women could get excited over them at all.

THE FRISCO FOLLIES, a glittering extravaganza of dragseusses, returns to San Francisco direct from Harrah's in Reno at The Boarding House through May.

Maxine Welden is now appearing in the Plush Room at the Hotel York, May 23, 24, and 25.

Garilyn Brune is twenty-four years old and for the past eighteen years has lived in San Jose. Young, dark and handsome, Brune is a free lance designer and artist. His specialty has been creative fashion design. A graduate of Fashion Institute in San Francisco, he has also studied in Europe and especially the Academy Français, in Paris. He made a grand tour of Europe to observe and study the art and fashion markets there.

In addition to his talent as an artist, he has a beautiful baritone singing voice and plays the piano. One of his big dilemmas is whether to pursue a career in the visual arts or in music.

Garilyn Brune
HOLLYWOOD KNIGHTS

and directed by Floyd Mutrux and produced by mistake. The crazed zaniness of Halloween night in Beverly Hills, 1965, when a high school punk's hangout is set director was taking to come up with an outdoor court under a tent and Horn's nuance, inconsistent and shallow characters, muddled almost random plot de- indoor hanging in what appears to be a theater along with a ridiculous Chinese
enough tits and ass and innuendo to garner an R rating and make you aware that
hypocrisy of the confusingly ungrateful ranchers who have political designs,
given his severance pay and a ticket to California is beyond this disgusted re-
about the last days of the Jesse James gang.
The Long Riders

The Long Riders

was directed by the other, who was a "slurk." This could make a difference in some cases; i.e., a subject who pays rent to the then under the basa, leading to the landlord for rent. Furthermore, unbreaching in a tenant may be grounds for an unlawful
documen-
tial thread that Horn's approach to the subject is always in a way that amused me. Yet, given his inexperience, I can't help feeling that the movie might have been better if he had thought more about the subject of移交 at which time he was in charge of the project. The result is that the movie is a

Tom Horn

by Morgan Ellis

Considering it on the basis of the twixt many of the doubfeular tenants "he" aban-
tacked at Cosmopolitan. Tom Horn is a counterfeited and shingly made movie, with all the resources that the banks on what is real. As if there were no director or script girl, too many gaps exist due to material contin-
tinued to be in the show, and that's about all. If you're into violent scenes, bursting blood bags every third frame and just

The Long Riders

the out of place schoolmarm played by Linda Evans. At one point she comes up with

The Constructivist show which I wrote about a few weeks ago was full of old

Question of Law

by Thomas C. Haro

Rental Agreements

Under modern California law, rental agreements are contracts and therefore must be in writing to be enforceable. Such agreements must be in writing so as to cover a fixed term of more than one year, and if not so done, the tenant may be evicted merely for noncompliance with

Discussion

I think the eighties may prove to be a sentimental period with a lot of looking

Editor

E. Harvey Schwartz, Attorney at Law

Supervising Editor

Hey Brit

Senior Assistant

Sheriff Mike Hennessey

Endorsed by:

May 23, 1980

Page 18

Page 19

The Voice

The Voice

The Voice
The little girl from Pakistan, who wanted to dance at the age of three, has done pretty well for herself; having conquered Broadway and garnered a Tony Award in the process as Best Actress in a Musical as Cassie in "Company." Donna McKechnie was just fifteen years old when she ventured to New York City to see a show called "West Side Story," and she was so taken with it that she decided to become a dancer. This ambition was fostered further when she saw her mother dance on television for a production of "The Sound of Music." At the age of fourteen, she started taking dance classes in London and, at the age of fifteen, she placed second in a national dance competition.

After winning a scholarship to the Royal Academy of Dance in London, she moved to New York City, where she continued her dance training. She made her Broadway debut in 1968 in "West Side Story," and since then, she has appeared in many productions, including "Company," "Fiorello!," "The King and I," and "Pippin." She has also been seen in films like "The Little Prince" and "The Great American Birchbark Canoe Race."

Donna McKechnie has been married to Michael Bennett since 1973, and together, they have two children. She has been nominated for six Tony Awards, winning three for her performances in "Company," "Fiorello!," and "The King and I." She has also been nominated for four Olivier Awards, winning one for her role in "A Chorus Line."

Despite her success, Donna McKechnie has always remained true to her roots. She has been an advocate for dance education and has been involved in numerous charitable organizations. She is a strong supporter of the American Dance Institute and has served on its advisory board.

In addition to her work on stage and screen, Donna McKechnie has also been involved in choreography. She has directed and produced several dances and choreographed for various productions. She has also been a vocal advocate for dancers' rights and has worked to improve working conditions in the industry.

Donna McKechnie has been a force to be reckoned with in the world of dance. Her dedication to the craft and her passion for performance have made her a beloved figure in the industry. She continues to inspire generations of dancers and has proven that with hard work and determination, anything is possible.
FRIDAY THE 13th

The 13th may not be great art, or even very good (the acting level is pure high school). But it will entertain if only because it is a camp movie and the unselfconsciousness of its intentions is contagious. In most horror films, the characters are so dumb that you can't help but laugh; here, though, the dumbness is part of the point. The actors have no chance of convincing us that their characters are real people, so why try? They are, after all, in a horror movie, and their job is to look scared. That they manage to do so is a credit to their performances.

The plot, such as it is, concerns Camp Crystal Lake, a resort camp shut down two weeks before opening by the state authorities. Seven young counselors arrive two weeks before opening to complete work on the camp and on Friday the 13th, someone with a vast knowledge of logistics and psychology, and a very large collection of knives, bastards and arrows goes on a killing spree that no one goes home to tell the tale. The plot's point is to show the kind of madman who would kill kids just for fun (and who, in the end, of course, is killed by a man who is as mad as he is). The horror movie is, in fact, a sort of anti-genre: it doesn't try to be realistic (which is impossible) but instead tries to be as fake as possible. The acting level is so pure that it is almost funny. The acting is so bad that it is good. The monsters are so well designed that they are almost fun to watch. The special effects are so bad that they are almost good. The dialogue is so bad that it is almost good.

The film is not without its faults. The acting is often wooden, and the pace is uneven. The climax is predictable and the ending is unsatisfying. But these are minor quibbles. The film is a pleasure to watch. It is a film that is not for everyone, but it is a film that is not for everyone. It is a film that is not for everyone.
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The storm gets the better of the tempest
by Ariel

Michael Smuin's long awaited Tempest has been dressed in the S. F. Ballet's
elaborate production to date. From without the proscenium, a couple of
scenes from the second act were unanimously approved last summer when the com-
pagny presented them at the Geary. Smuin's dance, close choreography hand
never seemed softer; the exquisitely good taste enlivened in its simplicity. Now
with all that glimpsing costumes change, with the "Shakespeare's" "swords", and
the "progress palavers" all in place, The Tempest is a little oversubscribed.

Smuin divuls his drama into two acts — the first narrative in form, the second
a wedding masque. Narrative is terribly hard for ballet, not that Shakespeare's
Tempest has much of a plot, but we do need to set things up. Consequently
Smuin relies on special effects to project the imagination of the actors.
At the peak of a pila, the beautifully painted blue backdrop falls shimmeringly
to the floor. He creates the storm. The moment excchibe, but this trick has
become old by the time it leaves.
Smuin unquestionably chose Shakespeare's play because of its many opportu-
nities for spectacle, and I do not wish to be priggish about them. Spectacle has
served some innovative suggestions of downstage business, but the trick has
become old by the time it leaves.

The Tempest does have some inventive suggestions of downstage business, but
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become old by the time it leaves.

The Tempest does have some inventive suggestions of downstage business, but
the trick has become old by the time it leaves.

Tempest has been dressed in the S. F. Ballet's
elaborate production to date. From without the proscenium, a couple of
scenes from the second act were unanimously approved last summer when the com-
pagny presented them at the Geary. Smuin's dance, close choreography hand
never seemed softer; the exquisitely good taste enlivened in its simplicity. Now
with all that glimpsing costumes change, with the "Shakespeare's" "swords", and
the "progress palavers" all in place, The Tempest is a little oversubscribed.

Smuin divuls his drama into two acts — the first narrative in form, the second
a wedding masque. Narrative is terribly hard for ballet, not that Shakespeare's
Tempest has much of a plot, but we do need to set things up. Consequently
Smuin relies on special effects to project the imagination of the actors.
At the peak of a pila, the beautifully painted blue backdrop falls shimmeringly
to the floor. He creates the storm. The moment excchibe, but this trick has
become old by the time it leaves.
Smuin unquestionably chose Shakespeare's play because of its many opportu-
nities for spectacle, and I do not wish to be priggish about them. Spectacle has
served some innovative suggestions of downstage business, but the trick has
become old by the time it leaves.
In The Soup...
MARIETTE GORDON

In Northern Michigan during the late forties and early fifties, the family lawyer, R. J. Allchino, and his family were our great and good friends. Johnna was a devoted wife, an adoring mother, and an exceptional cook. She was an artist in the kitchen; instead of recipes, she used memories. She made wonderful Hasenpfeffer. Each time we enjoyed the recipe, I was reminded of the time I saw her make it. It was usually late in the evening and Johnna was in her element to tell me what she had done to make the rabbits taste so good. One morning I decided to call her before she was asleep to ask for the recipe, surely she would be too exhausted to be cooking. I was surprised when she called me back and insisted on making the recipe. I told her the recipe I had in hand, and she included much more. I might never have learned to cook Hasenpfeffer!

The German dinner begins with Herring in Mustard Sauce. I got the recipe here in San Francisco from a woman with a beautiful singing voice whose recipes are... First, make the mustard. In a bowl combine 3 tablespoons of dry mustard and 7 tablespoons of warm brandy and ignite the brandy. Add enough of the marinade to make it a sauce to cover the herring. Add 1 cup of herring tidbits drained of their juices, mix thoroughly. Allow to stand for 2 days, then serve with a hard-boiled egg and a boiled potato.

The next dish is Apple Crisp from the Junior League of Chicago's cookbook. Soup from Colt, Target, Falcon, Jocks, and mister. Grate 1 medium-sized onion and mix with 3 tablespoons of flour, 2 cups of dry red wine, and 1 cup each of hot water, hot bouillon, 1 teaspoon of salt, 1/2 teaspoon of pepper, 1/4 teaspoon of thyme, and 1/4 teaspoon of marjoram. Simmer the mixture for twenty minutes, strain the marinade, and reserve it. Dust the hares into serving pieces. In a saucepan combine 2 cups of dry red wine, 1 cup each of hot water, hot bouillon, 1/4 cup of melted butter, 1 cup of water, 1/4 cup of brandy, and 1 cup of wine. Add the hares, cover, and simmer for 2 hours or until the meat is tender when tested with a fork.

The dessert is Apple Crisp. Mix 6 to 8 apples, cored, peeled, and sliced with 1/4 cup of brown sugar and 1 teaspoon of cinnamon. Bake in a baking dish covered with aluminum foil for 30 minutes. Then combine 1/4 cup of the mustard with 1/4 cup of mayonnaise, 1/3 cup of softened butter, spread on top of the apples. Bake at 350 degrees for 30 minutes.

The Gourmet dinner begins with Mustard Sauce. I got the recipe here in San Francisco from a woman with a beautiful singing voice whose recipes are... First, make the mustard. In a bowl combine 1/4 cup of dry mustard and 7 tablespoons of warm brandy and ignite the brandy. Add enough of the marinade to make it a sauce to cover the herring. Add 1 cup of herring tidbits drained of their juices, mix thoroughly. Allow to stand for 2 days, then serve with a hard-boiled egg and a boiled potato.

I'm available.

Shel Xoregos stars as Isadora Duncan, San Francisco's great dance artist, in Rick Foster's "LOVE, ISADORA" at the Marine's Memorial Theater.

by Bob McCarthy

Isadora Duncan was a 19th Century, free spirit San Franciscoan who changed the meaning of the word "dance" when she presented the nude forms as the expression of beauty and truth. In 1917 she moved to Europe where she lived. Duncan's life was a dramatic roller coaster ride from grade of personal triumph to the depths of personal tragedy and depression. She's been honored as the first bosom lover. Her flamboyant romances earned her the title "Female Conscience of America." She considered herself a romanticist and travelled to the U.S.S.R. when it was seriously rumoured that the Bolsheviks practiced cannibalism. With all sugars, Duncan was a ballet legend. She's been heralded as the first bra burner. Her flamboyant romances earned her the title "Female Conscience of America." She considered herself a romanticist and travelled to the U.S.S.R. when it was seriously rumoured that the Bolsheviks practiced cannibalism. With all sugars, Duncan was a ballet legend.

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It's unusual to see a woman her age dancing solo (Unfortunately!). It's to Xoregos, a San Franciscan dancer who believes the heart and soul should carry the evening much as Duncan must have done. Xoregos, playing Duncan at 50, demonstrates her, Xoregos a a San Franciscan dancer who believes the heart and soul should carry the evening much as Duncan must have done. Xoregos, playing Duncan at 50, demonstrates...
The San Francisco Gay Men's Chorus has been invited to sing in Los Angeles at the Dorothy Chandler Pavilion at the Music Center from June 2 at 8 p.m. to June 4 from 8 PM to midnight. Membership is required to enter and admission is $5. For reservations call (714) 325-2654. The San Francisco Gay Men's Chorus is sponsored by City of SF, San Francisco Unified School District, and the San Francisco Film Society. For more information, call (714) 325-2654. The San Francisco Gay Men's Chorus is a non-profit organization dedicated to the promotion of quality music in a gay environment. This event is part of the Gay and Lesbian American Fall Conference, which runs from June 2 to June 4 at the Los Angeles Convention Center. For more information on the conference, call (213) 894-1900. For information on the event, call (714) 325-2654. The San Francisco Gay Men's Chorus is a non-profit organization dedicated to the promotion of quality music in a gay environment. This event is part of the Gay and Lesbian American Fall Conference, which runs from June 2 to June 4 at the Los Angeles Convention Center. For more information on the conference, call (213) 894-1900. For information on the event, call (714) 325-2654.
A paragraph or two was deleted from my last column in The Voice and a correction from another column was pasted over another paragraph in my column. It happens now and again and is most unfortunate because sometimes one word can change the whole meaning of a column. Closet Ball is certainly not a rip off. There should also have been a revue in The Voice, one of Mavis and one of Allan Lloyd, who are two of San Francisco's better known actresses, among other things.

CORRECTION NUMBER ONE: In reference to the Closet Ball, the line which read, "talk about gays ripping off gays" should not have appeared because the Closet Ball certainly is not a rip off. There should also have been a revue in The Voice, one of Mavis and one of Allan Lloyd, who are two of San Francisco's better known actresses, among other things.

I have been writing a column for about six years, first in Data-Boy and now in The Voice and during that time no one has ever blue lined, red lined, or technicolor a line of my column so I don't think anyone is going to start doing that. Love you new Silverlake map Cal Coburn. Just goes to show you, if you know working for each other, not against each other. Good luck Lee Mentley. I still love you. Rude Ruth, but let's face it, you are rude.

I See It

Page 31
BELIEVE...BUT
Don't Believe Them

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THE VOICE page 20

May 23, 1980

GARY KIMMEL BY THE SEA

Things are hopping in Long Beach, preparing for Gay Pride Week. Jim Thompson, Manager of Ripples, informs us that Ripples is having a Fourth Fais Rally on Saturday, May 24, at 7:00 P.M. It will be held at the Westgate Mall, across from Long Beach City College, and will continue through Sunday. The theme of the event this year is "Free the Prisoner." We are happy to present an all new invoice for this occasion. The top floor terrace to be used as the stage. Tickets are $5.00. It is a family oriented event so don't worry about children. Free tickets are available at the Long Beach Youth Center. The party will feature such major names as The Help, Street Choir, and others. The proceeds will benefit the Gay Pride Week Foundation.

DAVID BROWN LOSES ROUND IN IMMIGRATION CASE

Judge Robert T. Griffin determined that Sullivan is deportable. A petition for resident alien status as a spouse of a U.S. citizen. The petition was denied.

Frank Adams, an American citizen, on April 21, 1975, in Boulder, Colorado. A waiver of deportation was then filed based primarily on the hardship that Adams faced. The argument was that Sullivan was not a danger to the community and his deportation would be too difficult. Sullivan has always served as a model citizen, helping to build a home in the area. He was also active in volunteer work for the local community center and the Salvation Army. The petition was denied, and Sullivan was ordered to leave the United States within 90 days or be forcibly deported.

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THE VOICE page 20

May 23, 1980
Most mentally retarded people who end up in jail don’t belong there. This isn’t a matter of being “soft on crime” — it’s a matter of being realistic about whether society or the individual defendant benefits from putting mentally retarded defendants accused of nonviolent crimes in jail. SB 579 would authorize courts to refer eligible defendants to education and treatment programs operated by existing state-funded “regional center” for the developmentally disabled. Assembly Health Committee Chairman Art Torres (D—L.A.) is principal co-author of the bill.

Mentally retarded defendants are especially vulnerable to sexual abuse, beatings, and other forms of exploitation in jails. Due to their disability these persons have a unique propensity for becoming the victims of others, whether they are duped into committing crimes they don’t really understand, or are exploited by fellow prisoners once they are taken into custody.

I think that if a retarded individual is not accused of a violent crime, if he has no past history of criminal behavior, and if he is judged to have potential for positive development than it is much more sensible and humane to divert this person to a regional center.

In addition to mentally retarded defendants, diversion also would be available for persons disabled with cerebral palsy, epilepsy, and autism. Furthermore, in order to be eligible for diversion, individuals with cerebral palsy, epilepsy, and autism must be found to have a substantial disability which is not solely physical in nature and requires services similar to that required for mentally retarded individuals.

SB 579 would require the court to consult with the defense attorney, district attorney, parole board, and the regional center as part of the process of evaluating a defendant’s suitability for diversion. If the regional center made a finding that the defendant’s criminal behavior had been modified during the diversion period, the court would be authorized to dismiss the criminal charges against the defendant.

But the bill also provides that criminal proceedings against the defendant are to resume if the court finds that the defendant is not performing adequately in the diversion program, or that he has been convicted of a misdemeanor involving violence or a felony.

SB 579 is based on a proposal by Bernice Beilin, Law Enforcement Liaison for the Los Angeles County Regional Centers for Developmentally Disabled Persons. Situated with an office in the Los Angeles County Jail, Beilin works on a daily basis with developmentally disabled defendants who, in her opinion, are inappropriate to be held in jail.

This bill is now awaiting action in the Assembly Ways and Means Committee. In my opinion, SB 579 represents a major step forward in our society’s treatment of developmentally disabled persons.

Councilwoman Peggy Stevenson

Councilwoman Peggy Constance Stevenson is a lifelong resident of Los Angeles. After graduating from Palisades High School, she enrolled at the University of California Los Angeles (UCLA), earning a Bachelor of Arts degree with a major in Political Science.
THE POLITICS OF L.A.

The Los Angeles Police Department has received a new, official inquiry into the department's activities, according to sources. The inquiry is being led by the Los Angeles City Council and is expected to take several weeks to complete.

The council has been seeking to determine whether the department has violated any laws or regulations, and whether its actions have been consistent with its public image.

The inquiry was initiated after a series of incidents involving the department, including the deaths of several people in police custody. The council has been critical of the department's handling of these incidents, and has called for a more thorough investigation.

The inquiry is expected to look at the department's policies and procedures, as well as its training and hiring practices.

The council has also called for the department to provide more information about its activities, including the number of complaints it receives and the number of cases that are investigated.

The inquiry is expected to be completed by the end of the year.
Cinema

MAD MAX
and the Australian Film Industry

by Morgan Ellis

Who is MAD MAX? Who is Max in mad? Is the pride of the Bronzes, Max Rockatansky the savior of the late 1980s? Or can you answer these simple questions, you are on the way to mastery. MAD MAX is an Australian film director Ken Hall, backed by Charles Chauvel and Raymond Longford are regarded as the main contributors. MAD MAX is the most recent example in the history of Australian film production. MAD MAX is the most recent example in the history of Australian film production. MAD MAX is the most recent example in the history of Australian film production.

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Film and Television School and at Cannes in 1977 Australia screened a bum per development project for personal success, and it would take him out of the shadow of his older brother who was killed in World War II and whom Fonda

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Filmmaking history dating back to the 1930s and 1940s when at least nine sixty-minute pictures were completed. Many of these pioneering works were based on the themes of the heart's desire and the feeling for the pre-Vietnam era as well as Texas bigoted about anything not pure WASP such as referring to Pancho Villa as a "traitor".

Out of the tentative success of the 1930 comedies, Australian features usually got second billing, displaced by the forty or so British and American films being shown. By the late 1960s, Australia's cinema market credits much of its existence to the efforts of Ken Hall, Charles Chauvel and Raymond Longford as well as the efforts of the Australian Film Commission. The commission has a production line of nine films and gained recognition for its insistence on location shots and Australian actors. It has also contributed to the image of Australia as a land of the small town people and the feeling for the pre-Vietnam era as well as Texas bigoted about anything not pure WASP such as referring to Pancho Villa as a "traitor".

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Approaching a 1980 version of a 1950's hit such as Guys and Dolls with caution is the key to this opening of the 1980 West Coast Civic Light Opera season. The first offering of a new season cannot be taken lightly either, for it usually sets the pace for the rest of the year. With William H. Boeing heading the company, this Four/Men Protective Tours (do by the standard musical) should have been a light, floating show filled with snappy dialogue and colorful Damon Runyon characters. This G. C. D. is so bogged down in lousy, line 'em up direction by none other than Cy Feuer himself and missing so much fast pacing that the fun back rounds up the mite of the tremendously popular, handsome song of Frank Loesser. Onewho's unamused and fast choreography doesn't help these scaled to accommodate the rest of the cast and crew and make the audience laugh at its expense.

The same can be said of Taylor Reed as Nicely-Nicely. Great voice, great comic aspects and action with them.

Bob Randall's bright light makeup set is so busy that Mr. D. G. D. should be all along, and Abe Gull's costumes are semi-period and appropriately garish for the Runyon characters. But Feuer's direction, what's choreography, makes the musical really come alive in "Aida". It is one of the hits of the 1980s and will be巾an outer one. The Civic Light Opera is most likely to have a bumper sticker reading "Fatties with Fares," and in the Dorothy Chandler Pavilion in Los Angeles through June 21. Opening in San Francisco at the Odeon, June 24.

Ken Dickmann

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OPENINGS AND GRAND OPENINGS

Last weekend was busy with openings and grand openings. On Friday night The Klondike Saloon at 11616 Ventura Blvd. in Studio City opened for business. The new bar features HOT music and is the first bar anywhere to have six foot six and over men as bartenders. Now in my book, these are bartenders you can really look up to! So get your butt over to The Klondike because if you're lucky, you might find some meat to go with your buns.

On Saturday, the PX, a store inside The Rawhide in North Hollywood had their grand opening. The celebration started early Saturday morning with a beer bust and in the afternoon they had a real Texas Bar-B-Que followed that evening with live country music. The Rawhide is the only gay western bar in Southern California which features live country music. If cowboys and western music is your bag, hi-tail it to the Rawhide. L.A.'S REAL WESTERN BAR!

On Sunday The Pleasure Chest held their grand opening celebration at their new location, 7733 Santa Monica Blvd., just across the street from The Spike. The crowd consisting of very HOT looking people added to the fun. The Pleasure Chest had planned for the day: The G.A.Y. Band performed, disco dancing, a HOT fashion show, and of course, many free drugs. If you haven't seen EVITA, or plan on seeing it again, the March Committee for Lesbian and Gay Rights is offering a block of tickets for a benefit performance. The first performance will be on Thursday, July 24th at 8:30 P.M., and another on Sunday afternoon, July 27th at 2:30 P.M. Tickets are now on sale at $18.00 and $20.00. Phone (213) 659-7924 and ask for CO-MARCH. I am sure the tickets will go fast so don't get caught without tickets. You can also write for tickets to The March Committee, 7985 Santa Monica Blvd., Suite 109, West Hollywood, CA. 90046.

Don't forget the Gay Gay U.S.A. Contest coming up soon. For more information see our ad in the L.A. Section of The Voice.

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- A great selection of greeting cards at The Penny Post Card on Hyperion Avenue
- Better than good Mexican food at El Zorro Restaurant in North Hollywood
- Live entertainment seven nights a week at The Toy Tip on Hyperion Avenue
- Hot and hunky men at Basic Plumbing in West Hollywood
- Early Bird Breakfast at The Spike
- New hours at Tom's Cafe on Melrose, Wednesday thru Friday 8 AM to 8 PM, Saturday and Sunday 9 AM to 3 PM
- Memorial Day Picnic at The Mother Lode in West Hollywood
- 20th Anniversary of Cycle-Chaps still going on until the end of the month at The Leather-taker on Melrose Avenue in Hollywood
- Tequila Sunday's at the Blue Parrot, Margaritas for just a buck, shots of Gold at $1.50

Don't forget Memorial Day it's on Monday, May 26th.

Till next issue on June 6th, Hang in there!!!

CAL

THINGS TO CONSIDER

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Till next issue on June 6th, Hang in there!!!

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May 23, 1980