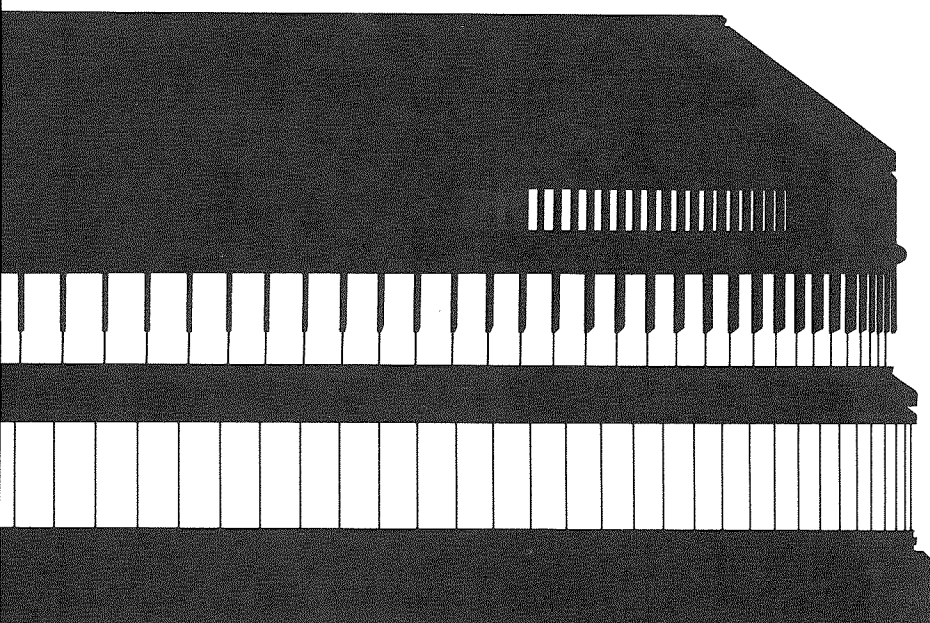


**COMMAND
PERFORMANCE**



Sunday
9 November 1980

8 o'clock p.m.
Louise M. Davies Symphony Hall, San Francisco

Tuesday
11 November 1980

8 o'clock p.m., Encore Performance
Louise M. Davies Symphony Hall, San Francisco

**COMMAND
PERFORMANCE**

Gay Rights Advocates and
Golden Gate Performing Arts, Inc., present
The San Francisco Gay Freedom Day
Marching Band and Twirling Corps
The Guard
Varsity Drag
The Tap Troupe
Jon Sims, Director and Musical Conductor

Samuel Barber

Commando March

Gustav Holst

First Suite in E flat
Chaconne
Intermezzo
March

Duke Ellington

An Ellington Portrait, adapted by Floyd Wente

Roland Seitz

March Grandioso
The Guard

Intermission

Morton Gould

American Salute, transcribed by Philip J. Lang
The Twirling Corps

Harry Warren

Lullaby of Broadway, arranged by Greg Yasinitzky
Varsity Drag
The Tap Troupe
Rosie Radiator, Dance Coach and Choreographer

John Williams

Theme from Superman, arranged by Jerry Nowak

**Peter Ilych
Tchaikovsky**

Capriccio Italien, arranged by Frank Winterbottom

Members of the audience may greet performers
following the concert in the Orchestra level lobby.

Special Thanks

This concert is made possible through the generous support of The San Francisco Candy Company, Dreamland, The Fabric Printers and Chicken Little's Emporium.

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Benefit

All proceeds from these concert performances will equally benefit The Band and Gay Rights Advocates. The total price of your ticket, less \$5.00, represents a tax-deductible contribution shared by these organizations. The endeavors of both groups depend upon your continued support. Your additional contribution to their important work will be greatly appreciated.

**Personal and
Musical Notes
from Jon Sims**

COMMAND PERFORMANCE is quite an event for our band. And, it has turned out to be quite an event for the community. It marks two and a half years that The Band and the Community have been enjoying each other and growing together through the magic of music.

I am constantly being asked, "How do you plan a program?" So, I would like to take this opportunity to share with all of you how I decided on this program, what it's like to work with all these incredible people and what it's like to be a bridge between the music, The Band and you, the audience. IT'S WONDERFUL!

Putting this program together was no small matter. Our organization is rather large now and our diversity in entertainment forms and styles of music is almost humorous. I am luckier than any conductor I know — who else has the opportunity to perform *Over the Rainbow* with Ruth Hastings at the Venetian Room on a Monday and then conduct a Mozart Symphony with our string orchestra, Lambda Pro Musica, the following Saturday? It is possible to do that because, first of all, our musicians are like musical chameleons. We've been disco stars performing at Dreamland with Sylvester and we have also flown Grace Cathedral through the devastating Finale from the Shostakovich Fifth Symphony. Second, and most important to what pieces are programmed, our audience is able to appreciate — and even *demands* — the diversity. It think it's cheeky enough to bring a concert band into a major symphony hall — not to mention twirlers, flags, and tap dancers and a jazz band — but, to play everything from Tin Pan Alley to movie music to honest-to-goodness classics, is downright BRASH! I sincerely believe that someday, our community will formulate a whole new entertainment form (if we haven't already) just as the Chinese have their own kind of opera and Black people have given us jazz.

Every band concert needs a march. Our band is no ordinary band and *COMMANDO MARCH* (1943) is no ordinary march by no ordinary composer. To me, this march is to marches what our Band is to bands. Bands and marches are like Mother, apple pie, the boy or girl next door. They are traditional and as stirring as anything red, white and blue. And yet, beyond all the wholesomeness of our scrubbed faces there lies in our Band a collective spirit that shouts from our stage "RED-WHITE-AND-BLUE" and from the other end of the hall comes a booming echo, "AND GAY!" *COMMANDO MARCH* has brought us a long way from the *Stars and Stripes Forever*. As you see from the sight on stage tonight, bands have changed a little, too. Thank you, Mr. Barber, for breaking tradition — we play your march for you.

I always throw in something for everyone: music to fill your heart, music to tap your toes, a little camp, a little corn. And even through the flash and zazy rhythms, I always throw in something that is impressive and exciting because of the sensitivity which we put into details and the depth of intention that goes behind every phrase. Those pieces are usually planned for the benefit of The Band — some technical stuff they can buckle down to — it's kind of "musical self-gratification." If you get off on our pleasure that's great — we

just want to indulge. That's what the *HOLST SUITE IN E-FLAT* (1909) is for. This is a favorite of our band and it turned out to be a favorite at our *Black Tie Optional* concert in the fall of 1979. It's a *real* band piece, composed by a mainstream composer for exactly the same instrumentation that is in front of you today. It's not an orchestral transcription or a pop tune arranged for a street parade or a show tune adapted so that any high school band could play it, it's legit! And we are proud to be able to play it with our gay musical integrity.

Our GUARD and TWIRLING CORPS demonstrate perfectly a rule I have preached and followed since the beginning of The Band. It's just like gay people themselves. Everything about The Band is as traditional and normal as can be, BUT! there is always that special twist in traditional format that gives us a uniqueness that is all our own.

The GUARD was formed for our second Gay Freedom Day Parade in 1979. The coordinators are Dick Thompson and Jeff Eaton. Since their debut they have added flash and color to our street parades and concerts, and they have made guest appearances at local discos. The style of music they require is slightly different from the usual marches due to the kind of movement indigenous to this art form. *MARCH GRANDIOSO* is a traditional march of the hunky proportions required for our GUARD.

The TWIRLING CORPS, coordinated by Gary Moon, even got a color picture in the *National Enquirer*. Although the headline — in true *Enquirer* fashion — didn't ring true, I love the idea that the subliminal message put out to those readers was the loving energy these guys put into their work. It's a TEAM and they are STARS! They absolutely stop the show in every parade we are in. Every band concert *must* have Americana and if *AMERICAN SALUTE* (1943) isn't, I don't know where to look.

Many of you have heard *ELLINGTON PORTRAIT* and *SUPERMAN* (1978) on the 1979 *Grace Cathedral Concert* tape. We had already played them in April that year in our *Superband Concert* and at that point they came off sounding real well for our stage of development. Well, here they are again! One reason is for nostalgia because we love to remember those "good old days" of The Band long before this Symphony Hall concert would have been possible. Other reasons are that *SUPERMAN* remains one of the "best of the band" and because *ELLINGTON PORTRAIT* is a style of arrangement which our Band does particularly well. I think the band creates a kind of tone quality slightly different from other "concert band sounds". This is no ordinary park band you're dealing with! There is a kind of brightness in our rhythms that I suspect is a cultural difference indigenous to our community. Any one can be a "disco bunny" if you let yourself go. Most of us in the band are at least a little bit "disco bunny" and I really feel that you can hear it. People have also commented that The Band sometimes sounds like an orchestra — the mellowness. I think part of that is from the closeness we feel when we're on stage together. It's the same fullness that comes back at us from you, the audience. Our audiences seem to be as

unique as The Band. There are higher pitches in the applause. Usually the applause from an audience will crest and then decline. Our audiences seem to crest!, peak!, then *stay* there for a *long* time just kind of wallowing in the fun and excitement of the overwhelming moment. There have been moments when this Band has played *SUPERMAN* and I truly felt like we were flying. This is also a little reminder that everyone of us can fly.

When I put out the notice for tap dancers earlier this year people said, "twenty tap dancers — that's really crazy! What could you add to top that?" I have to admit tap dancers are usually a guaranteed show stopper — they are a hard act to follow. It is especially hard to top this incredible TAP TROUPE directed and trained by the wonderful and outrageous Rosie Radiator. *LULLABY OF BROADWAY* will be a treat to these rafters of the Louise M. Davies Symphony Hall. Inspired by the routine you saw when the TAP TROUPE debuted at *A Night At The Movies* concert in April 1980, Rosie has included choreography developed by the dancers themselves. The mixture of traditional and modern steps is a testimony to the free and innovative spirit of these wonderful dancers. In addition to the TAP TROUPE, this selection features another of The Band's auxiliary groups. You will hear the musical ensemble which the San Francisco *Examiner* says is "... stunning and magnificent." How do ya' like *them* apples? And I'd like to add as their musical director, a *very* special group to make music with! — the VARSITY DRAG.

There is a legend about *CAPRICCIO ITALIEN* (1880). I don't know if it's true and if it's not, I don't want to know — I love the romance of it. Tchaikovsky supposedly took a trip to Italy and stayed, not in a fancy hotel, but at the outskirts of town across from the army barracks. I think the yearning and sorrowful opening theme is being accompanied by the distant roll of military drums from that barracks.

As a boy in Kansas I had a lonely dream of playing in a brass quintet of gay men. Then I had a dream of having a gay band. Tchaikovsky *must* have dreamed of an orchestra made of musicians who shared the same secret that his own heart must have had to hide. We give you, with this work by Peter Ilych Tchaikovsky, our offering from the world of classical music, a partial fulfillment of that dream. We dedicate this performance to the composer.

The San Francisco Gay Freedom Day Marching Band

**Director and
Musical Conductor**
Jon Sims

Piccolo
Kali Ahin

Flute
Kali Ahin
Chris Cancienne
Michael Evans
Tobias Gonzales
Patrick Hurtado*
Jim Kanelos
Jay Kast
Loren LeJeune
Howard Moffet
Ted Neff
Jim Peterson
Suzanne Pynch
Donald Scales
Steve Schultz
Walter Schweiger
Rob Stark
Thom Weldon

Oboe
Walter Cecil
Keith Sklower

E flat Clarinet
Jim Mock

Clarinet
Dick Ferris
Frank Fiori
Vernon Follis
Lee Francke
Ed Funk
Allen Goodrich
James Haight
Jim Holly
Jeremy McClain
Scott Meierding
Steve Scholl
Tom Schoon*
Albert Spangler
Tyrone Surrency
Robert J. Thornton, Jr.
Fern Tracey
Ken Ward*
Patty Wells
Lisa Weiner
Eric Worden
Robert Zeilinger*

Alto Clarinet
David Cawley

Bass Clarinet
Dave Clerici
Dick Ferris
Vernon Follis

Tenor Sax
Richard Huskey
Bruce Jewitt
Larry Sharpe

Alto Sax
Michael Hart
Steve Little
Robert Maize

Bassoon
John Harris
Mark King*
Elizabeth Ormond
Rick Wulff

Trumpet
Skip Blaikie*
Will Drennen
Bill Goldstein
Thom Kumorek
Joe Ritrovato
Ken Robertson
Pamela Sawyer
Elliot Schneck
Christopher J. Smith
Doug Taylor
Phillip Tursky

Trombone
Paul Burke
Jim Henderson*
Jim Hornsby
Debbie Miller
Mike Mischung
Rex Vanard

Euphonium
David Bailey
Tandy Belew*
Fred Heaton
Tim Peske
Bruce Purdy

Alto Horn
Bob Hayden

French Horn
Rick Eckel
Roy Goelz
Don Gray
Bob J. Montijo
Bob Shapiro
Shelley Hutchinson

Tuba/Sousaphone
Dennis Erickson
Bob Linn*
Bob Barclay

String Bass
Steve Graham

Percussion
Dave Fridlund*
Georgee Harcus
Rick James
David Kelsey
Ralph Odom
John Orlando
Tony Russomanno
Linda Werner

Glockenspiel
Bob Danell*
David Kelsey
Jim Mock
Jim Payer

Mallets
David Kelsey

Timpani
Dave Fridlund

*Section Leaders

The Twirling Corps

Coordinator
Gary Moon
Mannie Apodaca
Will Cooper
Terry L'Heureux

Frank Medina
Paul G. Menton
Jerome Strum
Ric Yusko

The Guard

Coordinator
Jeff Eaton
Artistic Director
Dick Thompson
Larry Alamillo
Jose Alvarado
Larry Barbin
Bill Benemann
Randy Durrent
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Albert Reese
Ron Richey
Jim Slinker
Karl Stewart
Greg Stone
Xsayver Villanueva
Michael Vinson
Thom Walters
Jack White

Varsity Drag

Sax
Lois Allen
Glen Alward
Chris Cancienne
Dave Clerici
Steve Little
Larry Sharp
Neil Sims
Clarinet
Dave Clerici
Trumpet
Richard Best
Skip Blaikie
Will Drennen
Thom Kumorek

Trombone
Jim French
Jim Henderson
Jim Hornsby
Rex Vanard
Piano
Bob Hayden
Bass
Steve Graham
Guitar
Milan Holdorf
Drums
John Orlando

The Tap Troupe

Dance Coach
and Choreographer
Rosie Radiator
Jacob Albright
Terry Anderson
Joe Bisazza
Thomas Carico
Wayne O. Fleisher
Joyce James
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**The Music of Love
by Don Clark**

My friend was walking down Castro Street on a sunny May afternoon in 1978, trumpet case in hand, returning smiles and feeling glad to be alive and gay in San Francisco. Someone touched his arm. "Excuse me, do you play that instrument?" My friend smiled in appreciation at the civilized, if forward, approach. But the date Jon Sims had in mind was a musical march down Market Street that would be heard around the world. My friend, who had been studying and playing jazz and classical music for years, found himself stepping out in a gay marching band the following month. It was a proud *first* for him and for all of us.

When I published *Loving Someone Gay* in February 1977, I found myself launched on a nationwide series of appearances on TV and radio. The interviewers found it suprising and newsworthy that a publicly announced gay person would demand to be taken seriously as a psychologist. By the end of 1979, when *Living Gay* was published, the interviewers were past shock and, instead, were intrigued by the gay culture that I described being built today — a culture built on bonds of affection within a larger society where loved ones are possessions. We gay people present the possibility that affection is more durable than property as a source of power.

And what could be a more wonderful, shocking example of this new culture built on foundations of affection than the musical groups springing to life all over this nation since that march down Market Street by the Gay Freedom Day Marching Band and Twirling Corps in June 1978? We gay people gladly offer spiritual and financial support for these energetic people who present our love and dare to speak its name — musically! In little more than two years Jon Sims has gone from tugging at the sleeves of musicians captured on Castro Street to a salaried and internationally known musician who is conducting this memorable benefit performance in San Francisco's new symphony hall tonight. The gay community knows its culture must have music.

People can quarrel with words but not with music. How splendidly the gay outpouring of music has reflected our diversity in these past two years. Will anyone who has seen it ever forget the band strutting and the chorus singing the revised lyrics to *If They Could See Me Now?* The performances in Grace Cathedral in 1979 and 1980 are a heritage. I can close my eyes and still feel the strength of Shostakovich. Remember the surprise fun of the long line of tap dancers in the April 1980 *A Night at the Movies?* And the world will always be haunted by the beauty of the final lyric ". . . Lovers too have a song to sing."

I can think of no honor that would give me greater joy and pride than I feel in this hall this evening as a member of this community. This music and this event will echo through years of history far beyond our lifetimes. May we witness the creation of this gift with awe, knowing we will pass it to generations of gay people who will follow us.

Gay Rights Advocates

Gay Rights Advocates is a San Francisco based public interest law firm involved in litigation to advance the civil rights of lesbians and gay men. Its staff attorneys, along with many cooperating attorneys, have participated in cases in the areas of military separation of homosexuals, immigration, employment discrimination, child custody, and statutes which have historically been tools for oppression. In the case of Hill vs. Richmond, GRA was successful in challenging the practice of the U.S. Public Health Service in conducting psychiatric examinations of aliens suspected of being homosexual. GRA was also extensively involved in negotiations with the White House which culminated in the recent decision of the Department of Justice that questions involving sexual orientation will no longer be asked of arriving aliens.

GRA also provides resources and assistance to attorneys on a nationwide basis. Through work-study projects with law schools, GRA has provided students with practical experience in the area of homosexuals and the law. GRA has also been involved in the development of an annotated bibliography on judicial decisions, statutes and legal publications applicable to homosexuals.

As a non-profit organization, GRA collects no fees from its clients. It must rely entirely upon volunteer services, contributions from donors, membership, and cultural-benefit events.

GRA's offices are located at 540 Castro Street, San Francisco 94114, telephone 863-3624.

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Golden Gate Performing Arts, Inc.

Golden Gate Performing Arts was incorporated in March of 1979 to serve as a support mechanism for the operations and growth of performing arts groups in San Francisco's gay community. The musical groups affiliated with GGPA share a goal of creating a culturally expressive community.

Contributions of volunteer energy or financial support can be directed to GGPA, or to the affiliate musical groups, at P.O. Box 14665, San Francisco 94114, phone 415/864-0326.

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Elevators are located at the Grove Street level
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Restrooms are near both street level entrances;
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are no restroom facilities on the orchestra level.

Refreshments are served on all levels.

First aid facilities are located near the Van Ness
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