



Newsbytes

AIDS AWARENESS WEEK

San Francisco, CA — Next Monday, Mayor Dianne Feinstein will proclaim May 28 as AIDS Awareness Week. (Ed. Note: See "Well & Good," page 4.) The numerous events scheduled for the week are designed to focus nationwide attention on AIDS, the health hazard which has now reached epidemic proportions. The idea for the week originated with several local AIDS patients and has spread nationwide, with similar AIDS Awareness marches and activities in New York, Texas and Florida. The local activities include:

- **A Candlelight March** led by AIDS patients. Beginning at Castro and Market streets, at 7:30 P.M., May 2. The theme: "Fighting for Our Lives." The purpose is "to memorialize those who have died from AIDS, to show solidarity with those who now have the disease, and to demand that sufficient research funds be released to find the cause, the cure and any methods of preventing AIDS."

- **White House Call-In Day** on May 3. Concerned citizens are asked to call the White House to urge for increased AIDS funding. The number: (202) 456-7639.

- **Public Information Forum** at Unitarian-Universalist Church, 1187 Franklin at Geary, 7:30 P.M. The latest AIDS information from physicians, researchers, patients and others. Free and open to the public.

- **CHR Wellness Conference**, from 9 A.M. to 6 P.M., May 7. At Cole Hall, Medical Science Building, UCSF, 513 Parnassus. Costs: \$5-\$10.

- **Mother's Day** on May 8. Tell your family about the seriousness of AIDS and have them write their representatives in Washington to urge increased AIDS funding.

For more information on any or all of these events, contact the AIDS & KS Research and Education Foundation at 864-4376.

BRITT, MOLINARI ASK \$\$\$ FOR AIDS

San Francisco, CA — Supervisors Harry Britt and John Molinari have asked the Board of Supervisors for support of \$2.1 million in emergency spending for AIDS. Their request, if approved by the Board, would urge the mayor to budget for increased patient care, public education and medical research to meet the growing number of AIDS cases.

Part of the \$2.1 million includes "a request for \$293,500 in additional funding for the KS Foundation and the Shanti Project for information and referral services to the community and emergency shelter for displaced AIDS patients," according to a press release from Britt's office. These references for homeless AIDS patients were first revealed in *The Sentinel* (3/7, 31/83).

AGNOS PLANS ABI SEMINAR

Sacramento, CA — Assemblyman Art Agnos has scheduled a one-day seminar open to all supporters of his ABI, the gay rights employment bill. It'll be held on Saturday, May 21, from 10 A.M. to 5 P.M. in Room 4202 of the State Capitol in Sacramento. This is open to all those who would like to help in the passage of this bill. For more details, call Cleve Jones at 557-2253.

KEEP DAN WHITE IN JAIL

San Francisco, CA — Supervisor Carol Ruth Silver, attorney John Wahl, Rev. James Sandmire of the Metropolitan Community Church and Scott Smith, former lover to slain Supervisor Harvey Milk, have launched a statewide petition drive to revoke the scheduled parole next January of Dan White, the killer of Milk and Mayor George Moscone. The petitions urge Governor Deukmejian and all appropriate officials "to do everything in their power to keep Dan White... in prison for the full length of his sentence, or if he is released on parole, to set the strictest conditions on that parole." Anyone wishing to circulate petitions should write Dan White Petition, 541 Castro St., Suite 235, S.F. 94114. Or call Supervisor Silver's office at 558-2254.



(L-R) Rev. James Sandmire, Supervisor Carol Ruth Silver and Scott Smith standing in front of the City Hall window Dan White crawled through.

Meanwhile, if District Attorney Arlo Smith has his way, Dan White won't be able to profit from his murder spree through City Hall. Smith is urging the state parole board to require Dan White to fork over any profits he might make from a book or movie sale as a condition of his parole.

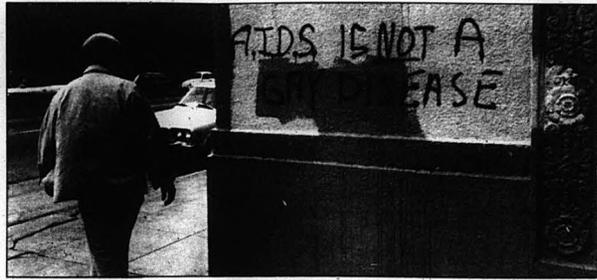
DUKE NUKES LESBIAN/GAY FREEDOM WEEK

Sacramento, CA — Governor George Deukmejian has turned thumbs down to a request that he proclaim Lesbian/Gay Freedom Week to coincide with this year's Lesbian/Gay Freedom Day Parade. "The tradition of this annual proclamation was begun in 1980 by Governor Jerry Brown. While it is only a symbolic statement of the governor's awareness of gay and lesbian contributions to the state and our struggle for equal rights, to discontinue this tradition is to turn away from the pursuit of a just society and truly representative government," according to a statement signed by Linda Boyd and Konstantin Berlandt, 1983 Parade co-chairs. This year's parade will be June 26.

HOMOPHOBES ORGANIZE

Dallas, TX — A newly formed group of self-proclaimed medical experts called *Dallas Doctors Against AIDS* is using the current health crisis as a vehicle to reinstate anti-gay legislation in Texas. The group, whose president is a dentist, has cited medical evidence relative to the spread of AIDS and homosexual activity. In their campaign, the doctors contend that by eliminating all contact between homosexual males, AIDS will be eliminated. (*The Connector*, 4/19/83)

ANGRY AIDS PATIENTS ORGANIZE; Lorch Sends Blistering Response



San Francisco Graffiti, 1983

Feinstein Hails Win as 'Mandate for Courage'

Mayor Dianne Feinstein has dubbed her stunning 100,000 vote victory over the recall supporters as "a mandate for courage." Feinstein made her comments to a crowd of cheering backers at her campaign headquarters last Tuesday night.

The defeat of the recall effort was total and city-wide, which surprised even those who supported the recall. They were privately hoping for an anti-Feinstein vote somewhere between 30 and 40 percent, but only succeeded in picking up 18.8 percent of the total vote.

Rachel Stallings, president of the Alice B. Toklas Memorial Democratic Club which supported Feinstein, said, "Yesterday's vote illustrates that the gay/lesbian community prefers rational, productive discourse over unnecessary and divisive confrontations by refusing to agree in an unfair and hysterical recall."

Stallings was visibly angry Tuesday night over "a political dirty trick." "Someone had distributed thousands of copies of a Toklas Club flier supporting Feinstein throughout the conservative sections of the city. 'Distributing gay literature in conservative neighborhoods had only one purpose — to turn out the anti-gay vote. This cynical example of gay-baiting is a dangerous move taken out of desperation and is especially shocking considering

that the coalition for the recall called itself progressive and pro-gay. We intend to find out who was responsible."

Peter Nardoza, a gay aide to Feinstein, said the mayor "was very, very happy about the results of the recall election." While Nardoza said the mayor will "hold

Sister Boom, Boom, an outspoken critic of the mayor, also attended the Feinstein victory celebration. "I'm a good worker, a good sport and I love a good party," Boom Boom confided.

Feinstein wound up the election with 127,043 votes, or 81.2 percent of all votes cast. She finished first

in every precinct in the city but one in the Haight, where she lost by a single vote margin.

The size of her victory means that she will probably be unbeatable for re-election this fall and, with all of the national exposure this recall has given her, Feinstein's vice-presidential prospects are pushed even higher.



MAYOR DIANNE FEINSTEIN at her victory celebration.

no grudges" against the leadership of the Harvey Milk Gay Democratic Club and the Stonewall Gay Democratic Club — both of which supported the recall — but, he said, it is "obvious that she owes a great deal to the Toklas Club, although I don't think this should be viewed as a way to negate or punish the Milk Club.

The disagreement between the AIDS patients and the B.A.R. has been simmering for some time. The patients have been incensed by what they term "sensational" coverage of the health crisis, citing stories about AIDS patients who commit suicide (complete with suicide note); reprints of "the theory-of-the-week stories" as Pat Norman, director of gay/lesbian health services for the city's Department of Health put it at the recent Gay Press Association regional convention in San Francisco; and, particularly, Larry Kramer's article, "1,112 And Counting," which was reprinted in the *B.A.R.* last March 17.

The AIDS patients have also been angered by comments in Lorch's *B.A.R.* editorials, such as: "The time has come to start scaring some of the shit out of ourselves. The Grim Reaper is no longer simply hovering over Laguna Honda. He is in our midst, and each day he cuts a wider swath." (March 17, 1983)

"At this point in the race into and against death, there is nothing we can do to prosper in no longer simply hovering over Laguna Honda. He is in our midst, and each day he cuts a wider swath." (March 17, 1983)

"Already one crowd has demanded that the mayor come up with tens of thousands for an AIDS victims' house — or warehouse — as would be assumed under the aegis of a crew. I wouldn't trust my sick goldfish to. What a wonderful way to secure a pro-longed free lunch fall one has to declare is that he is an indigent

Open Letter from AIDS Patients

Dr. Marcus Conant
President, Board of Directors
Kaposis Sarcoma Foundation
514 Castro Street
San Francisco, CA 94114

Dear Dr. Conant:

Weekly, the community is exposed to Paul Lorch's editorials and headlines regarding AIDS in the *Bay Area Reporter*. These articles are widely read and discussed and to many become gospel. It seems to us that the publisher and editor have been less than responsible in representing the theories and data surrounding AIDS.

Of the people we speak to, including many other patients, we find that many are distressed that this sensational approach to reporting only fuels the fires of fear, guilt, homophobia and adds to the everyday stresses patients must face in dealing with this illness. Too often we patients are asked to leave restaurants and our homes and are abandoned by those we feel are necessary to our emotional support because of hysteria and misplaced fear.

It would be instructive and informative to advise the community that this is not a socially contagious disease. Too often, however, the issue of AIDS and the "victims" themselves are pawns on someone's editorial, political, or monetary gameboard.

We also feel that the indirect editorial slander of those persons and organizations which have helped us most, i.e. the Department of Public Health, the Kaposis Sarcoma Foundation, the Shanti Project, and our physicians and health care workers, is totally unwarranted and unjustified.

The Kaposis Sarcoma Foundation is a much needed organization with a dedicated group of paid and volunteer workers. Our concern is that if Bob Ross allows his paper to be directed in this manner and continues to hold a place on the Board of Directors of the K.S. Foundation, that organization is going to lose a considerable amount of credibility in our community.

Paul Lorch's Response

To whom it may concern: Gentlemen,

Your letter reporting me to the authorities was forwarded. Seem everyone but the Police Chief and myself received copies. My reaction:

I alone am totally responsible for the editorial content of the paper. The point of view is calculated, deliberate, informed. By the standards of an advocacy press, highly responsible and preponderantly on target. I do not write to pander to either the living, the dying nor the dead. I write to expose, to illuminate.

I have wrestled with the problem of covering your particular issue before the scourge even had a name, and before most of you had fallen prey to its claim. Had I from the first spoken louder — even more shrill — some of you might not be the marked men you are today. We'll never know, but I have plotted my new course as you have yours. To me my way is clear, my conscience scrubbed clean.

I find your letter a sorry document for its voice is confused, its intent unsure — save to do some punishing. Not liking the message, you scapegoat the messenger. I have been there before, have any of you? Your threat to purge Bob Ross from the K.S. board if I am not brought to heel tells me too much about each signatory. We'll never know, but I have plotted my new course as you have yours. To me my way is clear, my conscience scrubbed clean.

In the last analysis you flatter me with a misplaced concern. Live yourselves I am impotent in the face of this onslaught. With respect to this community I have paid my dues — for over 10 years. For most of the names on your list, the only thing you have given to this Gay life is your calamity.

Gentlemen, I have no intention of standing down, for about me I still have my wits... and my will. Crowding around you is every bunko artist ever imagined; holding them at bay has been a lonely task. Carry the sting where you will, for while I am no hero to you, you never had a more stalwart champion.

When I have ceased to speak braashly about the subject, and when the subject is stifled, rest assured that the real times of trouble have begun.

Paul Lorch
Would that the anonymous recipient circulate this among the signers

Nearly two dozen local AIDS patients, angry over "Paul Lorch's editorials and headlines regarding AIDS in the *Bay Area Reporter*," have begun to organize in protest. "This is the first time that we as a group have decided to get together and stand up on our own," said one of the participants.

The first action by the group was to send an open letter to Dr. Marcus Conant, president of the Kaposis Sarcoma Foundation, protesting the B.A.R.'s "sensational approach to reporting [which] only fuels the fires of fear, guilt, homophobia and adds to the everyday stresses patients must face in dealing with this illness." The open letter further states, "Our concern is that if [publisher] Bob Ross allows his paper to be directed in this manner and continues to hold a place on the Board of Directors of the K.S. Foundation, that organization is going to lose a considerable amount of credibility in our community."

This letter was signed by 22 local AIDS patients, among copies of it were widely disseminated among elected officials, gay political clubs and the local gay/lesbian press.

After printing the letter in full on the front page of the 4/21/83 issue of the *B.A.R.*, editor Paul Lorch then wrote a blistering response to the AIDS patients. His response, which one local gay health professional has dubbed "shocking and insulting," is now in the hands of the signers of the open letter. While the AIDS patients themselves have decided not to release the letter — "We don't want to get into any war of words with Paul Lorch right now," one said recently — *The Sentinel* has obtained a copy of the Lorch letter from other sources.

In the letter, Lorch responds to the AIDS patients' criticisms by saying, "What's more I sense that your experiences have failed in making you bigger men. The [open] letter reveals a reverse trend, a trend toward peevishness. What a time in your lives to be without honor. Taken to tattling. Exiting with a whimper." Later Lorch writes, "While the AIDS patients themselves have decided not to release the letter — 'We don't want to get into any war of words with Paul Lorch right now,' one said recently — *The Sentinel* has obtained a copy of the Lorch letter from other sources.

The disagreement between the AIDS patients and the B.A.R. has been simmering for some time. The patients have been incensed by what they term "sensational" coverage of the health crisis, citing stories about AIDS patients who commit suicide (complete with suicide note); reprints of "the theory-of-the-week stories" as Pat Norman, director of gay/lesbian health services for the city's Department of Health put it at the recent Gay Press Association regional convention in San Francisco; and, particularly, Larry Kramer's article, "1,112 And Counting," which was reprinted in the *B.A.R.* last March 17.

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Would that the anonymous recipient circulate this among the signers

PARRIES & THRUSTS

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Vatican City, IT — The flock won't be rectified by priests who confess to wanting more dirt. RC leaders have announced a conference for bishops: "Reconciliation and Penance in the Mission of the Church." They don't know what to do. RC's aren't "celebrating penance with individual confession" and "have started to manifest the anxiety of their soul" — and sometimes the same guilt, to psychologists and with too much credulity even to astrologists and others." Monsignor Jozef Tomko said that even though the church doesn't want to sound like it's coming down on psychiatry, people are sharing their problems with specialists that have no business taking money for listening to sin. Shrinking (turning on the couch) sheep reject jargon-holed guilt-sharing — coffers suffer.

Oakland, CA — Papa may have but he's changed and can't you see? I'm no good without him. At eleven, the kid wants to forgive his father, Jerry Stancill, for maiming him when he was a 10-month-old baby. Found criminally insane, after attacking the boy and his sister, back in '73 Stancill's sanity is once again on trial. His son and some psychiatrists testified that Stancill would probably be OK if he stayed on medication and had regular check-ups at the shrink's. Other psychiatrists, however, claimed that Stancill is still a danger to society because he's had several berserk remission episodes. He set fire to an apartment once, claiming that it's foundation rested on a baby's cemetery ("he was looking for baby bones") and another time Stancill was found doing pushups in the kitchen — some water boiling on the stove, with eggs, a wine bottle, and some of his thorazine pills. The son wants to "love him and care for him and hug him ever more." He doesn't remember the actual incident, on Feb. 23, 1973, when his crazy dad was babysitting him and bit off one of his testicles. "You took the best/so why not take the rest? ... take all of me ..."

Three Rivers, MI — Up front about being a drag becomes one. When the local librarians were pressured into getting rid of the books on homosexuality by Rev Edward Varner, the venerable was intact. It was just another fundamentalist going off about buggery. The KKK and the John Birch Society even stepped in to lend a hand. Then the Rev dropped the load: his real name was Gregory Korte and "I was Patty." Korte admitted to having been the famous female impersonator. An evangelist had supposedly played exorcist to Korte's poor demon-infected soul. He was not a real man. The people in Three Rivers are unforgiving and Gay News quotes one person as saying that the incident has "taken away what little standing he had in this town." Once a drag always a drag.

St. Petersburg, FL — Skirting rebellion. Proving that the only way to fight a dress code is with a dress, hunky Jeff Strothers, 17, of Lakewood High, donned a miniskirt to prove a point. The school dress code prohibits the wearing of shorts, but not of dresses. It's not a drag, but then no one was looking at the wind-blown hair.

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HRCF's Endean Denies 'Turmoil at Top'

By Gary Schwelbart

The Human Rights Campaign Fund, the political action offshoot of the Washington-based Gay Rights National Lobby, scored impressive gains in last fall's elections, claiming a whopping 81 percent success rate in supporting pro-gay candidates. Since November, however, the organization has gone through a number of topside shifts and shuffles, which now seem to pit HRCF Treasurer and string-puller Steve Endean against David Goodstein, the publisher of the *Advocate*.

"We're doing our job to the best of our ability. There is no turmoil," protests Endean, who describes

the articles by Larry Bush in the *Advocate* as "Totally inaccurate. Some of the criticisms leveled against us have some basis in fact, but it's important that these problems not be used as an excuse for attack."

The major disagreements within the HRCF board seem to revolve around money. While the group raised an unprecedented \$602,000 last year ("Out of 718 independent PACs of our kind, we were 17th," boasts Endean), only \$145,000 actually went to campaign contributions. "This figure may seem shocking at first glance, but you have to realize that it takes a lot of money to raise money," defends

Endean in a recent interview with *The Sentinel*.

And while \$45,000 was left in the account following the election, most of this money has since been spent. "There was a definite loss of momentum following the election. We were overwhelmed by our success and didn't put together a careful cash-flow plan," says Endean.

Some of Endean's critics, including Goodstein, believe the HRCF board of directors should be made up primarily of people with proven fundraising abilities, while Endean wants a board which will give him "good political advice, although fundraising will be a part of their

duties. But this won't be just limited to giving big contributions themselves, they can find others to donate money or join as members."

Goodstein admits that Endean has done "a pretty good job so far," but says the board needs strengthening. "I follow the advice of Dorothy Chandler who said board members should either give, get or get out." Goodstein denies that he is using the *Advocate* to pressure Endean — as some GRNL staffers insist — and he says these charges "make me want to throw up. I haven't seen anything in the *Advocate* against Steve. Continued on page 10

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NOTEBOOK

April 28 (Thurs.) — Human Rights Commission Lesbian/Gay Advisory Committee meeting at 33 Gough St. auditorium, 5:30 P.M.

April 29 (Fri.) — **East Bay Lesbian/Gay Day Celebration.** At Oakes, 4130 Telegraph Ave. in Oakland from 9 P.M. to 1 A.M. Music, comedy and more. Donations: 53-56.

April 29-May 1 — **Whole Life Expo at Mission.** At the Pacific Ballroom. AIDS include Alan Rockway and Peter Todd. For more info, call Douglas Jackson at 928-3600.

April 30 (Sat.) — **Operation Concern's Gay/Lesbian Outreach to Elders** is holding an informal social event for gay people 60 and over. Refreshments will be served. At San Francisco Home Health, 225 30th St. at 2 P.M. For details, call Dorothy Buckley at 543-0202.

May 1 (Sun.) — **G 40 Plus**, a social organization for gay men over 40, regular meeting 2:00 P.M. at the First Unitarian Church, Franklin at Geary. The featured speaker is **Steffory Buckley**, G.L.O.E. coordinator from Operation Concern.

May 4 — **San Francisco Hiking Club** walk to Pulgas Water Temple and Edgewood Park. Meet at 9:45 at McDonald's parking lot. Height at Starry. For facts, phone Len at 621-3413.

May 4 — **Lesbian/Gay Freedom Day Parade Committee** general meeting. At the Women's Building, 3543 18th St. from 5 to 7 P.M. For info, call the parade number: 543-0202.

May 1 — **Unitarian-Universalist Gay/Lesbian Caucus** hears from BWMF about recent reports on a seminar in San Francisco. At First Unitarian Church, Franklin at Geary, starts promptly at 10 A.M.

May 2 (Mon.) — **AIDS Awareness Week: Candlelight March**, from Castro Market to U.N. Plaza. At 7:30, bring a candle.

May 3 (Tues.) — **AIDS Awareness Week: White House call-in day.** Call the White House and ask, "What's being done about funding for AIDS?" The number is (202) 456-7639.

May 3 — **AIDS Patients** organizing meeting. At 4028 18th St. at 2 P.M. For AIDS patients only. For more info, call Bobbi Campbell or Gary Walsh at 864-4376.

May 3 — **San Francisco F.L.G. Corps** meeting. At the Pacific Ballroom, 1519 Mission St. 7:30 P.M. For more, call Ron Kraus at 621-5785.

May 4 (Wed.) — **AIDS Awareness Week: Information forum** with Dr. Marcus Conant, Dr. Bob Bolan, Jim Geary of the Shorth Project and a panel of AIDS patients. At First Unitarian Church, Franklin at Geary, 7:30 P.M. Free and open to all.

May 4 — **Network Coffeehouse** presents "A Colored Study of the Bible and Homosexuality." At 1327 7th Ave., 8 P.M.

May 4 — **KPFA's Fruit Punch** presents an interview with comic **Les Dulaire**, and mails on AIDS 10 P.M. on KPFA (FM 94) in Berkeley and KFCF (FM 88) in Fresno.

May 5 (Thurs.) — **AIDS Awareness Week: Worried Well Support Groups.** Location to be announced. Free, 7 P.M.

May 5 — **Lesbian/Gay Labor Alliance** meeting. At 240 Golden Gate Ave., at 7 P.M. For details, dial Vince at 863-2632, or Lily at 648-5535.

May 5 — **A Motherfucker** reading and discussion as a benefit for lesbian poet **Martha Couralt**. At the Valencia Rose, 704 Valencia St. at 7:30 P.M. Questions? Call 341-6040.

May 7 (Sat.) — **AIDS Awareness Week: CHS Wellness Conference**, from 9 A.M. to 6 P.M. Cole Hall, Medical Science Building, UCSF. \$13 Parasutis \$10.50 low income.

May 7 — **Gay/Lesbian Alliance** at Stanford's second annual gay family day. Starting at noon. With Field. Everyone welcome.

May 7 (Sun.) — **AIDS Awareness Week: Mother's Day.** Tell your family about the seriousness of AIDS and have them write to their representatives in Washington for more AIDS funding.

May 8 — **Bed Hearts Potluck**, a loose collection of radical gay men has a once a month get together. 1432 Weller no. 3af. 7:00. Bring something to share. 821-0951. For more information.

May 10 (Tues.) — **Holly Near** lectures on "Politics, Music, Life and Work." In the Student Center Room, Student Union at S.F. State University. At 2 P.M., cost \$3.50 for students, \$4 general public. For more, dial 469-2444.

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Corinna's Corner

Basters, Baybrick & Billie Jean

by Corinna Radigan

See what happens when you see a turkey baster to hatch an egg? A full hearing will be held today (April 28) in Oakland to decide if Linda Loftin has the right to visit her former lover Mary Flourny's child. The couple was "married" in 1977 in Dublin, had a little girl in 1978 and broke up in 1980. When asked by investigators why the father wasn't paying child support, Flourny answered, "There is no daddy — here's the turkey baster." In October 1981, Loftin was ordered by the Alameda County DA's office to pay \$100 a month in child support. Why pay for a child you're not allowed to see?

A special note to Dick "Sweetlips" Walters: Hyde Downard took "the big bird" to Palm Springs with Mary Ellen trying to forget little Miss Tap Shoes. Hyde's had a great tan, too, so you know she wasn't home when she got it. After all, why work for Twin Peaks when you can play with them? *C'est la vie, Artie.*

A hot one: Women may soon be S.F. firefighters... Overheard at Mauds: Jane Dornacker had to leave Amelia's because she didn't have an ID — so she went to Mauds and drowned her sorrows — her Bob Cable Car? Kramer vehemently denied to Rikki Streicher that he had a purple pet — (but what about his latest boyfriend Peter at Allie's?) Speaking of Mauds, her 17th anniversary is coming up soon. I'll have the

exact date of the party next column.

Peg's Place is now showing free movies like *Cabaret* and *Victor/Victoria* every Monday and Wednesday nights at 8; check it out. Political notes: The Milk Club is supporting Sela Burton for Congress; former Harvey Milk aide Anne Kronenberg will be her campaign manager with headquarters on Van Ness; they're just waiting for Dianne to move out. Art Agnos reassured Milk Clubbers that he will bring AB1 to the assembly floor sometime between late May and August... as long as its summertime. Carole Migden will take over the Great American Music Hall in July for a fundraiser to eradicate those nasty leftover campaign debts.

Last column I reported that the Furies, a local women's rock band, had broken up and that Sami Sparks and Mikki Wagner would go on to form a new band. A change in plans now has Mikki making a demo tape with former members Debi Kassel and Kat Kirsten (minus Sami).

James Langley, a longtime activist in the local gay/lesbian community, was accidentally electrocuted last weekend while doing some fix-up work at Chez Mollet. He will be missed.

The controversy surrounding Clementina's Baybrick Inn is still raging in full force. I talked with Lauren Hewitt and Kate Elvin recently and the contrast is

remarkable. Lauren is still confident that her partners Rick Carver and Marc Cornwell will not force her out of the business. But Kate is singing a different tune. Not only is she taking them to court to obtain profits that she believes are rightfully hers, Elvin is also steadfastly maintaining that Rick and Marc will screw over Lauren just like they did to her. Keep reading this column for the latest developments.

Have you caught the latest about Billie Jean King? You know, the tennis queen with the revolving closet door. Well, she's filed a \$55 million breach-of-contract suit against her former lover, Marilyn Barnett, claiming the woman violated agreements regarding a beach house and private letters. King alleges that Barnett violated a private agreement reached when the lovers split back in 1980. Under the oral agreement, Barnett was to be paid \$125,000 in exchange for vacating the beach house, returning the letters and getting "out of Ms. King's life."

The beach house in question was the one which toppled into the Pacific earlier this year in all the storms, but that's not stopping Billie Jean, who's asking for \$25 million in compensatory damages and \$30 million in punitive damages from Barnett. Another trial looms ahead? I don't know about you, but I think Billie Jean should be wise, and read about another "strike-back" lawsuit of years ago... the one filed by Oscar Wilde.

Jane Fonda's hubby Tom Hayden is at it again. His campaign for Economic Democracy is throwing a party on May 5 to celebrate the opening of their S.F. office at 1095 Market, Room 704. Cocktails and mingling from 5 to 7 P.M.

Sutler's Mill has bought The Mint and fired all the previous employees... talk about lack of job security. I hear they're negotiating for the Stagecoach (employees beware). The Tavern Guild has given up on California Hall and is now looking at 44 Page Street for a possible gay community center... good luck.

The fastest growing lesbian organization in the country, Bay Area Career Women, now has over 570 members. \$30 a year entitles you to attend business meetings, social events and network with other women. Call 431-5934 for membership info. The Bay Area Women's Philharmonic will have their last concert of the season on May 13 at 8 P.M. at Zellerbach Auditorium, U.C.-Berkeley. Tickets are \$8.50 and available at BASS.

For all you B/Ders & S/Mers, the S/M Institute has orientation meetings every Monday night at 7 P.M. at 820 O'Farrell, apt. 107. If that's not quite your speed or down your alley, then try the women's rap group at the Bisexual Center every first and third Monday at 7:30 P.M. The location is 1757 Hayes at Masonic. Mark your calendar... May 7, the Coalition for Human Rights is sponsoring an all-day health conference, 9 A.M. to 6 P.M. at UCSF... and if you survive that, be at Japan Center at 8 P.M. for the outrageous Closet Ball.

Happy belated birthday and anniversary wishes to Hector Caeceres and Duste's Lounge, respectively. Denise Martinez and Kitten Craven will be cheerleaders for Amelia's softball team. Kitten has bigger pom-poms but "Floozy" does better splits. Ponder that and have fun till next column.

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Amelia's

The Castro

Archbishop Axes Gay Choral

by Vaughn Taylor

Well, the of Archbishop has gone and done it again! This time he's responsible for cancelling tomorrow night's scheduled concert by the Gay Men's Choral at St. Boniface's. Didn't Kramer's multi-talented performers were all set with a number of classical selections when the word came called that the event had been axed by the hierarchy.

"Enough is enough with this archbishop. How dare he use his authority this way when the church spiritually belongs to everybody," complains Kramer. "However, I think it is important that we continue to support Rev. Robert Pfitzer, the pastor of St. Boniface's. He has been a wonderful supporter of gay rights over the last year, and we could wind up losing him over this very issue."

Kramer says the Gay Men's Choral will now perform tomorrow

night at the Pride Center, 890 Hayes at Divisadero. There will be a \$6 charge for the 8:30 P.M. concert. I hope a whole lot of people show up so we can show the Archbishop that we can't be silenced, no matter what he tries to do to keep us quiet.

The Castro has its first "Unbar" called the Castro Country Club located in a five-room flat at 4058 18th St., near the Jaguar Book Store, Boozie and Drugs? Nope! Never had 'em and never will! The CCC is a private membership club where gay men and women can come to socialize in a non-threatening atmosphere. Steve Harris, the club's owner feels that "the Castro is set up to keep people from meeting. They tend to do all the things that keep us buying the next drink while at the same time making it difficult to communicate with anybody."

Last Friday's open-house at

Couldn't Be More Graphic brought out many well wishers including some gay celebrities. Among them were Dr. Tom Waddell of Gay Game fame, Chris Pascibelli of Awards by Chris, Sara Lewinstein of Artemis Cafe and Michael Buckley, director of the David Card System. Couldn't



Be More Graphic, a computerized typesetting and graphic design firm, the newest business in the Castro promises in its advertising flyer to "give you what you want." Tom Rosso, the owner, and Ron Whyte, the graphic designer, are both so good looking I'm sure most clients would like them to

"give them what they want." I hope I'm not being too graphic.

Fighting For Our Lives will be the theme of the Monday, May 2 Candlelight March when the gay/lesbian community and our friends come out to march in memory of the 428 people who have died, to date, from AIDS. It is also meant to show solidarity with the people who have the disease and to join in demanding that sufficient research funds be released to find the cause, cure and methods of prevention. At 7:30 P.M., the Candlelight March will begin at Harvey Milk Plaza, Castro and Market, and end at U.N. Plaza. As of this writing, Fred Rogers of the Elephant Walk has agreed to close the bar's doors from 7:15 to 9 P.M. that evening to encourage patrons and employees to participate in this meaningful event. Daniel Livingston of the Mea's Room tells me that his bar will close for the event, as will the Detour. Singer Tito and the Gay Men's Chorus are scheduled along with speeches by AIDS patients. Buy two candles and bring a friend.

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WED MAY 4	PUBLIC INFORMATION FORUM Find out the facts from the Director, Marjorie Matney and Dr. J.D.S. on the progress of the epidemic. Open House. 7:30-9:00 PM. U.C. Berkeley
THURS MAY 5	WORRIED WELL SUPPORT GROUPS Meet with Volunteer Peer-Teachers and other members. A.I.D.S. work on it with those dealing with fear. Location to be announced.
FRI MAY 6	CAR WELLNESS CONFERENCE UCSF, 200 Parnassus Ave. 10:00-12:00 noon 700 pm FREE
SAT MAY 7	ALTERNATIVE MEDICINE FORUM 300 Ave. Embarcadero Book & Gospel Street 12:00-3:00 PM
SUN MAY 8	MOTHER'S DAY Get your family about the availability of the D.S. vaccine and have your own personal information on the progress for more funding for A.I.D.S. research

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EDITORIAL

Scapegoat Jurisprudence 2

by W.E. Beardwell

Our legal system is a pile of shit stacked in a wooden-wheeled cart driven around in circles by incompetents and pulled by society's most menial slaves. In case after case, what really is on trial is our legal system. With the increased exposure of our courts through present media coverage, more citizens are becoming painfully aware that our system of jurisprudence, which has had minimal change in the last thousand years, is a sham. Because of the vested interests of most attorneys in this rip-off scam which they defend with "that's the law," we are not about to get reform from the Bar Associations. Like our changed concept of war after the Vietnam fiasco was televised day after day, it is only a matter of time before our country is going to demand reform of our outmoded, bigoted, debased, precedent-bound structure of law and law enforcement.

In our first editorial on our legal system (March 31, 1983) we outlined the specific case of confessed killer Jeffrey Long who is not to be punished for killing a person. The jury used a legal technicality (Judges instruction 2.72; corpus delicti) not to reach the obvious verdict. The reason appears to be that the murdered man was a homosexual. It was another case of the legal system upholding the pecking order of our society's "natural prejudice felt toward homosexuals" as attorney Daum, Long's defense attorney, phrased it during his closing arguments. Many persons who knew the murdered man are questioning the integrity of the jury, the prosecution and the defense. The judge who heard the case, William Boone, is also coming under fire as his competency because of outrageous slurs against the media and all citizens.

Judge Boone shows an arrogant disdain of citizens who give him his position and uphold his very right to be a judge. It seems to have become a passion with many of our judges, and with many members of the bar, that they are above the common herd and they treat the common man with contempt. It is this attitude, this judge's feeling "it is his prerogative to have society conform to their concepts and not the reverse. There are judges who are "hanging judges" when it comes to homosexuality. In Judge Boone's words, the "gay rights issue" in the Long case is just a "purposefully fabricated . . . media event" that "used to be called yellow journalism" in this country. Judge Boone is no more objective as a judge when Reverend Falwell is as a preacher. Judge Boone also went on to threaten and berate citizens protesting the results of his court by saying, "technically they broke the law."

If judges have a right to berate and threaten media and citizens without recourse, then we had better change our legal system. When a judge intimidates citizens and media without cause, he should be removed from the bench.

Let us look back a few years. Before the Jarvis/Gann property tax reform initiative known as Prop. 13, we talked to Leo McCarthy, who was then speaker of the California Assembly, and his aide Art Agnos. We warned them that a tax revolt was brewing that could be headed off with correct remedial legislation. They, as did all politicians at that time, said there was not the slightest chance of such a thing happening. Citizens have never before took away the taxing powers of legislators, so why should they do such a thing?

Well, times are a changin' and there are things happening that could not have happened before. Because of the immense technological advances in media, medicine, communications, environmental monitoring, etc., everything is being reexamined by going back to the basics. Our legal system will be no exception. Judges and lawyers have been sitting on their dead precedents for so long, they can't think. Believe me, if they don't get off their collective arrogant bignities, there will be a citizens' revolt that will revolutionize our legal system. Let me suggest some possibilities.

There must be a change of political climate from the Machiavellian fad of recent years. Remember Mayor Joseph Alioto saying "You don't bring a loser's ticket to the winning window." Or Moscone actually taking Machiavelli's *The Prince* to study before his inauguration. Or Phil Burton negotiating using political power for his own sake through coalitions; and Agnos equating winning political power with winning the "spoils of war."

Injustice is tied to such misuse of political power. The legacy of Machiavelli must be laid aside for a reeducation to our social contract based on the tenets of Mill, Rousseau, and Locke. Jefferson established our rights to change governments and governmental practices in the tradition of Locke.

This means we have the historical right when we establish the political climate to require that NO lawyer may serve as a legislator on any level of government. The arguments for this are numerous including the obvious conflict of interest. We can also enforce through quota licensing, the number of practicing attorneys in proportion to the population. In civil cases an unlimited number of attorneys can be involved in the litigation. There are powerful justifications for such limitations.

Look at the Long verdict based on Judges instructions 2.72. We can refer to that all operative codes be computerized and can be referred to when a jury is deliberating. The intent of 2.72 would be attached to the law and the discretion of its use could be eliminated. The same intent of any new law would be regulated and interpreted. As we find the true nature of persons, we can adapt law to benefit mankind and eventually eliminate crime. In the meantime we must regulate "The propensities of men of law, on the bench and at the bar, to protract and complicate the procedures of a trial, to multiply and divide the issues, to separate themselves from laymen by a heavy curtain of language."

Another area of technology could be mandatory, the "lie detector" testing of all persons related to criminal actions by prosecution and defense. Under a cross-checking arrangement, polygraphs prove to be 97 percent accurate. That is a hell of an improvement over present court methods of determining truth.

We could also eliminate any distortions of defense attorney's rights to protect a guilty client from justice under the rationales of an outmoded adversary legal system. We could disarm attorneys who knowingly keep a court from arriving at a just verdict. A verdict is supposed to be the truth about a situation without distortion or change. To say that a defense attorney has a duty to protect a known guilty defendant from the law is a travesty.

These are only areas of new beginnings. Common sense and reasonableness should guide us in pursuing reform. The question of unjust laws of a state can be put to rest if we follow Locke's reasoning that law is only so far right as they are founded on the law of nature, by which they would be regulated and interpreted. As we find the true nature of persons, we can adapt law to benefit mankind and eventually eliminate crime. In the meantime we must regulate "The propensities of men of law, on the bench and at the bar, to protract and complicate the procedures of a trial, to multiply and divide the issues, to separate themselves from laymen by a heavy curtain of language."



LETTERS

MARKS ON KB
The Kaposi Sarcoma Research and Education Foundation called me recently concerning several clients, who were diagnosed as having K.S., yet were denied Social Security Disability benefits. I called the Social Security Administration for clarification of the guidelines and evaluation procedures for eligibility and would like to share the information with your readers. I was informed that any person who has been medically diagnosed by a physician as suffering from Kaposi's Sarcoma is eligible for Social Security Disability benefits. I urge that anyone who has been thus diagnosed file an application for benefits, and those who have been denied to request reconsideration of the determination. Pam Curtis in my district office, 557-1437, is available to help anyone needing further assistance if you wish to do so, the claim may be initiated at any Social Security office.

The community is faced with a tragedy of overwhelming proportions, and you have my assurance that I will continue to work with you until a solution is found.
Milton Marks
State Senator, San Francisco

IS NEEDED FOR AIDS
If the U.S. government wanted invest as much money, time, manpower, and energy into a cure for AIDS as it does for its top secret biological warfare programs, gay men's chances might be a lot better.
Michael D. Delaney
San Francisco

INSTITUTIONALIZED RACISM?
The front page appearance in *The Sentinel* (March 17, 1983) of the article, "BWM's Discrimination Report Dubbed Naive" is a vivid example of institutionalized racism liberalized by a disclaimer that the analysis is the "personal views of the writer." The fact that such racist views are printed on the front page of *The Sentinel* says a great deal about the role the media plays in perpetuating prejudices, formulating attitudes, and sensationalizing issues rather than reporting the facts as they are.

Dan Boren has given us vivid examples of his personal racialized views. Boren married a great deal of racism by intellectually pointing to bits of man's history and insisting upon scientific notions of statistical data. It is naive of Dan Boren to not recognize that the liberation movements

of women, lesbians and gays, and people of color got where they are today because everyday people like drag queens, leather fans, and street people forced a change in the social fabric. It most certainly is not counter-productive to force a change in the social fabric against the will of the people. It was because of the courage, civil disobedience tactics, revolutionary strategies — and even mob actions — that all of us are able to enjoy the civil and human rights we so often take for granted. We who are racial and sexual minorities certainly should know that the will of the majority is not always in the best interest of everyone.

National Coalition of Black Gays/West is delighted that BWM/TF is pushing for action and end to employment discrimination — even if that means "airing our dirty laundry." We believe BWM's Employment Discrimination Report is an educational tool which all of us should respond by joining forces with the ad hoc committee for action. We hope *The Sentinel* will redeem itself by committing itself to ending employment discrimination and other forms of institutionalized racism in the lesbian/gay communities.
A. Billy S. Jones, Pol. Action Chair
National Coalition of Black Gays

COORS ATTACKED
After reading your editorial regarding the Coors Boycott, I felt compelled to write you and clarify some very disturbing and gross distortions of fact. First, it is unfortunate that you showed your obvious bias against the "union" by your statement, "Mike Wallace in his 60 Minutes report on the Coors Boycott was actually being kind to the unions." Nothing could be further from the truth! Historians and observers of Coors labor relations have called it a "shameful whitewash" and a "disgusting, biased report." You of all people should be sensitive to biased journalism.

In a few short paragraphs you dismiss union leaders as "intimate cliques." This is a gross injustice to truth and to all those union members who have fought so hard over the many years and who have sacrificed much to bring about improvements at Coors. Whether or not, it is their sacrifices and in a large part the labor boycott of Coors that has forced Coors to make whatever improvements this company has made.

It is ironic that both you and Mike Wallace conveniently omit certain important facts such as: The brewery workers voted 100% to strike Coors. Not one single member out of 1,472 voted to accept Coors' final proposal. The fact that not one Coors worker would vote in favor of Coors' last and final offer should indicate that something was drastically wrong at this company. This fact is at least worth something. You make the labor troubles at Coors sound like only involved bitterness between the union leaders and the Coors brothers. One need only to look at the other side of the Coors workroom members participated in and that she took (3) weeks prior to the strike date of Jan. 18, 1977.

On Dec. 20, 21 and 22, 1976, the Colorado State Labor Department conducted a vote at the request of Coors) to determine under the "Colorado Labor Peace Act" if 75% of the union eligible membership supported the "union shop" clause which mandates them to join the union, take its oath of membership and pay dues. Coors owners and management campaigned very hard in an attempt to persuade the union members to vote against their union. Coors failed miserably. The vote was an overwhelming 94.2% of the union membership to support the union despite Coors' anti-union barrage of letters, meetings, and pressure to vote against. This is hardly the position of just a few militants or disgruntled union leaders.

You dismiss Coors' use of the lie detector as an issue and stated that "the union wanted it," an absolute lie. The union has always protested the use and abuse of the lie detector. Even the conservative *Rocky Mountain News* in its July 10, 1977 editorial on the Coors strike called on Coors to stop its insistence on using the lie detector and stated that this was the central issue involved in the strike.

This is the same lie detector Coors admitted in negotiations to using in the Coors "out of homosexuals." Coors did not get rid of the "original" lie detector firm until after the strike when the workers were making it public that Coors abused its workers with their "machine of intimidation" that pried their personal lives and questions regarding their sexual practices, preferences, and what their political and religious beliefs were.

Coors still uses the lie detector and unfortunately will be encouraged to do so as long as people such as yourself believe their lies about the use of it. Another false statement you made is "the search and use of employees' property was proposed by union representatives to control drugs." How ridiculous. You continue to lie and you imply that a dispute lies only between Coors and the union leadership, and that the workers were caught in the middle. On the other hand you state that the union's leadership was in collusion with management to spy, harass and entrap its own members whom it would then have to defend!

I must point out here that the contract language used to "search and seize" was placed in the union contract in 1974 and the union was told the company needed it to check for bombs (so many organizations were upset with Coors — there were many bomb threats).

In your zealous attempt to defend and cleanse Coors you even part company with the Coors brothers when you state "that there has never been a search and seizure of any employee in the history of Coors." When interviewed on 60 Minutes, Bill Coors himself admitted to four such raids.

You state that the union proposed a meager 3% increase in wages and it was the wonderful and generous Coors brothers who forced the union to accept a 10% increase in pay. Come on now.

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workers voted 100% to strike Coors. Not one single member out of 1,472 voted to accept Coors' final proposal. The fact that not one Coors worker would vote in favor of Coors' last and final offer should indicate that something was drastically wrong at this company. This fact is at least worth something. You make the labor troubles at Coors sound like only involved bitterness between the union leaders and the Coors brothers. One need only to look at the other side of the Coors workroom members participated in and that she took (3) weeks prior to the strike date of Jan. 18, 1977.

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Furthermore, questions regarding sexual preferences or practices are not asked in a pre-employment polygraph examination. The only reference to sexual preference at Adolph Coors Company can be found in its written, corporate philosophy which provides for equal opportunity in employment, transfer and promotion without regard to, among other things, sexual preference.

Perhaps these facts are "hard to swallow," but that doesn't undermine their validity.
J. Anthony Hawley III
Adolph Coors Company

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Feminine Myth Through the Camera Eye

by Stevenaylor

Does anyone out there remember a short from last year's gay film fest, called "Robert Having His Nipple Pierced"? Somewhere in Soho-land, in an antiseptically bare studio loft where silver balloons float aimlessly in a helium-filled stupor, a skinny young man with long hair has his nipple pierced. His skinny, long-haired young friend watches but does not wince; they both appear to be high as — well, as high as those helium-filled balloons. Meanwhile, on the soundtrack, a woman with a heavy New York accent babbles on and on about her queer brother, her Catholic family, and her shock at discovering that suppositories go in your "hiney."

The babbling voice, it turns out, belonged to rock star Patti Smith (uncredited in the film, unannounced in the festival program — now it can be heard). The pierced nipple belonged to Robert Mapplethorpe.

Robert Who? I've been dropping his name a lot lately, since getting hold of his first book of photographs, *LADY: Lisa Lyon (116 duotones with text by Bruce Chatwin, Viking Press, \$16.95 paper)*. No one seems to recognize Mapplethorpe's name; yet you've probably seen his most famous work — an arresting, disturbing image of bodies trapped in latex and leather — in the artier gay magazines or in chichi card shops.

Robert Mapplethorpe, like fellow New Yorker Arthur Tress and San Francisco's Nina Glaser, is one of the wanderkinder of what is loosely called the Neoclassical movement in photography. Their mode is generally black and white, their compositions deliberate rather than spontaneous, studiously arranged and symbolically potent



ONE OF THE FANTASIES: Lisa Lyon, by Robert Mapplethorpe.

as a painting by Magritte. Their subject matter is usually from the night side of the mind — dark, sexual, tripping into the surreal or fantastic.

Mapplethorpe is a portrait photographer as well; geography, temperament and talent have established him as a sort of court photographer to the fashionable Soho set, where New York literati and nameless punks in leather

rub elbows with socialites in Halston drag. His best-known portraits are of women less vain and more easily photographed than men, he says, ranging from society types in gossamer to the nude Patti Smith, to whom *Lady* is dedicated.

Mapplethorpe's subject and collaborator in *Lady* is Lisa Lyon, winner of the First World Women's Bodybuilding Championship (Los

Angeles, 1979), a native Californian whose conception of the female body, she says, "is neither masculine nor feminine but feline."

According to Bruce Chatwin's brief text, photographer and model met "at a party in 'Soho loft' where she — and together, over a period of two years, on locations in New York, Jamaica, Paris and San Francisco, produced the photographs that make up this sumptuous and sensual book of images. For Lyon, a strikingly independent and strongly physical woman haunted by childhood nightmares, it was an opportunity "to project all the different aspects of myself" for Mapplethorpe, a chance to capture the moods of an ideal physical specimen whose sense of fantasy was attuned to his own.

The range of those moods and fantasies escapes definition, while playful, intelligently bringing into question the meanings and limitations of gender and identity. If we saw only one of these portraits — of Lyon in leather heels and circ with a tiger in tow, or seated in an ornate art nouveau chair drenched only in the coils of a boa constrictor, or striking a muscular pose with a white shroud hiding her face — we might feel able to put a finger on who Lisa Lyon is. But taken together, these pictures present an enigma — as their creators no doubt intended.

As the pages are turned, and the images accumulate, the personality of the *poster* becomes more mysterious, and more captivating. Is she physique star, hooker, bride in virginal white, fashion model, choirgirl, biker, bombshell, sorceress with a crystal ball? Lisa Lyon, self-made sculpture, is silent in these pages, but Mapplethorpe's photographs speak — eloquently — for themselves.

Donald Mclean's Critic's Corner

Interview: Bernadette Peters

Only two weeks ago, she and Peter Allen provided the best twelve minutes of the Oscar telecast in a production number that made the rest of the dreary proceedings almost worth staying tuned through. Now, **BERNADETTE PETERS**, gowned in three Bob Mackie originals with two male singers backing her, is in San Francisco at the **Venetian Room** of the Fairmont with her new club act, her first club date since 1976.

She flew in last week just for the afternoon to talk. Yes, she's adorable; yes, she's vulnerable and open; and yes, she's bright and funny as well. 5'2" tall, 107 pounds ("yes, I have to watch my weight," which makes us mortals feel a lot better), blonde frizzed hair, saucer-big brown eyes and unforgettable cupie-doll mouth, all offset by that creamy Italian skin Technicolor was invented for. She's short but, in a word, she's stacked. The body is encased in a red jersey afternoon dress, that reveals that her belting-chest voice is resting in very spacious quarters. And while she is very secure about her talent, Bernadette Peters reveals that only recently has she started to feel secure about Bernadette the person.

"I'm not ambitious; I'm surprised I've gotten this far. Only in the last two years I've said 'Okay, I'll go as far as I can go.' It's much more fun to perform now because there was always that holding myself back, because I had that old stereotype of a woman in business having to be aggressive and bitch and a ball-breaker. For me, doing the work as best you can is the fulfillment, not worrying what the results are."

It's common show biz gossip that her long-term relationship with **Steve Martin** is no more, and I sense she really doesn't want to delve into it. Let it be stated — "It didn't work out. I think relationships are great and love is wonderful."

There's nothing glib about Bernadette; you ask a question and her gaze wanders out the window as she ponders and then hesitantly answers in that little girl seductress voice. But she now has very definite views about her career. She's made ten films to date, most of which are quite forgettable, but there is a logic at work: "You try to get a backlog of movies so you're established. Now I want intelligent women, not victims, but does! That's why I'm being more selective about what I do. I haven't



THERE'S NOTHING GLIB about Bernadette Peters.

had my "Norma Rae" yet, that one certain role." We talk about her previous period films, such as *Passions* from Herbie Rittman, *W.C. Fields and Me* — "I have an eye for that time but it is limiting. I can fit into any era but I feel very today. I'd like to do more 'today' roles. That's why I took *Tulips*, 'cause I liked the girl, but nobody saw it... I'm not interested in sure things." Her versatility in moving from film to club to TV to records "allows me to be selective; I only do what I want to do. I'm much more clear now on what I like and don't like."

A performer since childhood in Queens, New York, she took a break from ages 13 thru 17 to go to high school. "I didn't want to be different, though I knew I was. I thought of the business as a hobby. At 17, I asked myself, 'Did I want it?'" And at 19, she became the rage of New York in the tiny off-Broadway theatre Cafe Cino in a musical pastiche titled *Dames at Sea*, after spending years being rejected from the chorus of another. "They wouldn't hire me. I didn't dance well enough to be a dancer and the singers were usually high voices. I wasn't the typical *ingenue*. I didn't look All-American."

Upon the heels of "Dames" came all the show biz sharpies, though she still has the same manager she's had since age 17. "If someone manipulates you, it's because you let them. I was just unconscious. I slept through the '60s so I never took drugs. I never admitted what I was doing so it never bothered me. I'm a late bloomer."

And that's the key word for Bernadette. She's late blooming from the basically shy, adorable "little girl" image into a major triple-threat star with a firm grasp on success. In a moment of great insight, the big brown eyes zero in for direct contact as she simply says: "I was never afraid of getting older, I was afraid of not maturing."

The mature **Bernadette Peters** may now be seen thru May 8, twice nightly singing and dancing up a storm in the Venetian Room.

ONSTAGE: LEA DE LARIA

LEA DE LARIA is a good-natured, oval-shaped lesbian comic/singer who manages to discuss women's issues without downgrading or threatening the men in her audience (which, on night caught, outnumbered the women much). She's genuinely funny, with a snappy sense of audience repartee and feeling that makes for a relaxed, unpretentious hour of political jibes and gay good humor. When her material is less than razor-sharp, she saves herself with a willing acceptance of "Okay, onward and upward!" self-deprecating style that is never militant, unlike some lesbian comics, and always in "we're-all-in-this-boat-together" fun.

She also sings jazz... quite well. With her lover **Jeanine Strobel** on guitar backing her, DeLaria proved herself a knowledgeable jazz stylist with a honed set of pipes in numbers such as "Scotch and Soda," "God Bless the Child," and "You Go to My Head." Obviously still feeling her

Continued on next page.

Music

Melody and Melodrama in a Pippin Premiere

MARIA PADILLA, by Donizetti
Pippin's Pocket Opera, April 17

by Bill Huck

It is the nature of melody to be simple. Most of the great tunes, even by the advanced composers, fall into regular phrase lengths, circumscribe a narrow compass for themselves, and venture rather from the tonal world in which they are set. A good melody, perhaps the most positive of all musical entities, cannot appear chaotic. It must have a clear and almost obvious structure. Otherwise it could never so easily etch itself into our musical memories.

The tone upon which Beethoven composed the last movement of his Ninth Symphony has captured probably everyone of its listeners. Yet, if we look closely at it, we can see that it departs in only one accent from the utmost metrical simplicity. Except for a single note it moves round and round within the range of a fifth. Harmonically it offers as vivid a proof as we can find of the simplest maneuver available to the classic composer: Beethoven shaped it firmly about its tonic and dominant and now. I would like to parallel that observation with what I have heard was Walter Gieseking's response to hearing Maria Callas sing Donizetti's *Lucia di Lammermoor* in Berlin. The great interpreter of Debussy, Ravel, Beethoven and Brahms was ready to leave after the first act. He sniffed at his companion; "I cannot bear any more tonic and dominant music." Now, I would like to parallel that observation with what I have heard was Walter Gieseking's response to hearing Maria Callas sing Donizetti's *Lucia di Lammermoor* in Berlin. The great interpreter of Debussy, Ravel, Beethoven and Brahms was ready to leave after the first act. He sniffed at his companion; "I cannot bear any more tonic and dominant music."



LEE VELTA: Tall, handsome and sure of himself in the romantic lead.

When Pippin's Pocket Opera recently revived Donizetti's all-but-forgotten *Maria Padilla*, once again the stock structures covered up for some of the joyful music. The snuffers found the work lightweight and insubstantial, but the listeners took it quickly into their heart. As a friend whispered to me at intermission, "It's all such formula, but don't you love it?" Partly because both Donizetti and we can take his structures for granted, his music represents a flowering of melody.

Donizetti operas begin in bravura arias, but they end in meaning. The progress you can witness in this music is not towards more beautiful melody nor more interesting harmony, but towards melodrama. As the story gains momentum, the music seems to become

ever more flexible and expressive. You may not care for the moral the drama has chosen, but I find the composer always imaginatively attentive to it. In *Maria Padilla* the ambitious heroine barters her honor and her family pride for an illicit chance at the Spanish throne. She agrees to a secret marriage with the king, who means on his part to keep her his mistress. When Maria's father tries to intercede, he is publicly beaten by the hot-tempered monarch. Such dis grace breaks the old man and gives Donizetti the opportunity for a tenor mad scene.

The duet in which Maria seeks reconciliation with her father reaches far. The situation is extreme, but melodrama thrives in *extremis* and Donizetti at his best is a sure master of it. In this aspect, Charles

Dickens is the Italian composer's true comrade. As the melodies spin on, the scene has become touching. We begin to care deeply for the fate of this odd pair.

Timothy Driemel, who sang the father, was not always pure of tone. His voice is, perhaps, an acquired taste. But he was rhythmically so sure and he finessed so many cliché phrases that I hope to hear him again in better voice. In this opera the baritone gets the romantic lead. Lee Velta looked handsome, tall and certain of himself. Though he has not yet a complete command of his voice, he improves every time I hear him. That in itself helped me enjoy his sometimes wayward performance.

Vocally that night the glories belonged to the ladies. Wendy Hillhouse, singing Maria's sister Ines, has excellent diction, secure musicality and a rich tone. She is an aristocratic artist. Next to Kaaren Erickson's pinpoint pitch. Hillhouse did seem to soar, but that is partly due to the difference between a high soprano and a dark contralto.

Ms. Erickson, fresh from a winter of European triumphs, triumphed here as well. The singer has herself said that she feels more at home in the world of Mozart's *Pamina*, the vehicle of her own Berlin debut. Though she sang Donizetti's heroine brilliantly, I heard for the first time what she means. I have admired her Anna Bolena transcendently and thought her Luisa Miller exemplary, but those roles may require a pressurized production at odds with Erickson's natural lyric instrument. Pippin's theaters are nevertheless small enough to protect our nascent diva. Rumor has it that she and Hillhouse will grace Donizetti's tragedy of Anne Boleyn this summer season. If true, the chance should not be missed. *Bolena* is equally rich in melody as *Padilla*, but even stronger in dramatic construction.



HOT JAZZ: 'Fuckin' Dyle' Lee Delaria and lover Jeannine Strobel.

way in both areas as a young performer, she is already a refreshingly offbeat and unique talent to be watched.

The Valencia Rose is her room; on Monday and Saturday nights she emcees gay comedy nights with Tom Ammiano. On May 7, she opens her own revue, RAGING BULL, playing every Thursday and Friday. Catch her soon.

ONSTAGE: MASS APPEAL

There is no way to convey on paper what a wonderfully funny and touching evening MASS APPEAL, now at Theatre-on-the-Square, provides. Suffice to say, playwright Bill C. Davis has written a dynamic two-character study filled with wit instead of jokes, genuine emotion instead of soap opera melodrama.

J CAN tell you it is about the friendship between a boozey, old-guard Catholic priest who drives a mercedes and signs autographs after Mass, and a formerly bisexual rebellious young novice who wants to rid the church of hypocrisy and tell nothing but the truth to complacent parishioners. Davis steadily draws us into the human truths of both sides, without preaching, dogmatizing or forgetting the first and foremost to make it entertaining. He is indeed fortunate to have Geraldine Fitzgerald's sensitive and intuitive direction to illustrate his well-made points.

Both are fortunate to have actors the calibre of Milo O'Shea and Shaun Cassidy. O'Shea of the great Gallic charm and masterful technique is unforgettable as the charismatic Father Farley, and lo and behold, teen idol Shaun Cassidy has matured into a strong, forceful actor capable of holding his share of the stage with the best of 'em (in this case, O'Shea, who is an actor's actor). Credit also the excellent set of David Gropman and the fine lighting design of F. Mitchell Dana.

If you think a play about two Catholic priests talking sounds dull, guess again! MASS APPEAL is grandly funny. Now through June 12, treat yourself to a first-rate evening of theatre. You deserve it.

ONSTAGE: CORRIDOS

Ethnic teatro es muy importante pero muy dangerous. Por esta gringo reviewer, El Teatro Campesino's production of Luis Valdez's *CORRIDOS (Ballads)* is an triumph visually pero un crashing bore dramatically.

Valdez has adapted siete corridos de Mexico dealing with love y muerte y just y por un ballet company, they would be ideal subject matter; at the Marines Memorial Theatre, estados superficial little divertissements that fail to grip theatrically. Valdez has staged his show brilliantly and imaginatively, but the pace es de dripping faucet. Tech aspects are first-rate throughout, musical accompaniment often sloppy and always predictable, and the company is required to portray quick sketches that often reminded me of watching Channel 14 on Sunday afternoon. Best of the talented ensemble are Jorge Galvan, Socorro Valdez, Robert Beltran (of *Eating Raoul* fame) and Sal Lopez. Leticia A. Ibarra is a fine dancer, and loping balladeer Tony Genaro may be sincere but he sure ain't interesting. The song/enacted sketches are macho chauvinistic and breast-beating emotional, but never stirring and seldom invincible as an audience. Beneath the fluid staging, excellent choreography by Miguel Delgado and inventive settings beats a flimsy little evening of predictable "Little Bit of Old Mexico."

CORRIDOS — death before dishonor, women as faithless sluts or victims of macho supremacy, men who drink and kill with abandon ... wonderful for reinforcing all the old stereotypes. **CORRIDOS** means ballads ... or too often, a lullaby.

Theatre

Performances Crystalize in Rhino's 'King'

by Gary Schwellkhart

There's a gritty realism which pervades *King of the Crystal Palace*, the current production at Theatre Rhinoceros. The C.D. Arnold drama drips of contemporary urban decay, yet does so with all of the familiarity of one of those much-touted foreign films where everyone talks and talks but nothing is ever resolved — still some of the scenes therein are so distinctively etched that you really don't mind the general lack of wherewithal.

The story revolves around Seth (Chuck Solomon), a winning wretch who is playwright, who shares a San Francisco house with his speed-freak boyfriend, Rob (Steven Patterson), and a menopausal ex-hippie named Mo (Ann Block). None of the characters are very likable, but they reek of believability.

When Rob, whose laid more tracks than Union Pacific, runs off with his black dealer (J. Carlton Powers), Mo decides to dash off to Mexico in search of sun and that perfect museum. So Seth picks up a raspy-voiced innocent from Anaheim (Thomas-Mark), and everybody talks and talks.



DYNAMIC: Chuck Solomon and Thomas-Mark in Rhino's latest.

It seems that Seth is constantly coming on to Rob, who is turned off by all the interest, (a real *Kuechz-22*). But Mo, who may or may not have had a fling with Rob, is now turned off by him. Meanwhile, the kid from Anaheim — who either did or did not sleep with Seth, depending upon the scene — decides that he, too, wants to play patyckee with the hunky junkie.

The script is littered with typical California angst ("I have San Francisco, I have drugs, I have love — what else do I need?") while lives are led "in between the tricks and the tragedies."

What makes this production worthwhile, however, is a generally excellent cast. Patterson plays Rob with a dark precision, combining the jargon and the paranoia of a fading angel with tracks. His is a

superlative performance, as taut as piano wire, as dangerous as a rusty rig.

Mark-Thomas is also outstanding as the Descriptively-named Rocky LaRose, a wonderful mixture of macho sluggishness and wide-eyed innocence; Ferdinand the bull in Sylvester Stallone's body.

Block is quite good, too, as the mixed-up Mo, while Powers is fine, albeit a bit understated, as the horny art guru runner. The only disappointment in the cast is Solomon as Seth, but this is probably attributable to the fact that he had to step into the role at the last minute. Solomon was also the director of this well-paced production.

The Steven Douglas set was multi-tiered and functional, while the lighting by John Soule added to the play's atmosphere of muddled moments, muddled lives.

This isn't a very optimistic play, filled with dreary little people. But the production itself is impressive, with performances that occasionally even dazzle.

(King of the Crystal Palace Plays Thurs-Sun at Theatre Rhinoceros through May 21; call 861-5079.)

Sight & Sound

In Person

• **Edward Albee** will speak in Berkeley Theatre's "Lives in the Theatre" series, 2025 Addison St., Berkeley, May 3. The series has been sold out on a subscription basis, but individual tickets may be available; call 845-4700.

• **Judy Grahn**, author of *The Queen of Wands* (National Book Award winner), and **Paula Gunn Allen**, author of *Shewow Country*, will read from their works at the ASUC Student Union, U.C.-Berkeley campus, May 11 at 7:45 P.M. Sponsored by the Multi-Cultural Lesbian Gay Studies Program. 842-0942.

• **Tennessee Williams' *Little Flyers*** will be the subject of a lecture by U.C. professor Ruby Cohn, at the S.F. Public Library Main Branch, Civic Center, May 14 at 1 P.M. Sponsored by Friends of the Library. Free.

Events

• **An Evening of Dance, Innovation and Improvisation**, the final concert of the 1982-83 season by the Bay Area Women's Philharmonic. The program will feature rarely performed orchestral work by women composers, and two world premieres: a solo for cello by Gwendolyn Watson, and *Fragments for Chamber Orchestra* by Johanna Beyer. Zellerbach Hall, U.C.-Berkeley campus, May 13 at 8 P.M. Tickets: \$8 (through SAS). 845-4700. By mail: 3543 18th St., S.F. 94110.

• **The Dick Kramer Gay Men's Chorus** in concert, performing music by Ives, Handel, Brahms, Copland and others. St. Boniface Church, 133 Golden Gate, April 29 at 8 P.M. \$8. 863-0342.

• **Rites of Spring**, a celebration of men dancing, featuring Falcou Dance Theatre, the S.F. Tap Troupe, Raymiki Polynesian Island Dancers, Al Fellahin Belly Dance Company, Cruz Luna and Ole Ole Flamencos, Joseph Taylor and Company, Bob Murphy and Sundance Studio Dancers, Hassan Al Falak and Ron January. Nourse Auditorium, May 20 and 21 at 8:30 P.M. Tickets: \$7 advance (Gramophone and Headlines), \$9 door.

• **Spring Carnival**, The San Francisco Gay Freedom Day Marching Band and Twirling Corps in concert, featuring Chivers and the S.F. Tap Troupe. Mission High School, 3480 20th St., April 30 at 8 P.M. \$6. Info: 821-5619.

Stage

• **Doctor Faustus Lights the Lights**, an opera by Gertrude Stein, staged and directed by Claude Duvall and the Non Oratorio Society. Valencia Rose, 786 Valencia, April 29 and 30 and May 1 at 8:30 P.M. and May 12 at 10 P.M. Sunday performances, \$3; other dates, \$5. 552-1445.

• **Fortune and Men's Eyes**, John Herbert's famous play of a naive young inmate's brutalizing descent in a boys reformatory, at Studio Rhino, 2940 18th St., Thurs-Sun at 8:30 P.M., through June 4. \$6-87. 861-5079.

• **King of the Crystal Palace, C.D. Arnold's play about the dark underside of the Folson Street lifestyle. (Reviewed in this issue.) Theatre Rhinoceros, 2940 18th St., Thurs-Sun, at 8:30 P.M. through May 21. \$8-99. 861-5079.**

• **Raging Bull**, a new revue with Lee Delaria. (Reviewed by Don McLean in this issue.) Valencia Rose, 786 Valencia, opening May 7, playing each Thursday and Friday in May. Call 552-1445 for times and prices.

• **Reunion**, by Filipino playwright Edgar Poma, centers on the taboo subject of homosexuality in the Latino community; a son visits a family reunion, bringing his lover with him. Teatro Gusto, 362 Capp St., premieres May 5, and runs each Friday and Saturday at 8 P.M. through June 4. \$5 general, \$2 seniors and children. 826-0440.

• **The Ritz**, Terrence McNally's satire of mistaken identity and Maria intrigue in a New York City gay bath. Opens May 15 at the Victoria Theater, 18th St. and Mission, Wed-Fri, at 8 P.M., Sat. at 8 and 11 P.M., Sun. at 7:30 P.M. Tickets, \$8-\$14. 863-7578.

• **Romanovsky and Phillips**, gay singing/songwriting duo, perform at Valencia Rose, 786 Valencia, April 28 at 10:30 P.M. \$4. 552-1445.

Frameline, sponsors of the S.F. International Lesbian and Gay Film Festival, Castro Theatre, Castro and Market, April 30 at midnight. Tickets, \$4 (Available in advance at Headlines).

• **S.F. Gay Video Fest**, presented by Frameline each Monday at 9:30 P.M. on cable channel 25.

Exhibits

• **Mark L. Chester**, theatrical photographs from the Theatre Rhinoceros productions of C.D. Arnold's *Delivery, Bookstore, and The Blonde in Twenty-8*. Theatre Rhinoceros lobby, available for viewing before each performance of *King of the Crystal Palace* (see Stage), through May 21.

• **Nine Glasser**, "Nudes," a new black and white photography. Nathan Hart Gallery, 437 Hayes, through May 30. 863-3445.

• **H. Grant**, "Fade to Brown," diazo prints and photography. Moby Dick, 4049 16th St., through May 25.

• **Richard Law**, polaroids, at Jefe's Kiosque Camera, 4115 19th St., through May.

• **Vida Gallery** celebrates its Second Anniversary with a multi-media exhibit by the Vida Gallery Collective, the 10 women who operate the gallery. Vida Gallery, Women's Building, 3543 18th St., May 7-28. Hours: Wed-Fri, 2-7 P.M. and Sat., noon to 5 P.M. Opening reception, May 8, 7-9 P.M. 864-0104.

Screen

• **Bliss Boy**, a little-seen Andy Warhol classic from 1967, directed by Warhol himself and starring Joe Spencer, Viva, and Ingrid Superstar. A benefit for

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—Kevin Thomas, L.A. TIMES

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Films

Final Flashes From the Film Festival Querelle, Liquid Sky, Sayles' Latest Open; Others on the Way

by Penni Kimmel The frustration of the 26th International San Francisco Film Festival is the films you'd like to see again that are unlikely to come back; the joy that outweighs it are the films you wished others could view, the ones coming, as they say, to a theatre near you ... right now.

Cannon to the right of it, cannon to the left of it, Querelle unreels in the midst of controversy that does no justice to the film, and less to its audience. So, sheathe the sword of this season's moral crusade, stable the steed of last year's textbook philosophy, let fall map and clock, and allow a wisp of self and soul admission to a dream. The dream is of love in its deepest, darkest, most dangerous expression of reality, set in the twinned twilight world of Rainer Fassbinder and Jean Genet, constructive disturbers of the so-called peace.

Murder, betrayal, crime, sin, isolation and an overriding sensuality are its idioms. They are spoken, acted out, choreographed, narrated and multi-titled in a theatrical setting of stylized expressionism (a structural paradox but not, in Fassbinder's hands, a dramatic one). His lies are the obverse, not opposite, of his truths; there are no obscurities, no symbolism, "no passion," as Madame Lysiane says, "to muddy the purity of his games."

In the port of Brest, line-of-sight across the wharf from the notorious bar, La Feria, lies the ship "Vengeur" bearing the sailor Querelle (Brad Davis). From the first frame, Querelle arouses desire as naturally mesmerizing as the unicorn's for the virgin, as paralyzing as the Basilisk's stare; for some, as fatal as Nemesis. Querelle, in turn, will be drawn to act on their desires for him.

Throughout, Lieutenant Seblon (Franco Nero) observes everything from his officer's cabin and diaries his obsession on a tape recorder; he is a vulnerable blackmailer. Lysiane (Jeanne Moreau), owner of La Feria, is pure woman made purer by the welter of homoerotic sensibilities surrounding her, who chants cabaret-style the lines of Oscar Wilde ("Each man kills the thing he loves") as she falls in love with the killer. Her husband/manager, Nono (Günther Kaufman) will be the first to "have" Querelle, the secret act that will undo him. Her lover, Robert (Hanno Poschl), is Querelle's bro-



DESIRED BY ALL: Brad Davis in Fassbinder's QUERELLE.

ther, the unidentical other-natured twin; their unfulfilling incest is battled out in a breath-stopping dance of fists and knives, a statey minut of wild things both courting and competing to the death.

Querelle's drug-smuggling partner, Vic (the film's producer, Dieter Shidor) is the first willing sacrifice to his salvation; the leather-tough cop, Mario (Burkhard Driest), another. The third is the shadow-murderer Gil, a dual victim (Hanno Poschl, in a dual role) and would-be consort of the group's only innocent, young Roger (Laurent Malet), whose sideline position may leave him solitary heir to Querelle's domain.

The performances, one and all, are riveting and wondrously true, balanced precisely on the taut wire between the actor's exuberant instinct and the director's visionary demands. None — not Davis, not Nero, not even Moreau — have passed quite this way before.

Fassbinder passed no torch, would not recognize his own legend: if it bit him, lived for his prodigious body of work, and died for nobody's sins or sanctity. Querelle is no "last" film in any culminating sense — he was well into other projects after complete editing — nor is it a "best" film; it will stand on its

ageless own, to be seen, as Brad Davis, man of many-layered meanings, put it, "by-my children's children."

On your way to the Cannery Cinema, pick up a copy of the book it is "about" (it's not Jean Genet's last or best either) and watch for news of the arrival of Dieter Shidor's Wizard of Babylon, a documentary on the making of the film and the man who dreamed it to the screen.

On the other side of Western "civilization," Liquid Sky poses the question: Can a Connecticut WASP princess survive the low-punk / high-fashion / middle-class Manhattan scene to find happiness in a flying saucer with an alien addict? Psychedelically, yes. Floating stylishly just a notch above convention, gay in a foetally androgynous way, the new New Wave is expertly designed and mounted in the black-humor of prosaic dialogue. The idea of orgasm as the "little death" is raised to fresher and funnier depths. U.S. independent filmmaking at its best from U.S.S.R. emigre Slava Tsukerman, also part-credited for the soundtrack (watch for the recording) and script (co-authored by co-star Anne Carlisle). Anyone who tells you more before you've seen it should expire with a crystal through their brain. (On its rush at The Lumiere.)

After all that, sweet and ordinary people can be viewed in John (Lianna) Sayles' Baby It's You (opening April 29 at the Regency III).

Further Festival spin-offs will be caught up on as they come out. Look for Laurent Malet (Querelle's innocent Roger) as star of Invitation au Voyage; Bruce Beresford's first U.S. feature, with tributed Robert Duvall, Tender Mercies; the mystery period-piece, The Draughtsman's Contract; Canada's top awarded Grey Fox; and the self-evident appeal of Say Amen Somebody. After a few months' intermission, all four-and-some-odd entrancing hours of Parsifal are scheduled to return; and keep your ticket-buying fingers crossed for their deserved distribution settings.

Taking Up the Slack: "In film, everything is a cliché... until it works again" from Arthur Breznan's explosive, cliché-mined Abuse (to be reviewed on its local detonation, thanks to the good judgment of Surf Theaters); later a line to apply across the board for this year's SFIFF. The majority of the 90+ film selections "worked." The festival staff and those

of the Castro picture-palace (sold out from edge of screen to back balcony more than once) and intimate Chirardelli Cinema (nearly always stuffed but never stuffy) have my gratitude and no doubt share my exhaustion.

Syberberg reinvented Wagnerian cliché for Parsifal. Robert Vaughn's choice arrangements for organ accompaniment to the dotty Ernst Lubitsch silent sates made them live and laugh again. (I Don't Want to Be a Man had an extra twist). The Latin American clichés were sounded to a different, angry drummer, from the tender agonies of Alsinio and the Condo to the brutalizing Bata 81 (exploiting or exposing racism?), out to Raon's painful joys documenting genocide-in-progress of a unique tribe, or Harry Belafonte's distinguished talking head in Sometimes I Look at My Life, calling for "art-as-politics" — demonstrated by the presence of five of the six Cuban directors to whom the U.S. State Department tried to deny entry.

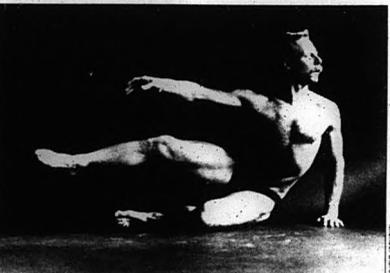
The clichés of tear-jerking, dignity, rage, honesty, effective and entertaining filmmaking held fresh for Aparna Sen's 36 Chowringhee Lane, Romain Goupil's 8mm intercuts of the Paris student's revolutionary movement in Hat of Life, and the polished grandeur of Visconti's thoroughly-Italianated (Burt Lancaster and all) The Leopard. And, to coin a



INVITATION AU VOYAGE: Laurent Malet and Nina Scott.

phrase, others too numerous to mention... but for one: a fitting wrap-up to a review begun with Querelle. Daniel Schmidt's 1976-made Shadow of Angela, a stylized gem of a Fassbinder "family" production. This one you haven't heard the end of. Many, we will not see the end of as long as cinema survives. Some where in the world — most likely here — were made — new movie treasures being where and unearthed... but that's next year's story.

Not on the Festival schedule, by virtue of being an 87-minute festival of its own, is Koyaanisqatsi, reviewed here in the form of rough notes, out of sheer inarticulate awe. Storyless, superbly filmed and scored; god-dreamed landscapes of the American Southwest, gouged canyons, rolling clouds, rock and vapor have same sentient substance. Cinema-like lift of lava-like surf; inaccessible escarpments, inaccessible beauty. Aerial time-lapse, cavernous hollows, cross-sectioned shadows, the edges of atmosphere. Journeys through man-planned tangle of cables, power-line rigging sculptured to harvest satire. Miniature caldera of a blast furnace. Music is the only universal language. Gorges of New York City. Vertigo. Demolition. Traffic arteries sweeping thin-blooded through L.A. Microdota, macro-architecture. Eyes of a jet pilot, eyes of casino "girls" — everything you never wanted to know about humankind's penchant for self-destruction. Whatever is static moves; the living is stripped to motionless molecules. Rivers of light, idiom of time/motion study. Mathematical harmonies and timeless rhythms. Burn-out. Producer/director Godfrey Reggio, score by Philip Glass, incredible cinematography by Ron Fricke. The medium is swept up in its own message at The Castro Theatre.



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AIDS Patients Organize

Continued from page 1
AIDS victim. And yes, there are people out there that would stoop so low." (March 31, 1983)

It was these comments and so many more like them which prompted the original 22 AIDS patients to send the open letter to Dr. Conant. In retrospect, however, at least one of the signers regrets that copies of the letter were sent to elected officials and the press. "This wasn't a politically smart move for us to make," he admits.

Gary Walsh and Bobbi Campbell, R.N., two of the signers of the open letter, met last Monday with several other AIDS patients — some of whom signed the letter, some who did not. The group is planning an organizing meeting for all AIDS patients for Tuesday, May 3, at 7 P.M. This will be held at 4028 18th St. in San Francisco.

"This meeting is for AIDS patients only. It's time we stopped being so passive. This group of AIDS patients will be more political, more social than the Shanti Project's group, which is basically for counseling. If any AIDS patients want more information, they can call either Bobbi or me through

the AIDS and KS Foundation at 864-4376," said Walsh.

While Campbell and Walsh both refused to discuss their reaction to the Lorch response, Campbell emphasized that the action of the AIDS patients should not be viewed as a move to oust Bob Ross from the KS Foundation board of directors. Ross, publisher of *B.A.R.*, is also treasurer of the KS Foundation. In fact, Campbell admits to sending a personal note to Ross after the open letter was circulated assuring him that the letter was not to be taken as "a personal attack."

When contacted by *The Sentinel*, Ross said he was "startled" by the open letter from the AIDS patients because he "sees no reason why it was written." Ross said he believes the *B.A.R.* has covered the AIDS epidemic "as fully and fairly as possible" and foresees "no change whatsoever" in the way the tabloid will continue to cover the story. He also said he sees "no conflict of interest" between his paper's coverage of the AIDS issue and his serving on the KS Foundation board of directors.

HRCF Tussle Pits Endean vs. Goodstein

Continued from page 2

absolutely nothing at all. I don't know who's making all these charges and I don't really give a shit."

Asked if he thinks Goodstein is behind his current troubles within the HRCF, Endean issues a terse, "No comment."

"Recently, Endean announced that he was stepping down as coordinator of HRCF, although he is staying on the board as treasurer. But while the organization has launched a nationwide search for a new executive director, a copy of the job description issued by the HRCF has been obtained by *The Sentinel* and it shows just where the power will really reside: "... the Executive Director reports directly to the Treasurer (Chief Executive Officer) and is generally responsible to the Treasurer for the day to day overall operations of the Campaign ... The Executive Director has responsibility for the direct or indirect supervision of all employees of the Campaign Fund (except the

Treasurer) unless the Board of Directors (or its authorized committee) or the Treasurer explicitly directs that a specific employee shall be supervised directly by the Treasurer ... The Executive Director is responsible for overall management of the Campaign Fund's programs (except candidate contributions) ... The Executive Director is responsible for assisting the Treasurer as directed by the Treasurer ..."

While the search for HRCF executive director is underway, Larry Bush has written that Endean's "preferred candidate is HRCF executive committee member and GRNL Co-chair Jerry Weller, an Oregon activist."

"I've made no secret of the fact that I think Jerry would be a good candidate," says Endean. "But I have the authority according to our bylaws to hire anyone I want without the need for a search committee, the fact that the HRCF has created such a committee should prove that I'm not trying to stull run things."

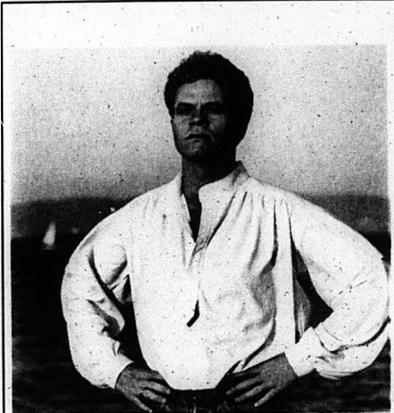
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