



Newsbites

COMMUNITY FORUM ON AIDS CALLED

San Francisco, CA — A special community forum, "AIDS: Realities and Responsibilities," will be sponsored by the Lesbian/Gay Advisory Committee of the Human Rights Commission this Monday (July 25) at 7 P.M., at the Women's Building, 3543 18th St. "The forum will attempt to clarify for the community the goals, priorities and responsibilities of those invited to participate. The creation of this forum is a response to perceived splits in the San Francisco gay/lesbian community. The committee feels that this factionalism is due to conflicting information that is being communicated regarding AIDS," according to the L/GAC press release. There will be six panels in the forum: People with AIDS, Media, Elected Officials, Political Clubs, Health Profession and Organizations. Scheduled participants include Kim Corsaro, editor of *Coming Up!*, Rick Crane of the AIDS/KS Foundation, Jim Geary of the Shanti Project, Roger Gross of the Golden Gate Business Association, health professional Pat Norman, Karen Schiller of Plexus, Randy Shilts of the *Chronicle*, Toklas Club president Randy Stallings, the Milk Club's Mark Vito, John Van Heusen, general manager of *California Voice*, Gary Schweikhart, managing editor of *The Sentinel* and others. For more information, contact Jackie Winnow at 558-4901.

SUTRO BATHS CALLS IT QUITTS

San Francisco, CA — After losing over two-thirds of its business during the last year because of the AIDS panic, owner Bill Jones has put the landmark Sutro Baths on the market. His asking price is \$700,000 for the building, \$200,000 for the business. The bathhouse first opened on Valencia Street in 1974, and moved to its current Folsom Street location three years later.

BOOM BOOM TO RE-TOSS WIMPLE INTO POLITICS

San Francisco, CA — Is this city's most famous "nun of the above" about to enter the political fray again? That's the implication left by a press release hand delivered a few days ago from Citizens for a Free Election. "The recent recall election was a vote on the morality of the recall not the mayor's policies. But, in fact, the recall assured Dianne Feinstein's re-election in November. This, we believe, is undemocratic and portends serious consequences for a city priding itself on plurality and progressive attitudes," the press release stated. People wishing to take part in the Boom Boom boomlet are invited to a meeting this Sunday (July 24) at 231 Ashbury at Fell, 7 P.M. The release was signed by Sister Vicious Power-Hungry Bitch, campaign manager for Sister Boom Boom for Mayor '83.



GRNL-ADVOCATE FEUD CONTINUES

Washington, D.C. — The tug-of-war over who will lead Gay Rights National Lobby continues. Executive director of GRNL wants to stay, but David B. Goodstein, publisher of *The Advocate*, is just as determined to see him go. The two have been scrapping over the future direction of GRNL for several months, which culminated in a call for Eade's ouster in an editorial in *The Advocate* (Issue 370, 6/23/83). Eade's response was sending out an open letter to the gay press refuting Goodstein's allegations of incompetence, and he was later supported in a letter signed by a number of Washington-based lobbyists. The most recent shot in the fight was fired by Eadean critic and *Advocate* columnist Larry Bush who wrote, "In Washington, members of Eadean's own 'advocating team,' many of whom recently signed a public letter praising Eadean's work, are privately accusing him of merely using AIDS as a fundraiser for his own troubled organization." (Issue 373, 8/4/83).

Latest CDC Figures:

Has AIDS Level Peaked?



KEN HURST, 23, led at the midway point in last Sunday's 10K Gay Run '83. Hurst finished second overall and won his age group in the men's division. For more on Gay Run '83, an event that was unfortunately marred by tragedy, see Chris Dale's Good Sports on page 10.

'Ed. Note: Statistics on AIDS, like all figures, are open to numerous interpretations. The following analysis contains the opinions and speculations of the writer.'

by Chris Bowman

The headlines have been explicit: "Geometric Rise in AIDS Cases" (*San Francisco Chronicle*, 7/13/83) and "AIDS Infection Rose During First Quarter of '83" (*Bay Area Reporter*, 7/14/83). But is this really the case?

The latest statistics from the Centers for Disease Control in Atlanta suggest that perhaps we are beginning to turn the corner of AIDS. The CDC reports that during the first half of 1983, the number of new cases of AIDS reported in the United States and Puerto Rico was only 31.9 percent higher than during the second half of 1982. That finding is

cases reported during the first six months of 1983 would have been approximately 1,250.

More importantly, the incremental increase in new cases for five six-month reporting periods has dropped each period, thus suggesting that the number of new AIDS cases may level off during the second half of 1983 and even show a drop in 1984.

This slowing in the increase of new AIDS cases nationally, follows reports from New York that the number of new cases there for the first six months of '83 has leveled off. New York Health Commissioner Dr. David Spencer said, "Since we represent half of the cases, the fact we're not going through the six-month doubling

"The latest statistics from the CDC suggest perhaps we are beginning to turn the corner on AIDS."

particularly startling given the fact that the number of cases of AIDS had been doubling every six months prior to last summer.

According to a spokesperson from the Public Affairs Office of the CDC, the number of new cases of AIDS nationwide was 703 between January and June of this year, compared to 533 for the period of July through December of last year. During the first six months of 1982, the number of reported cases of AIDS was 312. Had the new cases of AIDS been increasing exponentially from the first half of 1982, the number of

that was predicted ought to be good news for the rest of the country, if there's any good news about the disease."

Spencer said one possible reason for the slowdown in the spread of AIDS may be that the disease was not as infectious as previously thought. He speculated that changes in life styles may be having an effect and that it is possible some people are developing mild cases and then becoming immune without ever developing symptoms of the illness, according to an article in the *San*

Continued on page 2.

Censured Congressman Admits 'I'm Gay'

by Lou Chibbaro Jr.
Gay rights leaders said Rep. Gerry E. Studds (Dem., Mass.) acted with courage and dignity recently when he declared on the floor of the House of Representatives that he is gay. Studds made his announcement, in a brief but dramatic speech, following the release of a report by the House ethics committee, which named him as having engaged in a sexual relationship with a "16 or 17-year-old" congressional page in 1973 and as having made "sexual advances" to two other pages that same year.

The report, prepared by committee counsel Joseph Califano, also said Rep. Daniel B. Crane

(Rep., Ill.) engaged in a sexual relationship with a 17-year-old female page in 1980.

Based on Califano's and the staff's recommendation, the committee voted by secret ballot 11 to 1 to urge the full House to approve a "reprimand" against both Studds and Crane. However, the full house was voted to "censure" both congressmen yesterday. Studds will keep his office, but will be forced to give up his chairmanship of the House fishing and marine committee.

"The allegations which have been directed against me center on a brief relationship which began and ended 10 years ago," Studds told his colleagues, who listened



Congressman Gerry Studds.

in deaf silence.

"I do not seek to contest the existence of that relationship, which without question reflected

a very serious error in judgment on my part," he said. But he added that the relationship was completely voluntary and did not involve coercion or preferential treatment.

Studds' statements on the case were supported by the committee report, which included portions of a transcript of an interview with two committee investigators and the page with whom he had the sexual affair. The former page, now 27, told committee investigators that he doesn't consider himself gay and that he would have preferred his relationship with Studds to have been non-sexual.

Continued on page 10.

PUBLICLY REVEALED AND REVILED: The Story of Anton and ABC News

by Gary Schweikhart

The story is all too familiar. A lonely, young gay man out there in America someplace, suddenly, publicly, revealed then reviled. And while this particular story has a few interesting sidebars involving both San Francisco and ABC News, it is still a tale only half told, for it remains in that difficult balance between pain inflicted and happily ever after. It is, in short, the story of Anton.

At 22, the blond-haired Anton, who has eyes the color of a Kansas sky in August, is living in a small town somewhere in mid-Dixie. He lives with his folks, works for the local water treatment plant, and dreams — as young gay men do in small towns everywhere — of moving to San Francisco.

For a few precious days late last month, Anton came to the Bay Area and sampled for himself the nectar of freedom. It was a taste that proved to be both sweet and costly. But let Anton tell it himself:

"While in San Francisco, I really wanted to do something to help the guys with AIDS, so I took some of my vacation time and volunteered to hand out brochures for the AIDS/KS Foundation. I was on Market Street when a

camera crew from KGO TV (Channel 7) came up and interviewed me about AIDS. I told them that I didn't want to wake up three months from now with a disease that people don't understand and can't cure. At the time, I figured it would just be shown locally, if at all," Anton told *The Sentinel* recently.

On Sunday, June 26, as hundreds and thousands of proud gay men and lesbians celebrated their freedom in San Francisco, Anton boarded a plane to take him home. Meanwhile, ABC had picked up the locally produced clip of Anton speaking out on AIDS and broadcast it nationwide... including in Anton's hometown. So while Anton was in the clouds (both literally and figuratively), recalling with pleasure his brief but fulfilled stay in San Francisco, all hell was breaking loose down on the ground.

One of Anton's older brothers saw the spot on TV and immediately telephoned his mother. "For God's sake, don't let Daddy see it in Anton's hometown. So while Anton was in the clouds (both literally and figuratively), recalling with pleasure his brief but fulfilled stay in San Francisco, all hell was breaking loose down on the ground."

much for years. But his mind was also racing with questions. What will this unexpected confession mean to Anton? To his parents? And to his own political campaign?

Other people in the town saw the clip and also recognized Anton. Some of his former high school classmates saw it, so did a few of his co-workers. Those who hadn't seen it soon heard about it. By the time Anton's plane landed, almost everybody in town knew that Anton had announced to the world that he was a faggot — everyone that is but Anton.

"I didn't even know about the ABC thing until I went to work the next morning. As I arrived, all of the other people in the room were clustered together and giggling. Then my boss walked out of his office and shouted, 'Well, what do you know, the faggot made the network news.' That's how I found out," Anton remembered.

His boss later called Anton into his office and threatened the boy with being fired. "He told me he was just going to sit back and wait for the first little slip up, no matter how small, and then he was going to fire my ass right out the door. (Ed. Note: Anton was indeed fired one week later. Reason:



Anton

He had arrived for work 15 minutes early! When I went home for lunch I was near tears, and that's when my mama told me that she knew about it, too, and that it was going to tear our family apart.

"I have known that I'm gay for four years now, ever since I was 18. And during that time I have known three other people in this town who were my age and gay... and all three of them have

"I've known that I'm gay for four years. During that time three other people in this town who were my age and gay committed suicide they couldn't take the pressure."

committed suicide because they couldn't take all the pressure that this town gave 'em," said Anton, who has already started to feel the pressure himself. His parents' house has been eggged several times; the harassing phone calls are non-stop, and everywhere Anton goes, whether it is to work or to the market, he hears people calling him a faggot.

That's why Anton wants to leave. And why, in fact, Anton's

family wants him to leave. Because this one small town, that one deep-fried slice of Americana, is so full of hate and homophobia that it isn't safe for Anton to live there any longer.

"I want to move to San Francisco in a minute, a few days ago. I know I can't stay in my hometown anymore. It's only a matter of time until I get fired or worse. But if I can just get a job out there, I'd move to San Francisco in a minute. I've worked as a rent-a-car clerk and at this water treatment facility. I'm honest. I'm reliable. All I need is a break."

Can you help find Anton work so that he can escape his hometown homophobes and move to San Francisco? All legitimate offers of aid will be forwarded to him. Send them to: Anton c/o *The Sentinel*, 500 Hayes Street, SF, CA 94102.

One postscript to this story. When Anton first discovered his problem, he contacted ABC News in San Francisco. It was producer Leslie Vincent who took it on herself to contact the newspaper to see if there was anything we could do. As Anton said recently, "Leslie saved me. If she hadn't shown me that she cared, I don't know what I would have done."

Has AIDS Level Peaked?

Continued from page 1.

Francisco Examiner (6/29/83).
A careful reading of the *Chronicle* story, "Geometric Rise in AIDS Cases," written by Randy Shilts, suggests that rather than what was stated in the headline—that the number of new AIDS cases in San Francisco was increasing exponentially—in fact, the number of new cases for the second quarter of this year was less than the number of new cases for the first quarter of 1983.

Dr. Andrew Moss, a UCSF epidemiologist, has reported 46 new cases for the first three months of '83, while Dr. Selma Dritz of the City's Public Health Department has stated that there were 81 cases reported in the first six months. So if there were 46 new cases in the first quarter, then the level of new cases actually dropped to 35 in the second quarter—a drop of nearly 25 percent.

This reporter contacted Dr. Dritz for a clarification. What he discovered is that the 81 reported cases is not a firm figure. Dritz is not concerned about when a case is diagnosed; rather, she records cases by the date of their onset (which in many cases is guesswork at best). Thus, a case diagnosed during the reporting period may not be included in the 81 cases, but in an earlier reporting period. Likewise, since subsequent cases may be added to the 81, later in the year, we may not know whether or not there has been a slowdown in the frequency of new cases for the first six months of 1983 until a year from now.

Thus, we may not be out of the woods yet, at least in San Francisco.

As for the apparent turning about reflected in the national statistics, CDC had no explanation other than to counsel that most of us would probably live long enough to see a cure to AIDS.

The statistics, however, create a puzzle. If the incubation period is an average of 18 months (and whether or not there is an incubation period or how long it may be is still speculative), and the radical change in sexual behavior in New York took place during the spring and summer of 1982, then one shouldn't expect to see a significant decline in the number of new cases there until the fall of 1983. Likewise, until last winter, the overriding concern of AIDS didn't start affecting our sexual activities in San Francisco. Therefore, we shouldn't have seen a decline in the number of new cases until the

summer of 1984. The slowdown in the number of new cases requires another explanation.

Some physicians such as Dr. Spencer and others believe that we are developing anti-bodies to the disease. Others argue that the disease which was very virulent at one point (perhaps in 1979 and 1980), may have mutated into a more benign form. Another possibility is that we are not dealing with a virus at all, but instead, we are dealing with a chemical contaminant to which some gay men have become exposed in the late 1970s.

What is clear, however, is that until we get more medical facts as to the cause and transmission of AIDS, calls by Jerry Falwell, as well as some moralistic political leaders in our community, for the closing of bathhouses and for celibacy are not based on the scientific evidence. Caution is still advisable; panic is not.

Profile of People with AIDS in the United States and Puerto Rico as of July 11, 1983

	Male	% of Total	Female	% of Total	Total	% of Total
Gay/Bisexual	1,300	71.0	0	0.0	1,300	71.0
IV Drug Users	249	13.8	83	4.4	312	17.0
Haitians	86	4.7	12	.7	98	5.4
Hemophiliacs	14	.8	0	0.0	14	.8
No Apparent Reason	63	3.4	44	2.4	107	5.8
TOTAL	1,712	93.5	119	6.5	1,831	100.0

The ratio of number of cases per subgroup has not changed significantly in the past year. Thus, there is no indication that AIDS is growing in the general population any faster than it is in the so-called "High-Risk groups. Only Males suffer from hemophilia. It is a genetic disease not passed on in its disease form to women. It is not clear if one is both an IV Drug User and Gay/Bi-Sexual. How the CDC has classified that person. Most striking is the fact that no lesbian has yet been diagnosed with AIDS. We can only speculate as to why that is the case.

131 cases have been reported in 21 foreign countries.

47.2% of all cases in the U.S. and Puerto Rico have occurred in New York State (865 cases), 21.5% in California (394 cases), 8.7% in Florida (123 cases), and 8.6% in New Jersey (120 cases). The remaining 18.0% of cases are distributed among another 35 states and the District of Columbia.

Those states not affected touch as Wyoming, Idaho, Utah, Montana, the Dakotas, Alaska, etc. generally are off-the-beaten path and have low densities of population. Few have cities over 100,000 people—in fact, most gays living there are scattered rather than concentrated in certain neighborhoods.

	Six-Months Increments			Cumulative Totals		
	New Cases	% Increase	Deaths	Cases	Deaths	Mortality Rate
Jan-Jun-79	1	—	1	1	1	100%
Jul-Dec-79	6	500.0	5	7	6	85.7%
Jan-Jun-80	18	200.0	14	25	20	80.0%
Jul-Dec-80	25	38.9	24	50	44	88.0%
Jan-Jun-81	72	188.0	57	122	101	82.8%
Jul-Dec-81	153	112.5	113	275	214	77.8%
Jan-Jun-82	312	103.9	154	587	368	62.7%
Jul-Dec-82	533	70.8	182	1,120	650	49.1%
Jan-Jun-83	703	31.9	190	1,823	840	37.3%

The downward trend in the increase of new cases in six-month increments has continued unabated for two-and-one-half years. The dip in July to December of 1980 is not statistically significant because of the small number of cases being compared, and the erratic reporting procedures back in 1980. Prior to the summer of 1981, cases of AIDS were not reported to the CDC—rather the CDC at a later time reconstructed the data based on reports of PCP and KS not explained by victims taking anti-transplant rejection drugs which disrupted the individuals immune systems.

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NOTEBOOK

July 22 (Fri.) • Golden Gate Business Association is sponsoring a "Tales of the City" party with author **Armistead Maupin**. Price is \$6, which includes diet drink, hors d'oeuvres and piano music. In the Green Room of the Veterans Building, 401 Van Ness Ave. at McAllister, from 5:30-8:30 PM. For reservations, call 666-8666.

• **Fraternal Order of Gays** will present a lecture on "Self-Hypnosis for Goal Realization" by Joseph Hillel, At 908 Ortega St. at 7:30 PM. Tickets \$3.50 for FOG members, \$5.50 for non-members. For questions, call Nicholas Serpell at 566-6277.

• **The Center in Concord** presents the Friday night rap on "Exhibitionists: Strippers and Performers." At 1818 Colfax Ave. in Concord, 8 PM. For details, call 674-0171.

July 23 (Sat.) • **Committee to Stop Love Our Souls** will hold a rally in Union Square from noon to 2 PM. For info, phone 861-9566, ask for Jim.

• **Gay American Indians** dinner dance in honor of their eighth anniversary and new offices. At Pride Foundation Center, 890 Hayes St. from 8 PM to 1 AM. RSVP to Enza di Sessa at 627-8070 or Bart at 861-1645.

July 24 (Sun.) • **KSAN's "Gay Life"** presents an interview with actress **Sylvia Kauders** of "Torch Song Trilogy" plus Dr. **Walter Perkins**, specialist director of the Twin Memorial Blood Bank. At 6 AM on KSAN (95 FM).

• **KNBR** presents an hour special on AIDS from 7-8 AM, featuring **Paul Castro**, a person with AIDS, and **Dr. Paul Volberding**.
• **Unitarian-Universalist Gay Lesbian Caucus** presents **Tom Murray** of Dignity. At 10 AM, First Unitarian Church, Franklin and Geary streets.

• **"Sounding for Health"**, a guided sound healing and meditation led by **Adolphine Carol**. At the Valencia Rose, 760 Valencia St. from 4-6 PM. Suggested donation is \$2. For further information, call 684-6156.

• **Bay Area Black Lesbians and Gays** will sponsor a soul food potluck gathering at 6 PM. For location, call Billy Jones at 621-8078 or Mary Midgitt at 864-0876.

July 25 (Mon.) • **The Lesbian Gay Advisory Committee of the Human Rights Commission** is sponsoring a public forum on "AIDS: Realities and Responsibilities," with a variety of panel discussions. Participants include **Black Grand** of the KSJ AIDS Foundation, health expert **Paul Norman** and *Sentinel* managing editor **Gary Schweikhart**. At the Women's Building, 3543 18th St. from 7-9 PM. For info, call Joyce Winrow at 558-4901.

July 26 (Tues.) • **Harvey Milk Gay Democratic Club** general meeting. At the Women's Building, 7:30 PM.

July 27 (Wed.) • **Dave Wharton for Subversive** fundraiser. At 3 Fifth Avenue, from 5:30 to 7:30 PM. Donation of \$100 per person. For details, call Steve Walters at 621-4986.

July 28-31 • **San Francisco Lesbian, Gay History Project** will sponsor an informational booth at the second annual San Francisco Fair and Exhibition, in the Moscone Center.
July 29 (Fri.) • **Democratic Socialists of America** is holding a 4th election fundraiser for **Supervisor Harry Britt**. At University of California Extension Gallery, 55 Laguna (between from Market), from 5-8 PM. Tickets from \$5-\$30. Free parking, no host bar. For details, call 428-1354.

• **The Center in Concord** presents the Friday night rap on "Who Are You Feeling?" at 1818 Colfax in Concord, 8 PM.

July 31 (Sun.) • **Unitarian-Universalist Gay Lesbian Caucus** presents psychologist **Len Krupp** on intimacy in the gay community. At First Unitarian Church, 10 AM.

• **The AIDS KS Foundation**, San Francisco chapter, is seeking new members for its Board of Directors. All interested persons should submit a resume and letter of interest to Nominations Committee, AIDS KS Foundation, P.O. Box 14227, San Francisco, 94114. Individuals with legal, finance, fundraising or public relations backgrounds, and women and people of color are especially urged to apply. Deadline is July 31.

• **Sheriff Mike Hennessy** is seeking campaign volunteers. All interested should call Anthony Garrett at 861-6687.



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Swingers, Singers & Stingers

I spoke with **Pat Norman** about the supposed feud between she and **Harry Britt** that was mentioned in *California* magazine's "Whitewash" article. Pat told me that she met with Harry in April and that there is no rivalry between them. A definite rivalry was present at the last Alice meeting, however. I have never seen the women of Alice so divided over a single issue. The controversy that raged between vice presidential candidates **Diana Christensen** and **Margaret Frost** split the women's caucus and the ugly issue of straight vs. gay

reared its head. Diana's supporters were questioning Margaret's dedication to gay/lesbian rights and Diana was questioned about her dedication to Alice. Margaret won because more men supported her, although my guess is that more women voted for Diana. **Gael Sapiro**, **Bob Barnes** and **Dennis Collins** will compete for Margaret's former position as Public Relations chair. That should be a hot debate and a close election.

More political ponderings: First she had a beard, then he was clean shaven, now he has a mustache



Pat Norman



Randy Alfred

Fact & Fiction

EPIDEMICS: - A deadly virus afflicts San Francisco. A lethal pneumonia brings an epidemiologist to say "There are only two categories of victims in this disease: the sick and the dead. So far there have been no recoveries." Teams of researchers suspect an imported mutant virus, perhaps a swine flu variant. How is it transmitted? The doctors trace blood-bank donors and interview gay men on Castro Street. Meantime, they know for sure is that there's some new bug in the world and it's deadly and we don't know how to handle it.

The public learns of the new disease and becomes alarmed. Another epidemiologist remarks, "Probably the worst disease of all is panic."

AIDS: 1983? NO, it's all from *The Nightmare Factor*, an epidemiological thriller by Thomas N. Scortia and Frank M. Robinson, published in 1978.

After the first hundred pages, the fictional plot diverges from today's realities (*hope!*), but there are a few other striking coincidences. A lab assistant is named **Darryl Anderson**. That was also the name of the young man who fell beneath the wheel of a float and was killed in the 1982 Lesbian/Gay Freedom Day Parade.

Also, one scene unfolds at Harvey Milk's camera shop. That's not really a coincidence, because co-author Robinson was a friend of and speechwriter for Milk and one of the five acceptable successors named in Milk's H.I.M.-assassinated tape. Robinson tells me he's now planning a non-fiction book on AIDS.

Meanwhile, I am reminded of Walter Lord's forward to *A Night to Remember*. There he tells of novelist Morgan Robertson who,

14 years before the sinking of the *Titanic*, wrote of a fictional giant steamship called the *Titan*. Each ship was thought unsinkable, each carried lifeboats for only a fraction of those aboard, and each was wrecked on a mid-Atlantic iceberg on a cold April night.

WHITEWASH: An article in the July *California* magazine accuses California gay leaders of white-washing vital public-health information about AIDS. It's causing lots of controversy.

Naturally, I have a few comments myself. First, it's interesting that yet another piece in this magazine gives its high-sounding liberal readers new excuses for their barely submerged homophobia. In April 1981, *New West* the mag's name before it was purchased by the owners of *Texas Monthly* printed Elizabeth Kaye's "Straight Women and Gay Men," a thoroughly dispicable bit of scapegoating. Kaye's arguments paralleled those of right-wing bigots: our newly won freedom becomes the symbol of all the frustrated expectations of a static, unchanging - and impossible - social world they learned at their parents' knees.

Second, "Whitewash" embraces the simplistic and erroneous notion that all the footdraggers are in certain political organizations and

... will the real **Randy Stallings** please stand up? (And I thought **Linda Ronstadt** changed her



looks often!) **Happy Donuts** on 24th and Church has started a petition to have a **Noe Valley Street Fair** on Sept. 4 & 5. Stop by, sign, and have a bowl of chili while you're there. A forum on lesbian politics will be held at the next Stonewall meeting at the Women's Building on August 1 at 7:30 P.M. Stonewall will also be celebrating their 9th anniversary sometime in August with a party at the **Valencia Rose**; I'll have the exact date next column.

My Peninsula spies have informed me that the grand opening party of **Sassy's** in San Mateo on the 14th was real hot. Good food, nice women, and great music contributed to make it a memorable evening. **Scott's** has closed temporarily because Bob, the owner, is busy re-opening the **Trench**. And **Clementina's** has these lucky, tiny new tables in their front bar. I think someone should tell **Lauren Hewitt** that Greyhound bus tables are just not chic in a bar.

The **Lesbian/Gay Advisory Committee** of the Human Rights Commission is sponsoring an AIDS forum on July 25 at 7 P.M. at the Women's Building. The forum is entitled "AIDS: Realities and Responsibilities," and features six panels including **People with AIDS**, **Media**, **Elected Officials**, **Political Clubs**, **Health Profession and Organizations**. Some participants are **Linda Boyd**, **Kim Corsaro**, **Rick Crane**, **Pat Norman**, **Randy Shields**, **Jim Geary**, **John Van Heusten**, and **The Sentinel's** managing editor **Gary Schweikhart**. I hope it doesn't

turn into another Stonewall showing match.

S&K Texaco at 851 Van Ness has a great deal for women - they're having an equality sale, which means their labor rate is 59¢ to the dollar for women. Drive your buggy down and check it out. The San Francisco Fair starts at Moscone Center next Thursday (July 28). Women who are low-income, ex-cons, unemployed, or need shelter, food or clothing should go to the **Bay Area Women's Resource Center**. They're located in the Tenderloin at 318 Leavenworth. Call **Laura McElhinney** at 474-2400 for more info. They're open Mon-Fri. from 1-5 P.M. and are closed on Wed.

S/M notes: **Samois** no longer exists, which leaves **Lesbians Operating Under Intense Sexual Excitement (LOUISE)**, **Daughters of LOUISE** and **Dykes Engaging In Bisexuality Because It's Interesting and Exciting (DEBBIE)** as the sole lesbian S/M support groups in the Bay Area. The Grand High Pooh Bah of lesbian S/M, **Pat Califia**, has moved to New York - perhaps one result of the swastika-cutting episode with **Constance McKenzie** a few months ago. She's been replaced by former **Samois** member **Janet Bellwether**, who is the coordinator of **LOUISE**. Even though **Samois** is no more, the Ministry of Truth is still planning to publish a third edition of *Coming To Power* (I wonder if **Lady Pat** will contribute). **Penny Kat Sunlove** (aka **Mistress Kat**) will host a party tomorrow (July 22) for the **Pamela Githens** (aka **Mistress Brandi**) defense fund. Call **Kat** at 849-1615 for more info. **Sutro Bath House** is up for sale and the Service of Mankind Church wants to open a sanctuary there and is interested in offers from serious investors. Contact **Robin Stewart** at P.O. Box 1407, S.F., CA 94101.

The election for Alice's Public Relations chair will be held at the next general meeting on August 8. **Harrison, Hofsass, Clevenston and Beall** have changed their name from **California Fruits to Steam Heat**. **Robin Harrison**, the group's lead singer, assured me that this time it's final.

Till next time - In Case of Emergency - remember to break ass and pull Eve.

that other organizations are free of any such tendency.

Third, the article really misses the point. In concentrating on the release and interpretation of a single epidemiological finding (1 out of every 333 never-married men over age 15 living in and around the Castro has AIDS), overlooked a much larger story: why did it take five months from the release of early data on sexual transmissibility until gay media started printing explicit recommendations to cool it sexually?

THREE SCRIPTS: For one thing, gay publications are supported by those advertisers whose business depends, in part at least, on the aura of sexual possibility, if, as reported, business is now down in these establishments, it is not because gay men fear catching AIDS there, but because they choose not to tempt themselves by cruising. What better year to try a non-gay restaurant or resort? There are more choices, and one need not be restricted to easy-cruising spots if one has decided not to cruise.

In fairness, publishers and community leaders probably looked at the economic good and public image of the entire gay community. Unemployment and ostracism affect us all, not just business owners. Nonetheless, they often overreacted. When donation was under discussion, leaders in the National Gay Task Force and S.F.'s Coalition for Human Rights were so defensive they nearly threw out the hematological baby with the homophobic bathwater.

Also, leaders feared making explicit recommendations of sexual moderation, lest they be labeled anti-gay and anti-sex. Indeed, this

is just what happened when they finally overcame their reluctance. Gay men who'd ignored the general data reacted shrilly when they heard the specific guidelines for risk reduction.

Our leaders and media then may have been playing *An Enemy of the People*, while the gay man on the street played *Death in Venice*. Should we be at all surprised now that the general public chooses to ignore reassurances that the disease is not spread by casual contact? After all, their script is only *The Andromeda Strain*.

SO WHAT? Many of us have invented great portions of our identities in being gay, and we rely on our sexual interactions for much of our social self-concepts. Thus it is difficult to change such patterns.

Let us remember, then, that the particular lifestyles we have developed in the last two decades are not the only possible uses of our freedom. Counseling moderation in the face of unknown risks is not anti-liberation. Until science learns more about those risks, using ourselves as guinea pigs is anti-liberation in the deepest possible sense, because it is anti-life.

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The election for Alice's Public Relations chair will be held at the next general meeting on August 8. **Harrison, Hofsass, Clevenston and Beall** have changed their name from **California Fruits to Steam Heat**. **Robin Harrison**, the group's lead singer, assured me that this time it's final.

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Labor vs. Luisa's: Part 1 — The Strikers' Side

(Ed. Note: The current labor unrest at Luisa's restaurant in the Castro has raised a number of questions. In this issue, political activist and union leader Sal Rosselli explores the labor view of the controversy. In the next issue of The Sentinel, the view from Luisa's management.)

by Sal Rosselli
Support for the striking workers at Luisa's Restaurant on Castro Street has increased as the number of patrons has steadily declined. The former employees who have been picketing daily for almost seven weeks accuse management of unfair labor practices and threats of physical violence. Luisa Hanson professes violent threats made by Castro Street merchants against her business if she signs a union

contract; meanwhile her business is off up to 90 percent.
The following is a chronological account of the circumstances surrounding the labor dispute:
• May 31 — A majority of the employees signed cards requesting Local 2 as their bargaining agent.
• June 6 — 80 percent of the workers signed cards.
• June 7 — Luisa cancelled lunch and laid-off four workers.
• June 8 — Eight employees met with Hanson at Pizza Metro



MICK FICKES

stating that 13 of 17 Luisa's workers signed cards and requested she negotiate with them and Local 2 for a contract. Luisa told them anyone interested in the union could not work for her.
• June 8 & 9 — Luisa interrogated her employees on their involvement with Local 2.
• June 9 — Hanson laid-off eight of the remaining employees who had signed union cards; the 12 workers filed charges of unfair labor practices with the National Labor Relations Board.
• June 10 — The employees met with Luisa and agreed to a meeting on June 15 with her attorney.

• June 15 — Hanson and her attorney Robert Cassell told the workers they were laid-off for lack of business. Luisa stated she was not worried about a strike because "my boys (Castro customers) will support me." Cassell stated he would "run Local 2 through the mud." Later that evening, the workers began picketing the restaurant.
• June 22 — The workers agreed to suspend picketing for two days on the condition that Luisa agree to a meeting on June 24.
• June 24 — Hanson agreed to rehire two of the workers if all charges of unfair labor practices were dropped. The workers refused and returned to the picket line.

The restaurant's former employees strike for more than a wage increase, health benefits, seniority rights, job descriptions, vacations and overtime pay. They strike for the human rights of workers against a management with little respect for the dignity and needs of people.
"Employees are told to seat black people near the register so they can be watched," stated former waiter Michael Ginter at a recent Alice B. Toklas club meeting. "Chinese and Spanish speaking people are asked to sign statements agreeing to work for less than regular pay for overtime hours. A Chinese cook was told to speak only English in the restaurant. Luisa takes advantage

Continued on page 10.

POLITICAL CORNER

Chris Bowman



AB1 & SB910 Clear Committee

On July 12, AB1 (which would ban discrimination in hiring based on sexual orientation) and SB910 (which would create a seven-member panel to advise the State Director of Health Services on AIDS funding) were voted out of their respective committees.

A number of lesbian and gay activists from the San Francisco



Assemblerman Art Agnos

"The only witness scheduled to speak on behalf of AB1 who didn't show up was Paul Chignell of the S.F. Police Department.

Bay Area were present to lobby for the two bills — including this author representing Concerned Republicans; Doug Young for Alice; Tish Perlman for Harvey; Paul Boneberg, Ben Gardner, Joe Hughes, and others from Stonewall; Tanyan Corman from GRNL; Jim Geary from the Shanti Project; Bill Paul and Dr. Steven Morin

AB1 passed the Senate Judiciary Committee by a slim 6 to 4 vote, with Democrat Bill Lockyer abstaining, Milton Marks, a republican, voted for the bill; Robert Presley, a Democrat, voted against it.

The bill, which was approved by the Assembly a few weeks earlier by a 41 to 36 vote, was introduced by Assemblyman Art Agnos (D-San Francisco) who authored the bill. Agnos argued that discrimination was widespread and that the State Supreme Court in 1979 had ruled that discrimination on the basis of sexual orientation was illegal. Agnos added, however, that the ruling still meant that a plaintiff would have to spend thousands of dollars in litigation fees to receive justice, whereas his bill would allow disputes to be resolved by the State.

Agnos argued that his bill was fair to both employer and employee. It would exempt religious organizations, non-profit employers, and would allow employers the right to not hire convicted child molesters and other felons. It also would not require quotas.

Agnos was followed by several witnesses who merely identified themselves and indicated their support. The only witness scheduled to speak who didn't show up was Paul Chignell of the S.F. Police Department. Bob Barry,

however, the former head of the Police Officers Association did speak briefly in favor of the bill.

Assemblyman Ed Davis, who chaired the meeting and who was then the Chief of Police for Los Angeles had the reputation for being anti-gay, was even-handed and expeditious in his treatment of both sides on AB1. He allowed the opposition only ten minutes to testify.

The vote was then held, with four votes in favor and three against. Barry Keente and Art Torres were absent at the time and later voted for the bill. The bill required six votes for passage.

Between the first and second vote on AB1, SB910 was "heard" before the Health Committee of the Assembly. The bill had been blocked by the concerted efforts of Republican Dentist, Felando, and the inattentiveness of the



Senator Milton Marks

Democrats, many of whom didn't show up at the initial hearing. Senator Marks showed up to speak for the bill as well as two other bills. It was moved that the matter be reconsidered, and two Republicans, Doris Allen and Frizelle, joined the Democrats to reconsider the measure. At that point, the committee Chair, Curtis Tucker, a black man from Ingelwood who

had missed the previous hearing because his wife had become ill, stated that he had heard enough about the bill and called the question. The bill passed by a slim majority (7 for, 2 against, 2 abstaining, and 2 absent). Marks was somewhat miffed and Allen and Frizelle who had wanted to hear Marks abstain. But Tucker had the votes, it was a long, hot humid day, and by his actions, he precluded bi-partisan support. Assemblyman Alatorre missed the vote and when he came down the hallway to the committee room a few minutes later, Gerry Parker yelled at him in less than complimentary terms. (When Parker worked in the legislature, Alatorre had been one of his interns.)

All in all, the lobbying day had been successful. The fate for SB-910 appears good. It should go through the Assembly Ways and Means Committee without a problem and be passed by a wide margin on the Assembly floor. The figure for AB-1, however, is murky. It should have the bare votes to pass the Senate Finance Committee, but according to several sources, only 15 to 18 Senators presently support the bill. Twenty-one votes are required for passage. So the battle is not over.

Chris Bowman is political action chair of Concerned Republicans for Individual Rights.

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EDITORIAL

The Real AIDS Victims

by Gary Schweikhart

AIDS Victims — it is a phrase that *The Sentinel* has been asked not to use by those gay men who have been stricken with the malady. But perhaps that phrase can and should be revised, for now there really are "AIDS victims" within our midst.

It has been one month since the release of the *California* magazine cover story, "Whitewash" written by Peter Collier and David Horowitz, the controversial story made this accusation: "While the number of AIDS victims doubles every six months, gay leaders in (San Francisco) have obscured vital information about how the deadly disease is spreading, endangering thousands of lives."

This is obviously a very, very serious charge, and one which demanded an immediate response. During the last four weeks, that reply has come in a number of different and sometimes subtle ways — at the fascinating public forum on the article sponsored a few weeks ago by the Stonewall Gay Democratic Club and, maybe most interestingly of all, in the manner in which the various accusers and accused have reacted to the post-publication furor.

In "Whitewash" (an article which might have more appropriately been dubbed "Smear"), the writers frequently quote several local gay and lesbian politicians. The vitriol level in the article is often eyebrow deep, as the very real AIDS epidemic is reduced to another round of can-you-top-this political posturing.

Perhaps the sharpest remarks in the article are attributed to Catherine Cusic, the co-chair of the Harvey Milk Gay Democratic Club's health services committee. She charges, "There are leaders in this community who don't want people to know the truth. Their attitude is that it is bad for business, bad for the gay image. The whole thing borders on the homicidal." Later Cusic is quoted as saying, "Some of those responsible are gay leaders. In my mind they're criminally negligent. They've betrayed their own community."

And who are these Benedict Arnolds? Only two are specifically fingered in "Whitewash": Pat Norman, director of gay/lesbian health services for the city's Department of Health, and Randy Stallings, president of the Alice B. Toklas Memorial Democratic Club.

Let us examine these two "betrayers" and the actions they have taken — or failed to take — concerning the AIDS crisis which supposedly makes them "criminally negligent."

Norman and Stallings are faulted in two areas: 1) that her department failed to put out posters and leaflets on AIDS months ago that specifically warned of the dangers of anal sex, and 2) that the two of them entered into a "conspiracy of silence" last spring and attempted to "suppress" the findings of researchers Andrew Moss and Michael Gorman, which were that 1 out of every 333 single men in the Castro area had AIDS. In the opinion of this newspaper, both of these charges are demonstrably preposterous.

First: Despite the contention by Collier and Horowitz that it is a fact that AIDS is transmitted through anal sex, this just has not been proven as of this moment. It is suspected to be a transmission vehicle, it is considered a possible way of sharing the disease, but it is still a long way from being certified as fact.

But even accepting all this, the city's Department of Health and Pat Norman have been instrumental in distributing posters, brochures and other AIDS-related materials — wasn't that just what the recent brouhaha with the bathhouses and private clubs was all about? Norman, in particular, has repeatedly contacted the newspaper to encourage more responsible coverage of the AIDS problem and to plead for donated public service space in *The Sentinel*.

Furthermore, to dismiss these deeds as "too little, too late" (as did Horowitz at the Stonewall forum) ignores the very real fact that a year ago, six months ago, even as recently as a few weeks back, the so-called "experts" were heatedly debating the possible causes of AIDS. There were the poppers theory (remember that one?), and the cologne connection, and even the possible tie-in with the CIA that the *New York*

Thanks to California magazine, our whole community is now an AIDS victim because of the rampant hysteria and the vicious backstabbing of various political personalities.

Native is always shrieking about. For, that matter, I have friends in Nebraska who swear that catching AIDS can be directly attributed to listening to disco music in crowded bars on Saturday nights. . . and for all we know (not suspecting, not theorizing, but really know) about AIDS, this could very well prove to be the case.

Second: There is no proof whatsoever that Norman and Stallings suppressed the Moss-Gorman findings or anything else. If they are guilty of anything, it is of trying to put the proper "spin" on the story. The findings, which are open to numerous interpretations, had the potential of being sensationalized all out of proportion, and this is obviously what Norman and Stallings were seeking to prevent. Unfortunately, their efforts at reasonableness came to naught when the findings were leaked to the *Chronicle's* most famous token, whose exploitative articles about AIDS have only added fuel to the flames of hysteria that are engulfing our community.

The *California* magazine hit-piece also made much ado about Pat Norman running for the Board of Supervisors (the "gay seat" to Collier and Horowitz). This may be the real reason behind the article, at least the real reason behind some of the fierce accusations made against Norman. In our opinion, Pat Norman is an attractive, articulate spokesperson for the gay/lesbian community, and we look forward to the possibility of supporting her and other gay candidates in the race ahead.

But if the much-maligned Norman and Stallings are now "AIDS victims," they are certainly not the only ones. Our whole community is now an AIDS victim because of the rampant hysteria and the vicious backstabbing by various political personalities. We must all now bear that double burden of fear and discord.

However, while we may all be the real AIDS victims now, we do have at least a few silver linings to the rumbling, grumbling thundercloud which still hangs over us:

- The number of AIDS cases seems to have leveled off in New York and, according to Chris Bowman's figures, possibly in San Francisco as well.

- Belatedly, perhaps, but still, government on all levels from state to federal have finally acknowledged the seriousness of AIDS and have launched a massive and expensive program to monitor and, hopefully, eventually cure the disease.

- Finally, there has been in recent weeks a generous outpouring of support and encouragement from the country as a whole. Pockets of homophobia and hysteria are inevitable, but in general the American people have demonstrated a willingness to fund whatever is necessary to combat the AIDS epidemic.

So while we may all be victims now — thanks to Collier and Horowitz and Cusic — we're still a hell of a long way from being corpses.



LETTERS

EDITORIAL HAILED

Cheers for Gary Schweikhart, who said what I have been feeling for several years about the debacles and the content of the speeches after the Parade arrives at Civic Center. (Issue X-14; 7/7/83) In the midst of a health crisis, when people are tackling real issues close to our hearts and our health, I would like to hear from them about what has been achieved. And I'd like to applaud them if we handle the community health crisis well, we can gain new respect as a movement and save the self-respect of young gays who are scared to come out into a fragmented and threatened community. The rest of the political posturing and potshots are worth nothing. And I hate having it screamed at me through speakers so loudly that it takes blocks to get away from it.

Peter Carlsson
San Francisco

BELIEFS REAFFIRMED

Your article "Gay Freedom Celebrated in Santa Rita Jail" (Issue X-14; 7/7/83) reaffirms my belief that all the horses asses in San Francisco are not in City Hall on the Board of Supervisors but are in the corral at Santa Rita County Jail wearing pink triangles.

Andrew J. Belscourt
San Francisco

JAIL WAS NO PARTY

I was grateful to see the coverage of the Lesbian/Gay Freedom Day Parade at Santa Rita jail. I noticed that *The Sentinel* was the only Bay Area gay male-oriented newspaper to even mention that we were in jail over the Lesbian/Gay Freedom weekend. The article recaptured some of the exhilaration I and others felt, as so many of the non-gay protesters recognized lesbian and gay freedom as one of the many freedoms for which we in the anti-nuclear movement are fighting.

I was distressed, however, that the article made no mention of why we were in jail, of the issues we were protesting. We were incarcerated protesting the production of nuclear weapons by this country, particularly weapons such as the MX and Pershing II, which are designed to be first-strike missiles. Many of us — particularly those of us who are gay, women of color — see the threat of nuclear annihilation as an extension of the violence many of us fear as we walk down the street knowing that our very being is a threat to others.

It should be understood that the two weeks in jail was no party, despite the parade immediately after the parade, some regulations were issued, some specifically anti-gay (e.g. "only one person to a cot"). The authorities apparently recognized an added strength after the parade and reacted to it.

Paul-David Wadler
San Francisco

FLOWER POWER REBORN

A few weeks ago at the Trocadero Transfer at one o'clock in the morning, I was dressed in my Jewish nun drag and feeling no pain when I was approached by two women who greeted me and asked me what I thought of all the swastikas around town. Perhaps they thought that was just something to have a quick conversation about just for the sake of having a conversation, but I was instantly pissed off.

So far as I can remember, I don't have any recollection of ever meeting anyone who thought that swastikas on sidewalks and buildings was a nice idea. My heritage happens to be Jewish and gay, so does it take much thinking to figure out how I might feel about this? It was confirmed later that these two women were of the same persuasion. All that being so, what kind of nonsense is it to ask a question to which the answer is obvious?

So I was furious that two sisters would confront this sister in the most inappropriate of places at the screwiest of time to check out political correctness and to have me patronize them. Enough of that. Since then, however, it has become clearer to me that if all of us can stop antagonizing one another, maybe we could come together and do something constructive about things. Certainly this happens often on many other issues, and I feel it could happen much more often if we could learn to drop the chips off of our shoulders.

In regard to the matter of symbols of hatred and death on our streets in particular, I am pleased to announce that I am forming a group called the Flower Power Street Brigade. You like the title? Well, you guessed it, we are soon planning a series of visits to the areas of town where most of this vile graffiti exists. With our handy-dandy spray cans, we will cover over this junk and paint flowers instead. It's a shame the city doesn't do this for us, but then, what has the city done lately anyway?

So listen, you straight line costs nothing (although donations are graciously accepted) except a little time. Let's make a party out of it, yes? Got a car, maybe, or a motorcycle? Have you seen some areas you'd like to take care of? Not a grouchy go clean it up yourself already? Or call us and we'll go get it. Whatever . . . you can leave a message on the Sister HOTline 431-8776 and we'll talk. Can we talk?

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San Francisco

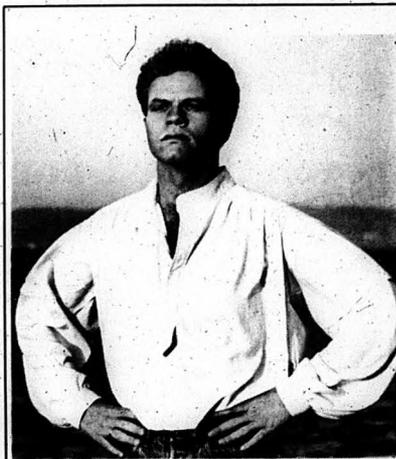
WALLACE DEFENDED

The Coors boycott continues with overwhelming support from the lesbian/gay community. The Coors brewery continues to attempt to minimize boycott support by making small contributions to gay causes while bankrolling anti-gay organizations and candidates for office.

Recently Northern California boycott coordinator Howard Wallace and Solidarity won a landmark victory in the courts which denied Coors access to the membership lists of the gay organization. The conservative, Nixon-appointed U.S. District Judge Spencer Williams ruled that the brewery's demand was in violation of the First Amendment right to privacy. His decision said that groups which represent a minority point of view were particularly in need of protection and that gay groups should be "free from the fatal reprisals for their sexual orientation they anticipate in jobs and social activities."

Wallace, incidentally, has been dedicating much of his life to the boycott since 1975, receiving little or no compensation for his efforts. I believe *The Sentinel* did a disservice to him and the boycott with the lead article in the May 26th issue.

Sal Rosselli
San Francisco



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Arts & Entertainment

Theatre

'Torch Song' Scores a Solid Triumph

by Steven Taylor

I've been phoning friends for the last two weeks, telling them to get off their duffs and grab tickets to Harvey Fierstein's *Torch Song Trilogy*, now playing a limited run at the Theatre on the Square. Some of them have surprised me by being less than eager. One, having seen the Trilogy's first two plays as performed at Theatre Rhino, seems to feel he's already "done" *Torch Song*; another, unimpressed by the show's Tony Award as Broadway's best play of the year, was skeptical that "a show about a drag queen" could have much to offer.

I told these doubters that if they missed this one they were going to kick themselves — and if they didn't, I would — because *Torch Song Trilogy* is simply the most involving, moving, valuable work of theater that's going to come our way this year.

The hero of the three one-act plays that make up *Torch Song* is Arnold Beckett. Arnold is gay, Jewish, New York to his fingertips, and yes, a drag star, though you never see him perform — drag is his job, not his life. What we do see are the people in Arnold's life, and his sometimes witty, sometimes painful struggle to find, through those people, the love and respect he longs for.

There are his two lovers, Ed and Alan, one an uncertain bisexual, the other a hustler-turned-model who may be too pretty for his own good. There's Laurel, Ed's wife who can't seem to form a relationship with a man unless he's gay or married to someone else. There's David, a gay teenager who calls Arnold "Mom." Arnold's Mom, Mrs. Beckett, whose respect (if not her understanding) is absolutely essential if Arnold is going to get on with his life.

Torch Song Trilogy is a theatrical jewel of many facets, reflecting, with sparkling clarity more aspects of gay life than have ever before been brought together in a single evening of theater. It's about the art of drag, and masculine "Susan Hayward fantasies," about bisex-



DONALD CORREN (l) as Arnold, Marc Poppel as ill-fated Alan in *TORCH SONG*.

ual closets with revolving doors; backroom sex vs. marriage; fag-bashing; sex from sixteen to sixty; coping with mom, coping with love and loss. Yet for all the issues it raises, *Torch Song* is not a polemical play — it's about people, not politics, and most of all about one man's search for a place in the world, for security and respect, home and hearth.

The part of Arnold Beckett is an immensely difficult role. Fierstein wrote the part for himself, and played it on Broadway with a manic, mannered intensity that was utterly individual and probably autobiographical. ("You thought I was acting?" he joked when he accepted the Tony for his performance.) It's not an easy role for another human being to step into, but Donald Corren (who understudied Fierstein on Broad-

way) does so admirably. He's least effective when called upon to mug and *keetch* and pantomime a sexual encounter in the first play, "International Stud," but as the character of Arnold grows so does Corren's performance. By the Trilogy's third and all-important play, "Widows and Children First," he has the audience rooting for Arnold heart and soul.

Brian Kerwin is splendid as Ed, the bisexual lover who alternates infuriatingly between "little-boy-lost and man-who's-made-up-his-mind-to-go-straight." Christopher Collet is endearing as Arnold's teenage protégé, Marc Poppel is convincing as the kid whose looks are his ticket through life, and Meg Mackay (of *Beach Blanket Babylon*) scores in the neurotic/comic part of Laurel in the middle play, "Fugue in a Nursery."

Mackay also sings the tongue-in-cheek torch songs in "International Stud," to piano accompaniment by Rick Jensen.

I'm less impressed with Sylvia Kauders as Mrs. Beckett. She's certainly adequate, but her person on stage is not powerful enough to suggest the Mother we all know, love and dread. The crucial timing of the battle of wills between mother and son in "Widows and Children" is not always as smooth as it could be.

Special mention should be made of the marvelous sets by Bill Stabile, duplicated from the Broadway production. Arnold's rabbit-infested apartment in "Widows" and the enormous, ingenious bed that hosts all the action in "Fugue" are characters in themselves.

Beyond the fine production values and performances that make *Torch Song* a triumph, there's a less palpable ingredient: Magic. It was there when I saw the Trilogy on Broadway, it was there when I saw it here, so I assume it's a portable magic that Fierstein and director Peter Pope have somehow worked into the fabric of the show itself. I call it magic because I can't really explain it, except to say that *Torch Song Trilogy* is that rare case where the chemistry of the whole really is greater than the sum of its parts. The three plays are very different — they could be and have been performed individually — but none would be the same without the others, and the beautiful, emotional moment at the end of "Widows" when Arnold gathers the symbols of his relationships about himself, wouldn't mean what it does without the cumulative power of the whole.

It's a long journey from Arnold's "Susan Hayward fantasies" in the first play to his unconditional demand for respect in the last. *Torch Song* makes us feel we've taken a privileged part in that journey, shared in its movement and growth, in its quietly ecstatic but still uncertain resolution. It's a theatrical experience as large as life.



Lee Hartgrave On Location

INTERVIEW: CAROL CHANNING

She has won Tonys, Tony nominations, Emmys, Grammys, Broadway Critics' Awards, an Outer Critics Circle Award, an Oscar nomination, a Golden Globe, a Golden Apple, and has even landed on Nixon's "Hate List" — "The greatest honor of all," says Carol Channing.

Her fame began in 1950 when she landed the role of Lorette Lee in *Gentlemen Prefer Blondes*. Other musicals followed, but it is the role of Dolly Levi that has been stamped on the memory of people all over the world. *Hello Dolly!* opened on Broadway at the St. James Theatre on January 16, 1964, with Carol Channing as the star. It won 10 Tony Awards, making it one of the most highly successful musicals of all time.

Dolly has played San Francisco twice with Channing as the star. A new production opens July 26 at the Orpheum and it will again star the former secretary of the student body at Commodore Sloat High School, Carol Channing. In a pre-opening visit to San Francisco, Channing talked about her show. "Dolly speaks straight to the audience," she said. "Dolly is like lightning in a bottle. I'm not ever going to let go of it. The excitement can't go away — like a marriage."

In spite of the fact that the star studied ballet in San Francisco and was with the San Francisco Opera Ballet.

I wanted to know what she thought about the criticism often heard about famous stars who walk through a role with little emotion. She whirled to me and said, "You hurt my feelings. This is my life. I put everything I have into each performance. I am not a platinum blonde actress. I do not do things mechanically." After scolding me for at least fifteen minutes, she finally went on to say that there is much talk about filming *Dolly* for cable, and that it may happen during the San Francisco run. Her big news, however, is about the special \$5 "Carol Channing seats" in the balcony. "These seats are only available at the box office," she said. "Isn't it wonderful — I used to sit in those seats up here and I thought it would be a wonderful idea to offer tickets at popular prices." She didn't say how high up in the balcony these seats would be.

If you haven't seen enough *Dolly*s in the past decade (4 *Dolly*s, black *Dolly*s, etc.) then you may enjoy this musical about a matchmaker. Maybe the next time it should star David the Matchmaker.

STAGE: ENERGY PLUS

Actress/singer Marcia Harp is the star of her own show called *Alone Or By Myself*, at the 1177 Club. She has danced in the revue *Dance Between the Lines* and choreographed Jack Essex's 1981 musical, *The Finest Hour*. That brought her a nomination from the Bay Area Critics Circle. In her new show she combines Magic, Dance and Singing in a loose-knit story about an actress who hits the depths of the 90th floor, picks herself up time and time again and starts over again.

The show has borrowed a little from *A Chorus Line*, *Dance Between the Lines*, (which also borrowed from *Chorus Line*), and the movie *A Star Is Born*. Harp even does a similar waltz routine like the one Judy Garland did in *Star*. The cast — Harp, Michael White and Andrew M. Kennedy — whiz through several dazzling dance and song routines on the stage. The magic tricks are stunning, and Harp has an exciting and enjoyable singing style. There's more energy on the stage than a crack European train. The flaws appear only when Harp tries to weave a story. Forget the talk — just sing and dance and you'll have a show that people will rave about!



ALONE OR BY MYSELF: Marcia Harp

Music

A Massing of Choral Insight & Power

by Bill Huck

The current tempo in San Francisco's teapots is the accusation by certain local critics that we possess a provincial musical culture. The hallmark of our small-town psychology seems to be that we overrevere our opera company. Well, so what if we do? Opera is a hothouse artform that needs the thermostat turned up. It will not flower unless it is showered with praise and kept in a warm and humid atmosphere.

In fact, let us right off admit the worst: we do live in the provinces. San Francisco is nearer to the circumference than it is to the center of the classical musical world. My first Verdi *Requiem*, for example, was a visit to Carnegie Hall of the La Scala chorus and orchestra in the late summer of 1967. The performance was conducted by Herbert von Karajan and his soloists were Leonore Price, Fiorenza Cossotto, Carlo Bergonzi and Nicolai Ghiaurov. The only thing provincial about that music-making was the intimate connection between La Scala and Verdi.

Here, we do not often get the opportunity to bask in such stellar sunshine. So the question for San Francisco is not whether we are on the international circuit (we are just barely on the circuit), but how to make what we do have work for the music-lover. Recordings can aid and abet our quest, but we do not need to rely on them entirely. We are not in Berlin but we are in Bay Area, either. We need to seek out what is finest around us and need to train ourselves to hear greatness



CHORAL CONDUCTOR ROBERT SHAW creates a dynamic Festival of Masses.

in all of her many incarnations.

For the past three summers, the Festival of Masses has provided San Francisco with some of its purest musical moments. Though St. Mary's Cathedral is never going to replace Carnegie Hall as my favorite acoustical environment, Robert Shaw and his forces have learned to deal with that cumbersome space. As Jean Herzberg's lovely B-flat pianissimo in the *Libera me* of Verdi's *Requiem* last Saturday night proved, these musicians have even figured out how to make that cavern work for them. If they can accomplish that, we can surely come up with the matching appreciation. Only through such a combined effort can we achieve a high musical culture.

About some things no apology and no extra effort are necessary.

Robert Shaw and his refined musicianship would be cause for celebration in any of the capitals of the world. The conductor's ability to plan over the vast arc of a work like J.S. Bach's *Matthew Passion* or Verdi's *Requiem* stems first from his deep familiarity with their every detail. Yet it also stems from a steadiness of purpose that is even rarer than the breadth of knowledge Shaw has accumulated.

The glory of a Shaw performance is the number of levels on which the maestro can operate. During the progress of the music, Shaw can execute his preconceived plan, keep a steady beat, personify the meaning of the music as it unfolds, note problems when they arise and help his performers in the difficult areas he has previously noticed. Musical excellence is in a constant state of

evolution. Because Shaw knows the music so well, his mind is free to help his colleagues polish their work.

It is part of our provinciality that Shaw's soloists tended to be young singers at the beginning of their careers. At their best, they lacked the mature musician's engagement with the drama they were enacting. Wendy Hillhouse, for example, still needs to learn to keep Peter's plea for mercy in the *Bach Passion*, though she does not need to sing it any better. Laura Brooks Rice, a singer with whom I have had some trouble, justified in her singing of the mezzo-soprano part in the Verdi *Requiem* her rising pre-eminence. But still she must learn to care more for the words and their meaning. She does not yet sing sentences or ideas.

Kaeren Erickson unfortunately used much of Friday night's *Matthew Passion* for her warm-up exercises, but on Saturday night she regained her own claim to stardom. James Patterson, the bass for both the Bach and the Verdi, must learn to control his music's better. Shaw slapped Patterson's ego a bit by cutting his great final aria in the *Matthew Passion* on Saturday night, on Friday night the bass sounded as if he just that day found the music. A provincial audience must learn to endure that kind of disappointment without losing its equilibrium. While Patterson deserves no credit for his negligence, neither did he destroy the performance.

Continued on page 8

STAGE: A TATTERED FRINGE

Lines like "If you want to see America — go to Miami" and "I like English humor — and I keep waiting for it" might have been funny 20 years ago, but not now. The revival of the English revue *Beyond the Fringe* at the Plush Room is strictly barroom humor. Fast-paced staging and some pretty terrific cast members just can't rise above the dated material, like skit about some limp-wristed gays hired to do a butch cigarette commercial. (I thought the Milton Berle brand of portraying gays went out with early TV kinescopes.) Richard Ryan, Philip Sales, Tracy Thornell, James Ware and pianist Brian Sherman give it their all and must be admired for their talent and energy. I would like to see them in something with a little more class.

STAGE: SIXTIES MEETS PUNK ROCK

Self-discovery is the theme of *Playing in Local Bands*, the final premiere of the Magic Theatre season. James (Cab Covey) is celebrating his 39th birthday. He is a poet who became well-known in the heyday of the '60s. After reading one of his poems at a private Catholic school, a punk rocker, Tracy Cronyn, knocks at his door in the wee-small hours of the morning, claiming that James is her father. Playwright Nancy Fales the Cronyn as the punk rock brat Kendra. She overacts, which may be the fault of the director, Nancy Gabor. The realistic set was designed by Andy Stacklin, with lighting by Glenn A. Wade and sound by John Regent. This play in two acts is a good mirror of our times past and present.

CELEBRITY WATCH:

Seen: the glittering opening of *Torch Song Trilogy* was Joanna Barnes who played Gloria Upson, the snooty woman in *Roz Russell's Auntie Mame*. At the same opening was Pam Griener, who was recently seen in the film *Something Wicked This Way Comes* and *Fort Apache*. Pam is now in Marin with Bruce Dern working on a new film.

Pianist Doug Trantam filled in for Barbara McNair's retirement companion at the Plush Room. The ubiquitous and very fine John Townbridge plays for the next GGGA cocktail party Friday, July 22, Green Room, Veteran's Bldg., 5:30 to 8:30 P.M.; Armistead Maupin hosts the event.

Films

Charisma: Mysterious, Naked, and Missing

By Penni Kimmel

Quentin Crisp, a man with a three-headed grasp on the reality, defines *charisma* as "the ability to influence without the use of logic."

The first feature from absurdist, avant-garde filmmaker Peter Greenaway, *The Draughtsman's Contract* (at the Lumiere), goes to the source of a peculiar British charisma: the late 17th Century. The obsessions of the time — property, sex and intrigue — devolve upon the landholdings of a protestant "gentleman" and the unusual agreement between the artist (Anthony Higgins) and the gentleman's wife (Janet Suzman) to make a series of twelve drawings of the landholdings that do not "distort or disseml." A convoluted, compelling murder-mystery ensues, its hidden motivations, brutalities and passions erupting when inappropriate objects are recorded in the draughtsman's and inexplicable nuances complicate the household intrigue.

Greenaway's script is a superbly constructed time-traveler's phrasebook of oblique insult humor and ambiguous conceits, so well spoken that the actors' storyteller voices please the ear as much as the fine estate and splendid attire (by costumer Sue Blane of *Rocky Horror* fame) delight the eye. What will keep you awake nights and perhaps revise the lost art of conversation — is not dissembling whodunnit, but disentangling what "it" was that was done. It's a mind-tickler and one of the best films of the year to date.



BURIED ALIVE: Travolta, pumped-up but flat in STAYIN' ALIVE; Michael Fassitt, The Statue in DRAUGHTSMAN'S CONTRACT.

Producer/Director Sylvester Stallone has charisma. Star John Travolta has "charisma. Film *Stayin' Alive* (at the Regency I) sits at the apex of that box-office triangle with charisma up the wazoo, and systematically downgrades the arts of Music, Acting, Scriptwriting and, most of all, the Dance it is supposed to be about. The BeeGees' soundtrack is tinny,

the special effects are patently back-log covers, and the authenticity of *A Chorus Line*, Fame, or even the film's feverish precursor is absent without excuse. Dinnwit, no-talent, strut-but Tony Minner leaps from Brooklyn to Broadway over the willing corpses of Finola Hughes, Cynthia Rhodes (who can sing and *Flashdance* when given the opportunity), and a lead male dancer who is gratuitously shredded to pieces by the choreographer (Steve Inwood) for being gay.

The incredible jump-up trick occurs during final rehearsals. Tony wants the spotlight. The odd and awful thing about it is that no one onscreen cares about anything else, and the film has such button-pushing drive that the audience is carried along, buried alive, so to speak, under an avalanche of naked charisma.

Lacking charisma is Yuri Raizman's *A Private Life* (at the Surf), a slice-of-Soviet-life film that has its main virtue in satisfying cross-cultural curiosity.

The 75-year-old director draws an intimate, if not very introspective portrait of a Moscow executive in mid-life crisis. Following a management shake-up at his factory, Sergej suddenly out of a job and without the "private" life necessary to sustain a man in that position. The perks and status are gone the company car, summer cottage, companionship) but it is the lack of emotional resources that are hardest to deal with. Thrust back on an extended family with which he has never been close, suffering loss of ego and forward motion, Sergej discovers his own superfluous and begins to explore his own character.

For the American viewer, the similarities in professional-life problems are current and striking and the differences are intriguing, with sub-commentaries or heavy-handed paternalism, the pragmatic (versus the ideal) position of women, the handling of young adults as adults. A quiet, well-made film worthy of its '82 Oscar nomination and worth a look on its first American release.

••• Flickerbits •••

- Same-Sex Double Bills and Rare Pairs: Two dated and semi-gay from '70, ENTERTAINING MR. SLOANE and SOMETHING FOR EVERYONE (Cedar Cinema, July 26 and 27); stormy gay roles, one dark, one light, in CHRISTIAN and SPETTERS (Strand, July 27); obvious but inaccurate coupling of Fassitt's delectable anti-heroine in VERONICA VOSS with theatrical camp of SUNSET BLVD. (Castro, July 29); and more founding Fassitt in THE MARRIAGE OF MARIA BRAUN, with Hanna Schuylla at her incoherent best (Roxie, July 31 and August 1).
- It's all academic as LIANNA chokes up two more academic films teamed with seldom-seen A WOMAN LIKE EVE, sporting Maria Schneider

playing the Other Woman to a venturesome Dutch housewife (Roxie, July 29 and 30); or tagging along with the demi-diva sports of PERSONAL BEST (Strand, August 2). European feminist sensation JEANNE DIELMAN by loutish Belgian director Chantal Akerman premieres at the Roxie, July 20-24.

••• QUERELLE X'd by Chicago's private bluesone squad — the over-tuned R rating was ostensibly for obscenity, not obscenity, so how come PSYCHO II and the slasher picks weren't picked on?

••• Stop Paul Schrader before he repeats the director HARCOCRE and AMERICAN GIGOLO is about to reinvent the life of novelist/militarist/monosexual Yukio Mishima. Quick — somebody offer him SUPERMAN IV! — P.K.

Dance

Three Keys to the Joffrey's Mystique

by Mark Woodworth

One of the most effective missions the United States has ever had in the Soviet Union was, I dare say, the night in 1974 when three dancers of the Joffrey Ballet blazed onstage in Moscow with their signature work, *Trinity*, a rock love-in celebrating peace, unity, and youth's courage. Never having seen such a thing before, the Russian audience counted the peace candles flickering on the magical stage, counted their heartbeats, counted an amazing 42 curtain calls.

Long the Joffrey's *cri de coeur*, "Trinity" closed several programs in its recent 11-performance run at the Opera House (July 6-16). Looking back over 15-years' acquaintance with the company since it stormed New York's City Center, I've been wondering what composes the Joffrey "trinity"? What keeps its faith so strong, leaves it looking so radiant and dancing so magnificently? The tri-unity might be the endless summer of youth in the realm of the senses; every dancer a star (a great number of Joffrey ballets embody an equalizing circle); an often brass love of the new, with respect for the meritorious old in 20th century ballet.

Like any other articles of faith, these can be examined without razing the cathedral. First, youth's summer fades into autumn, of course, and mature dancers in most American ballet companies must find other homes (unlike their venerated counterparts in European troupes). Second, the democratic ideal notwithstanding, naturally not every dancer has star calibre, so the circle has a few weak links (a third of the company is new this year — why?).

Third, the newly commissioned dance may, at its premiere, look meretricious, so you bury it ASAP. And the classics that you revive, whatever their historic merit, may seem of little consequence to post-tech audiences, drawing titers or blank stares, which you have to ignore as you keep dancing. It's your duty to serve your art form, not a string of desserts.

I caught three programs of premieres and revivals this season. Happily, since the Joffrey is now based in Los Angeles, it'll be easier to see. In a French mode, Rimbaud's phantasmic poems serve as score for *Illuminations*, by Frederick Ashton, set to Britten's music and sung splendidly by Grayson Hirst. In his delusions, the poet (the feral Luis Perez) literally makes the stars shine brighter, but he can't handle love — Sacred (the gorgeous Patricia Miller) or Profane (a strong Beatriz Rodriguez). This is a delicately troubling ballet.

More grounded in reality is *Offenbach in the Underworld*. Antony Tudor's 1955 ballet that looks mischievously more like *Masine*, with the most original can-can outside Montmartre and crisp characterizations (Philip Jerry's painter, Miller's socialite, Denise Jackson's diva). Its 1870s cafe-society seems scarcely more remote now than do the 1960s pop-culture styles of Twyla Tharp's *Deuce Coupe II* to Beach Boys songs with Cameron Basden as the Texan, Perez as her hopped-up guy). Though ten years old, this witty ballet remains vital and (at the end) powerfully humanistic: we may be individuals, but we're all in this together.

Other repertoire pieces include resident choreographer Gerald



FIRE, with DeeAnn Duffell and Tom Mosebrucker: a puzzling premiere from The Joffrey Ballet.

Arpino's liquid *Light Rain*, to an "East-West fusion" score, with its perky sinosities and gasp-provoking acrobatics; and his blisteringly paced *Celebration*, slightly Slavic and at moments lyrical, which by its last run looked as if the dancers were being swept along by the storm, rather than being the storm.

San Francisco premieres I saw diverged wildly. The most mad dening was Laura Dean's new *Fire* the company also does her *Night*, a brushfire was between design, choreography, and music. Dressed in pastel Etruscan-style

(I guess) tunics, the dancers are made to mix classical steps (including, to my disbelief, ballet-class cross-the-floor combinations and circus stunts) with bas-relief gestures, eastern moes with do-dos in a circle, and Dean's patented dervish spinning (which they can't do as well as her own modern company). Dean's own scores for mechanistic, pile-driver plumes are cacophonous, not euphony — though this one is tempered with flute and wind melodies. Sorry, but this seems a numbing exercise.

Rather more tempestuous — and original — was *Love Songs*, devised by William Forsythe (now of Netherlands Dance Theatre) to songs by Aretha Franklin and Dionne Warwick. A series of solos and duets, with impassive lookers-on, the ballet fiercely dissects love's aftermath, hurt, the need that won't let go. The dancers deserve the *Croix de Coeur* for their risk-taking portrayals.

A transcendent moment in the midst of the Jeffrey Ballet's furious energy field was Jodie Gates' performance of *Five Brahms Waltzes in the Manner of Isadora Duncan*. Unlike many of today's works that want to explode, this one glows with life. As much as I revere Ashton, and as little as I know Duncan, it looks excessive in every way — in the aggressive wadded of head and chest, the mannered opening recumbent on the floor with a snaking hand, a percussively snapped pink scarf. But it's a tribute of love to the mother of modern dance. The snickers that arise, when this beautiful dance poignantly wafts rose petals through the air, say a great deal about the hardness of today.

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Who Was That Man?

We have identified the "unidentified non-cast member" in the cast photo of *Torch Song Trilogy* which appeared in the July 14 edition of *The Sentinel*. He's Rick Jensen, who plays piano accompaniment to the torch song numbers in the Trilogy's first play, "International Stud." Apologies to the talented Mr. Jensen, whom we'll certainly recognize when next we see or hear him.



Hungry tonight, and don't want to cook? Or a dinner for two in some special nook? The SENTINEL'S DINING GUIDE is the best place to look!!

Sight & Sound

Stage

Lenny Anderson and Art Peterson in concert: folk, blues and country songs, including Anderson's "Ballad of Dan White." Valencia Rose, 766 Valencia, July 24 at 8 P.M. \$3, 863-3863.

Cloud 9 by Caryl Churchill, a thoroughly enjoyable play, set against the background of a contracting British Empire, that has a lot to say about gender roles, feminism, sexuality (mostly lesbian and gay), and changing sexual mores. Marines Memorial Theatre through August 21, 771-6900.

Death's Angel (Requiem for a Marriage), a new one-woman show by Terry Baum; an aging lesbian confronts her lover's death and an uncaring hospital bureaucracy. Valencia Rose, 766 Valencia, Aug. 4-6 at 8 P.M. \$5, 863-3863.

Demons, staged reading of a new three-act play by Daniel Curzon about a man coming to terms with his gay identity who like Scrooge is visited by three ghosts on Christmas Eve. Open to the public, Julian Theatre, 953 DeHaro St., July 25 at 7:30 P.M.

Fantasy in Flesh: Pay a Dollar, Talk to a Nude Girl, a play by Lea DeLaria, directed by Joe Capetta. 544 Natoma Performance Gallery, Fri. and Sat. at 9 P.M. through August 6. \$5 door, \$4 advance. 621-2883.

Fortune, West Coast premiere of a musical by Bill Russell and Ron Matrose about a cabaret group whose cross-country tour brings acclaim while their cross-sexual activities bring them Theatre Rhinoceros, 2940 16th St., Thurs.-Sun. at 8:30 P.M. opening August 4, 58-110. (Previews, July 31 and August 2, 571-861-5079.

Gay Comedy Night with alternating emcees Tom Ammannio and Lea DeLaria. Valencia Rose, 766 Valencia, each Sat. at 10 P.M. \$4, 552-1445.

Gay Comedy Open Mike with co-hosts Lea DeLaria and Tom Ammannio. Valencia Rose, 766 Valencia, each Mon. at 8:30 P.M. Sign-up at 7:30 P.M. \$3, 552-1445.

Peter Hartman and Jean Smith, a piano duet dedicated to the arts of pianism and improvisation, moving through a classical, romantic and modern repertoire. 544 Natoma Performance Gallery, July 21 and 28 at 9 P.M. 621-2883.



LEA DeLARIA's avant-garde play, **FANTASY IN FLESH: PAY A DOLLAR, TALK TO A NUDE GIRL**, opens July 22 at 544 Natoma Performance Gallery (see Stage).

Late Night Comedy with Monica Palacios and Danny Williams. Valencia Rose, 766 Valencia, July 23 at 10:30 P.M. \$3.50, 863-3863.

Liith Laugh Riot Benefit: Comics Marga Gomez, Monica Palacios and Harriet Schiffer in a benefit for Liith, a women's theater. Valencia Rose, 766 Valencia, August 3 at 9:30 P.M. \$4-7, sliding scale. 863-3863.

Motherlunge Reader's Theater, sponsored by the S.F. Women's building, presents two scripts at Valencia Rose, 766 Valencia, July 21-23: "Did You Come or Fake It?" July 28-30: "Passing: Identities Hidden or Exposed." All performances at 7:30 P.M. \$4-6 sliding scale. 863-3863.

The Ritz, an uneven but enjoyable production of Terrence McNally's farce set in a N.Y. gay bathhouse. Victoria Theatre, 16th St., and Mission, Wed.-Sat. at 8 P.M. and Sat. at 11 P.M. through July 58-114, 863-7576.

Song and Dance, an evening of cabaret with song stylists Stephanie Sloane and Shannon Orrock and dance by Golden Gate Ballet Company set to music by Kurt Weill. Valencia Rose, 766 Valencia, July 31 at 8 P.M. \$4, 863-3863.

Torch Song Trilogy, Harvey Fierstein's Tony-winning first of one-acts about a gay man's search for love, security and respect. (Reviewed in

this issue.) Theatre on the Square, 450 Post, \$14-\$22, 433-9500.

Women Through Mine, a comic/tragic one-woman show with mime Mary Bly. Valencia Rose, 766 Valencia, July 27 at 8:30 P.M. \$4, 863-3863.

Screen

Marching to a Different Drummer: Lesbian and Gay Americans During World War II, a moving and enlightening 90-minute slide presentation by Alan Berube. Valencia Rose, 766 Valencia, July 25 at 8 P.M. \$4, 863-3863.

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

Talent Nobody's Business: Homosexuality in Harlem in the 1920s, a slide show by Eric Garber. Valencia Rose, 766 Valencia, August 2 at 8 P.M. \$4, 863-3863.

Exhibits

Nina Glasner, "Nudes II", black and white photographs combining the human body with everyday materials (tape, paper, plaster, sticks) to express the artist's attraction to "ambiguity and androgyny." 544 Natoma Gallery through August 6. Hours: Wed.-Fri., 11 A.M. to 5 P.M. and Sat., 2-5 P.M. 621-2683.

Christian Heckacher, "Interior Series", posters and mixed-media works in which bed sheets and bodies are read as landscapes. Rorick Gallery, 637 Mason, through August 20. Hours: Mon.-Sat., 10 A.M. to 6 P.M. 865-1182.

Down Lewis and Laurie White, "artistic" artworks which focus on a raw zone of physical power, including lip-print abstractions and images of women. Studio W, 3157 22nd st., through July 31. 641-9299.

Photographers & Images, West Graphics' Third Anniversary Exhibit. Moby Dick, 4049 18th St., through August 17. Opening Reception: July 21, 6-9 P.M.

Ten Views, artworks by 10 women artists: Vida Gallery, Women's Building, 354 16th St., through 30. Hours: Wed.-Fri., 2-7 P.M. and Sat., noon to 5 P.M. 864-VIDA.

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Books

AIDS and Gay Men's Health: FYI

by Steven Saylor
Cover stories on AIDS have filled magazine racks in recent months; now, in more comprehensive form, information on the syndrome is available from the bookshelf. Three volumes dealing with AIDS have been published in the last month. All contain valuable information.

First into print was **The AIDS Epidemic**, edited by Kevin M. Cahill, M.D. (St. Martin's Press, 173 pp., \$7.95 paper). This is a collection of medical papers presented earlier this year at an AIDS symposium in New York. The specialized nature of each paper makes the book of limited value to many laymen, though readers with a good grounding in college biology should find it fascinating, if sometimes grisly. The reading, especially interesting is the chapter on "Immunological

Festival of Masses

Continued from page 6
Shaw and the chorus are the real reasons for this Festival of Masses. How this chorus is created out of what is usually heard from Bay Area choruses is the miracle this festival represents. As I understand it, these choristers must pay a master-class fee for the privilege of singing for Shaw. Such is the respect in which Shaw is held by professional musicians of this area that this system not only works, but produces far and away the finest choral singing I have heard on this coast.

Aberrations" by Dr. Robert A. Good. I found the inclusion of the opening invocation by Terence Cardinal Cooke infuriating, and the "Welcome to New York" that will probably be as easy to find in supermarkets as in bookstores. It's written for a general audience, with point-by-point discussion of symptoms, opportunistic diseases associated with AIDS, suspected causes, etc. The authors are commendably aware of their educational responsibilities, and make a point of being non-judgmental, insisting that there are no moralistic conclusions to be drawn from AIDS and that the syndrome is not a "gay disease" but a national health problem.

Gay Men's Health: A Guide to the AIDS Syndrome and Other Sexually Transmitted Diseases, by Jeanne Kessler, M.D. (Harper/Coleophon, 166 pp., \$12.95 cloth/\$7.95 paper) is a valuable book on several counts, despite the theory-passing-for-fact contained in its title (classifying AIDS as an STD). The chapter on AIDS is brief (35 pages) but to the point, striking a balance between the technical density of *The AIDS Epidemic*

and the simple language of *The AIDS Fact Book*. It's also a useful reference work for information about all STDs, including herpes, syphilis and gonorrhea, as well as intestinal infections, viral diseases such as warts, lice infestations, and inflammations like prostatitis. In each case, Kessler discusses symptoms, transmission, diagnosis and treatment (often including costs), explaining medical terminology along the way. A good book for the home library.

In the areas where they overlap, *Gay Men's Health* supplants *The Advocate Guide to Gay Health*, by D. Fenwick (Alyson Publications, 236 pp., \$6.95 paper). The first book to address itself directly to gay health concerns, the *Guide* was originally published in 1978 and is now in its second edition. Its subject matter isn't limited to gay men's health, since Fenwick's concern also extends to lesbians. However, his chapter on AIDS is now out of date, and his discussion of STDs, while useful, is written in chatty journalistic more suitable to a magazine article than to a reference book. Also, while Fenwick deals with numerous health-related matters not touched on in *Gay Men's Health*—such as drug use, exercise, impotence, hazardous sex practices and aging—these chapters are so rife with value judgments and unsubstantiated opinions as to be untrustworthy. *The Advocate Guide to Gay Health* remains a wide-ranging work of sometimes dubious value.

GOOD SPORTS

Death Mars Gay Run '83

by Chris Dale
Tragedy marred an otherwise very successful Gay Run '83 held last Sunday in Golden Gate Park. At the completion of a 5 kilometer race, Steve Berman, 36, resident of San Francisco, collapsed and died.

The Gay Run '83 was the fourth annual roadrace sponsored by the Frontrunners of San Francisco. The race was held as a benefit for people with AIDS and offered both a 5k and a 10k challenge.

Berman had told friends that he planned to walk the 5k race as he had not been training but apparently changed his mind after arriving at the event, and ran the distance instead of walking. Berman completed the race but then collapsed and, despite immediate medical attention from the race physician and numerous others, could not be revived.

Berman was a case manager at the North of Market Senior Service Center, and was also a member of the Harvey Milk Gay Democratic Club and Operation Concern. A memorial service will be held tonight (Thursday), 7:30 P.M., at Sinai Chapel, 1501 Divisadero (at Geary).

Gay Run '83 was the largest gay race yet held by the Frontrunners as some 778 people registered for the race. Dave Feigler, president of the club, said that over \$4,000 was raised for AIDS.



Some very fine times were turned in, breaking several race records. Especially notable were the mens and womens overall winners of the 10k race. Glen Latimer paced the mens field in the 10k with a 31:45; he also won his age group, 30-39. Sara Tabbutt captured her age group, 20-29, and the overall 10k title for women with a 38:39.

Luisa's - The Strikers Side

Continued from page 4.
of people who can't speak English.

Hanson laid-off Marie Kiefer, a 67-year-old woman who has been a cashier, bartender and bookkeeper for over twenty years. She was originally hired at \$5 per hour but was recently cut to \$4.50. Kiefer and other workers were also expected to begin their shifts early and work overtime without pay.

Union supporter Renée Ventina has worked for Hanson at her Polk Street Pizza Metro. She was "greeted" on the picket line last week by four young "hugs" who she recognized from the Polk Street establishment. "They admitted to me that they were hired by Luisa for \$10 each to harass us on the picket line," she stated. "They were shouting at us and at potential customers, 'support Luisa's' - support our drug habit."

Since June 15, striking workers have gained strong support from the lesbian/gay community. By conservative estimates, Hanson's business is losing over \$1000 daily. With the exception of two nights when Luisa offered two-for-one pasta dinners, no more than ten nightly meals have been served. San Francisco's three gay Democratic clubs have endorsed the boycott.

Apparently opposition to Luisa is also coming from local merchants. Although the Eureka

Valley Merchants Association met for lunch to "support" Hanson during the strike, a number of them left without paying the bill. Luisa was obviously seeking direction from the merchants when she stated, "I can sign the contract and survive economically. I can show you the books and prove this. I'll do what you want me to do."

A merchant close to Luisa reports that several shop owners on Castro Street threatened Hanson if she signed with the union. One restaurant owner allegedly told her "I hope you have fire insurance; if you sign the contract, you will be burned out."

Since the Luisa's strike began, the New York City Deli on Market Street has signed a contract with Local 2. "The workers and the union won the Deli strike because of the strong support from the lesbian/gay community," states Local 2 president Charles Lamb. "We are confident that the same support will translate into a fair contract for the employees of Luisa's."

Because of the union contract, the New York City Deli employees are probably the highest paid restaurant workers in the Castro. As of this writing, no talks are scheduled between the union strikers and Luisa Hanson.

Sal Rosselli is the business representative for Theater and Amusement Janitors Union Local 5.

Rep. Studts Comes Out

Continued from page 1.

"He added, however, that Studts did "nothing to me that I would consider destructive or painful and I thought that he provided me with one of the most wonderful experiences of my life, if I exclude the instances of sexual experience which I was somewhat uncomfortable with."

"In another time," the former page told investigators, "the action would be acceptable, perhaps even laudable."

The committee report said the page with whom Studts had sexual relations travelled with Studts to Europe, accompanied Studts to restaurants on several occasions, and visited the congressman's home in Georgetown. The page was quoted in the report as having said he engaged in sex with Studts every two or three days during the European trip and on at least three or four occasions at Studts' home.

"Did he ever threaten you or coerce you if you did not have a relationship with him?" the report quotes an investigator as asking. "He did not," the page is quoted as replying. "Essentially all I needed to do to stop the relationship was to walk out the door, or not go in the door, as the case may be."

The report said Studts made sexual advances to two other pages, one believed to be "16 or 17" and the other 17. According to the report, both pages rejected

the advances and both noted the propositions were verbal.

Studts, 46, was first elected to Congress in 1972 in an upset victory, when he became the first Democrat to represent the seacoast district in more than 50 years. Although he has held to his liberal views on international and domestic affairs, Studts' staunch defense of fishing interests and his strong opposition to off-shore drilling have earned him the admiration of the overwhelming majority of his constituents. Studts has won almost all subsequent re-election races with large margins.

Studts is a co-sponsor of the national gay rights bill and has spoken out strongly, both on and off the floor of the House, in favor of gay rights issues.

In his speech responding to the charges, Studts said, "All members of Congress must cope with the challenge of initiating and maintaining a career in public office without destroying entirely the ability to lead a meaningful and emotionally fulfilling private life. It is not a simple task for any of us to meet adequately the obligations of either public or private life, let alone both. But these challenges are made substantially more complex when one is, as am I, both an elected official and gay."

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