



See page 6.

**Newsbites**

**GAY DAY IN AT LUISIA'S**  
 San Francisco, CA — They will work on Washington's birthday and Martin Luther King's birthday and Labor Day, but the seven employees of Luisia's Italian Restaurant have Gay Freedom Day as a paid holiday in the contract signed last week. "To our knowledge, this is the first union contract in the United States to recognize Gay Freedom Day as a paid holiday," said a spokesman for the Hotel and Restaurant Employees and Bartenders Union Local 2. (San Francisco Examiner, 12/18/83)

**GAY BILL ADVANCES IN OAKLAND**  
 Oakland, CA — A lesbian/gay civil rights bill, similar to the ones in San Francisco and Berkeley, was approved for introduction by the Oakland City Council on Dec. 13, by a vote of 8-0, according to a press release from the East Bay Lesbian/Gay Democratic Club. All council members present voted in favor of the proposal, which was introduced by Council member Marge Gibson. They next hearing on the issue will be Jan. 10. For further information, call 843-2459 or 654-8605.

**GLORIA STEINEM ENDORSES PAT NORMAN**  
 San Francisco — National feminist leader Gloria Steinem has endorsed community activist Pat Norman as a candidate for the Board of Supervisors in 1984. "I'm confident Pat Norman will effectively represent women's interests in the future, as she has in the past — on issues ranging from parenting to equal rights," said Steinem, editor of Ms. magazine and co-founder of the National Women's Political Caucus. Ms. cited Norman as one of its "80 Women to Watch in the 80's" in the January 1980 issue.

**BROWN CHARGES AIDS RESEARCH HAMPERED**  
 Sacramento, CA — While the Reagan Administration "has been insisting that federal agencies had all the money they needed to conduct AIDS research, we now have proof that officials of the U.S. Department of Health and Human Services have been pleading for financial assistance to do their charges," Assembly Speaker Willie Brown Jr. (D-S.F.) charged last week. "The Federal Government has moved very slowly with regards to AIDS research and funding. The Reagan Administration has sent out a smoke screen designed to hide its lack of dedication and effort to solve the AIDS puzzle and bring this deadly disease under control."

**GLENN REJECTED ON GAY RIGHTS**  
 New York, N.Y. — The chairman of Senator John Glenn's presidential campaign in New York bowed out last week because the Ohio Democrat refused to support federal gay rights legislation. State Senator Manfred Ohrenstein said Glenn's stand on gay rights had endangered his ability to muster a Democratic consensus to defeat Democrats. The controversy started on Nov. 3 when Glenn told a New York forum that he opposed a federal bill to prevent discrimination against homosexuals. Last week Glenn told a delegation of East Coast gay leaders that it might be appropriate to exclude homosexuals from some "sensitive areas." Those areas, he said, might include the military, intelligence agencies and the YMCA. He said the federal government should not dictate the hiring of homosexuals as teachers if communities felt they would not be good role models. (San Francisco Chronicle, 12/17/83)



**THE INTERNATIONAL DAVID SOCIETY**  
 Jonna Harlan de Maud's was the winner of "Female Bartender of the Year" at the gala David Awards dinner.

**DENVER TAVERN GUILD BACKS COORS**  
 Denver, CO — Recently there has been renewed controversy in the Denver gay community surrounding the San Francisco-based boycott against the Coors Brewing Company. Recently the Denver Tavern Guild (DTG) released this statement: "The DTG as a body at no time was considering a unified boycott of Coors' products, but because of community interest decided to investigate the allegations. Boycotting any product is left to the discretion of the individual bars. The DTG after talking with parties on both sides of the question found no evidence of community discrimination on the part of the corporation." (Out Front, 12/9/83)

**EX-MAYOR KILLS SELF**  
 Janesville, MIN — Former Mayor Roy Hendricks killed himself Dec. 3, two days before he was to appear in court on charges of sexual misconduct with four boys. The 55-year-old veterinarian was charged in September with 10 counts of first- and second-degree criminal sexual conduct with four boys who had worked for him in his office and a car laundry he operated. (Equal Time, 12/14/83)

**SF AIDS FOUNDATION LAUNCHES FOOD DRIVE**  
 San Francisco, CA — The San Francisco AIDS Foundation has established an ongoing program to collect donations of canned foods to benefit low-income people with AIDS. Donations can be made directly to the Foundation offices at 54 Tent St., or at the following collection places: both Atlas Savings & Loan locations, Chaps and the Western Community Money Center on Castro St. The SF AIDS Foundation will coordinate distribution of the donations made to the food bank program with other local agencies serving people with AIDS. People with AIDS who need emergency food assistance should call 864-4376.

Stupid Typo Causes Misconceptions

**ANGRY REACTION TO BAR SURVEY**



Holidays Hit Hayes Valley as Roger Burk and Wayne Sepeda (owners of METROPOLIS, 517 Laguna) and Rosemarie Lockhead and Susan Jordan (owners of VELVITA'S, 528 Hayes St.) prepare to offer seasonal stocking stuffers.

**How the AIDS Benefit Report is Flawed**

"It is now my guess that any report released by the (National AIDS, KS) Foundation is sure to be suspect. Any story in the B.A.R. halting the report is sure to be just more of the same... the treasurer's tabloid praising the treasurer's Prediction in THE SENTINEL (11/10/83)

by Gary Schweikhart  
 The in-house task force investigating the June 23rd benefit in San Francisco's Davies Hall sponsored by the National AIDS/KS Foundation has finally issued its report. The six-page memo — which is reprinted in full in this issue of *The Sentinel* — is an attempt by the National Foundation to respond to questions raised about the fundraiser by this newspaper. However, not only does the report actually corroborate many of the allegations against the benefit, it also raises even more questions with what appear to be deliberate distortions of the truth.  
 This newspaper first raised questions about the fundraiser regarding "nearly \$78,000 in giveaway tickets, undocumented bills and receipt discrepancies for the gala production" (Issue X-18, 9/1/83). In early October, the board of directors authorized the special task force to investigate

the allegations. This reporter was asked to serve on the task force, but was voted off of the committee at the start of the second meeting "after requesting the right to file a minority report and reminding the committee that I was a reporter who fully intended to report on how this 'investigation' was being conducted" (X-23). On Dec. 1, the task force released its report.

This, then, is a step-by-step analysis of the task force report, paying special attention to the discrepancies between the questions raised by *The Sentinel* and the "answers" provided by this investigative committee:

**The Sentinel:** "While \$67,145 worth of tickets were sold to the event, an additional \$61,550 worth of tickets were given away" (X-18).

**Task Force:** "The Committee found no basis for putting a dollar figure on the complimentary tickets."

**Fact:** Listing complimentary tickets by the dollar value is the policy followed by Davies Hall. In the final box office statement (see page 3), the 585 "freebies" used that evening are not listed as 585 nebulous tickets of uncertain value, but as 117 free \$250 tickets, 102 free \$100 tickets, 259 free \$75 tickets and 107 free \$25 tickets.

**The Sentinel:** "Furthermore, those associated with the production are unable to account for nearly half of the 585 'freebies' which were used on June 23rd (X-18).

**Task Force:** "It is not possible for the Committee to match a body and a name for each released complimentary ticket."

**Fact:** Phil Conway, executive director of the National Foundation checked out 197 free tickets (2 \$250 tickets, 195 free \$75 tickets) which were given to people with AIDS. At no time has *The Sentinel* wanted these names to be released. However, an additional 388 free tickets do deserve to be accounted for. The various lists of complimentary tickets provided by both the national foundation and the fundraiser's producers RLS & Associates do not jibe with the Davies Hall documents. Producer Gary Weiner, for example, checked out 100 free \$25 tickets which have not been accounted for.

Furthermore, the task force shows no interest at all in finding out where many of the free tickets actually went. One city official checked out a total of 263 free tickets (115 free \$250 tickets, 102 free \$100 tickets and 46 free \$75 tickets), yet the task force decided not to question her on how the tickets were distributed. "After

Continued on page 2

**Benefit Task Force Clears AIDS Foundation**

December 1, 1983  
 To: The Board of Directors  
 The AIDS and Kapov's Sacramento, Research and Education Foundation, Inc.  
 From: Task Force to Review the Davies Hall (Debbie Reynolds) Event

By direction of the Board, a Task Force (hereafter called Committee) was created to review the June 1983 fundraising event at Davies Hall, An Evening With Debbie Reynolds and Friends. The charge to the Committee was to assess the successes and failures of the event, to make recommendations to the Board on future events, and to review allegations made by a local reporter.  
 The Committee, comprised of Richard Keller, Franklin Jacobson, Harry Acevedo, and Thomas Horn, has met; conducted interviews, reviewed accounting documenta-

tion and submits its report as follows in two sections: 1) Summary of Findings and Recommendations, and 2) Detail of Committee process and issues. Both sections and the attached supporting documentation constitute this report, which is presented and is to be reviewed, in its entirety.

**I. Summary of Findings and Recommendations**

We have been assigned the responsibility of reviewing fundraising events in both San Francisco and Los Angeles with a primary purpose of developing a framework for future use by the AIDS Foundation. This report does not address the Los Angeles event since the Committee felt that there was insufficient direct participation on the part of the AIDS Foundation to allow for an in-depth analysis. It should be noted, however, that the contract limiting the involvement

between the Foundation and the benefit producer was an item that should be included in any subsequent similar events involving the Foundation.

The San Francisco benefit was reviewed in great detail. More than 118 hours were spent by both staff personnel and outside accountants in providing us with over 100 pages of documents and records. Our conclusions are based on our review of those documents as well as interviews and discussions with the following persons: Ted Horsley, Accountant; Gary Weiner, Producer; Bob Ross, Co-Chair; Lia Belli, Co-Chair; and Phil Conway, Executive Director of the Foundation. Mr. Gary Schweikhart, Editor of *The Sentinel*, was invited to be a member of the Committee and to present his position as a non-member. He declined to participate in any capacity.

Continued on page 3.

A typographical error in a story in the last issue of *The Sentinel* concerning the discrimination of local bars has unleashed a whirlwind of protest.

*The Sentinel* story headlined "Castro Bars 'Discrimination Test'" (Issue X-25, 12/8/83) was the kick-off to a citywide survey of local gay bars to compare their announced entrance requirements with the reality of dealing with their individual doormen. The first survey involved 18 Castro area bars and involved three different tests: 8 men in drag, a man in leather and a woman alone. During this first survey, 15 bars passed, but three bars — Badlands, Detour and the Phoenix — hassled the various entrants as they attempted to enter.

In the first story *The Sentinel* pledged to survey gay bars on Polk Street and South of Market and to add two more test cases: "a black man alone and a person obviously under the legal drinking age."

That final sentence, however, contained a serious typographical error which was not caught until after the newspaper was in print. The sentence should have read "a black man alone and a person looking obviously under the legal drinking age."

The fear that *The Sentinel* would be sending out an actual minor on this assignment is what caused all of the protest. *California Voice*, in an editorial headlined "Sentinel Attempts to Entrap Gay Bars" (Issue X-28, 12/15/83), bluffed "... the threat to send a minor into a gay bar for what can only be an irresponsible attempt to create and then sensationalize news should not be tolerated by the community."

Russell Glen, president of the Tavern Guild of San Francisco, Inc. and the San Francisco Tavern Guild Foundation, wrote a letter to *The Sentinel* (reprinted on page 5) stating, "As to the admission of single women, drags, persons in leather, etc. I feel that this is up to the policy of the establishment. However, I am deeply displeased with the projected continuation of this survey to include attempts to bring minors into our bars. I sincerely hope you will reconsider this survey, or hope you are prepared to face any possible consequences of problems by the bars affected."

Among the "consequences" being discussed are for local gay bars to cancel advertising in *The Sentinel* and for the Tavern Guild members to refuse to carry copies of the newspaper in their establishments.

"It is a stupid typographical error and I assume full responsibility," said Gary Schweikhart, managing editor of *The Sentinel* and the reporter who wrote the first bar survey story. "The irony of this whole controversy is that I am the one who refused to allow a minor go out on the first survey of Castro area bars."

Schweikhart said the survey idea originated with the Sisters of Perpetual Indulgence, who had approached *The Sentinel* about participating. "The purpose of the survey was to compare what bars announce their entrance requirements to be and what they actually are," Schweikhart said. "At our first get together, when I found out that one of the test persons was under 21, I threw a fit. I told the Sisters that the *Sentinel* would not do a survey to entrap the bars unfairly, and that under no circumstances would we violate any laws in doing so. While I still feel that this bar survey is an example of legitimate investigative reporting, it was very important from the beginning that the survey be as fair, as all inclusive and as legally responsible as possible," Schweikhart continued. "When the story appeared in print, Schweikhart contacted the Sisters (through Sister Vicious

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# Newsbites



**FLORIDA BEING BILLED OVER AIDS TRANSFER**  
**San Francisco, CA** — Dr. Mervyn Silverman, San Francisco's health director, sent a bill for more than \$6,000 to a Florida patient last Monday for treatment given to a fatally ill AIDS patient when the hospital flew here over the objections of San Francisco health authorities. Silverman condemned the doctors at Shands Hospital in Gainesville, FLA for showing "very, very poor clinical judgement" in sending the man to San Francisco while insisting that he needed only infrequent outpatient care.

The AIDS victim, 27-year-old **Morgan McDonald**, was sent from Florida aboard a chartered air ambulance on Oct. 4. He died at San Francisco General Hospital 16 days later. Silverman said he wrote to hospital officials to protest their action on Oct. 13 but never received a reply. (*San Francisco Chronicle*, 12/20/83)



Bob Owen and friends celebrate the first anniversary party held at THE ACADEMY, 2166 Market.

### GAY WIDOW WINS BENEFITS

**Los Angeles, CA** — The homosexual lover of a county district attorney who committed suicide because of job-related stress was awarded death benefits last week by the California Worker's Compensation Appeals Board. The board said **Earl H. Donovan**, who will collect \$25,000, was clearly dependent for total support on the late **Thomas P. Finnerty Jr.**, a deputy district attorney with whom he lived from 1949 until shortly before Finnerty took his own life in 1976. (*San Francisco Chronicle*, 12/15/83)

### OBITUARIES

**Mary Renault**, 78, who based many of her books on homosexual life in ancient Greece. She wrote 16 novels, including *The King Must Die* and *The Mask of Apollo*. Her most recent book, *The Funeral Games*, completed her trilogy on Alexander the Great that began with *Fire from Heaven* and continued with *The Persian Boy*. **M. Robert Schwab**, 36, Houston lawyer and homosexual activist. He was one of the lawyers who fought the state in federal court in August, 1982, trying to overturn a law that made homosexual activities illegal. Although he won the case, it is now on appeal. Schwab died of AIDS.

## How the AIDS Benefit Report is Flawed

Continued from page 1.

are discrepancies amounting to \$1,716.66 between the figures announced and those for which receipts exist" (X/18).

**Task Force:** "The committee reviewed existing documentation and found that this is not true. The committee matched receipts, billings, invoices and cancelled checks and found no such discrepancy."

**Fact:** The original \$1,716.66 figure used by *The Sentinel* was also reached by comparing the sets of documents released by the National Foundation and described above. Since that first story was published, several of the missing receipts have turned up, but a number of discrepancies remain: Printing and Design, announced total spent is \$5,827, but receipts for only \$5,396.85, a difference of \$230.15; and Miscellaneous Production Costs, announced total \$2,127, receipts for \$775.52, difference \$1,131.481.

**Fact:** The original \$14,687.66 figure used by *The Sentinel* was reached by comparing two sets of documents released by the National AIDS/KS Foundation: 1) the four-page "statement of income and expenses" for the benefit released at a press conference on Aug. 19, and 2) the 37 pages of financial statements and receipts for the benefit — the "complete, itemized financial report," according to the National Foundation.

Since that first story was published, several of the missing receipts have turned up, but a number remain to be accounted for. Using the Aug. 19 press release as a base, here are where receipts are missing: Orchestra, \$4,100 (no receipt, but a cancelled check has since been found); Production Costs, \$2,500 (no receipt); Dinner Costs, \$2,300 (no receipt); Entertainers' Fees, \$1,900 (no receipts); Postage \$750 (no receipts); Mailing Lists, \$385 (no receipts); Signs & Flyers, \$355 (no receipts); Advertising, \$298 (no receipts); and Expenses, \$341 (no receipts). It is also interesting just what the task force accepted as a "receipt." For example, for various backstage costs (never explained, never documented), the committee accepted a "\$3,000 check for cash written by RLS & Associates."

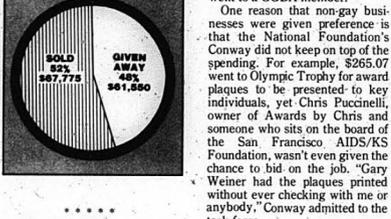
**The Sentinel:** "Of the \$10,990.69 in expenses that were not mandated by Davies Hall, only \$651 went to members of the Golden Gate Business Association, even in areas where there were gay-owned businesses possibly willing to do the job at lower or comparable costs" (X/18).

**The Sentinel:** "In the \$20,847.34 that is explained, there

"Task Force: "The Committee felt that the gay, non-gay distinction was not appropriate... Likewise, membership in a particular association was not seen as a prerequisite making a contribution to the fight against AIDS. The production of this event proceeded under a very short time frame and decisions to use one business or another were made on a basis of competitive pricing, immediate need, and availability."

**Fact:** Very little competitive pricing seems to have been made. Most business decisions were made by producer Gary Weiner who, when asked why he didn't use more gay businesses, snapped, "I'm not gay myself, so why should I bother with gay businesses?" In some areas of expense, there were no gay businesses to offer their services, but in other areas there certainly were, although they were obviously not given the chance to donate their services either for free or at lower cost. For example, of the \$5,396.85 which is documented for Printing and Design, only \$204 actually went to a GGBA member. Of the \$2,335.50 spent between three different travel agencies, none went to a GGBA member. Of the \$775.52 documented in Miscellaneous Production Costs, none went to a GGBA member.

One reason that non-gay businesses were given preference is that the National Foundation's Conway did not keep on top of the spending. For example, \$265.07 went to Olympic Trophy for award plaques to be presented to key individuals, yet Chris Puccinelli, owner of Awards by Chris and someone who sits on the board of the San Francisco AIDS/KS Foundation, wasn't even given the chance to bid on the job. "Gary Weiner had the plaques printed without ever checking with me or anybody," Conway admitted to the task force.



**The Sentinel:** "Of the total \$5,142.96 paid to Printing Concepts, \$4,811.45 was paid for '5,000 invitations' according to an invoice, the only one in the series which isn't numbered... while

## BARS

Continued from page 1

Power-Hungry Bitch and informed again that "under no circumstances would the Sentinel factually send out a minor to the bars."

Schweikhardt said he was surprised by the vehemence of the reaction to the typographical error. "I guess I thought that before someone went off half-cocked making silly threats and allegations, they would have had the journalistic responsibility of at least checking with *The Sentinel* on the facts of the matter. With the exception of the B.A.R., none of the complainers have bothered to call."

Schweikhardt said *The Sentinel* has "no intention whatsoever of backing down from this discrimination survey of local gay bars. I find it very interesting that some of the very people who shouted the loudest about Jose Sarria's maltreatment by the Alice B. Toklas Lesbian/Gay Democratic Club are the same ones who are saying we are being unfair by trying to find out which bars actively discriminate against people in drag. Discrimination is discrimination, no matter who is doing it or whom the victim might be."

## NOTEBOOK

**Dec. 22 (Thurs.)** — Lesbian/Gay Advisory Committee of the Human Rights Commission open meeting in the Commission Room, third floor of the Meador Lane Municipal Building. For details, dial Jackie Winnow at 758-4901.

**San Francisco Gay Freedom Day Marching Band** will be performing of Chaps, 7:15 P.M. at 9 P.M. at all invited and admission is free. Chaps will donate a portion of its bar proceeds to the San Francisco Gay Freedom Day Marching Band.

**Dec. 23 (Fri.)** — The Center in Concord will examine "Christmas Tinsel Shine for the Season." At 8 P.M., at 1818 Colfax St., in Concord.

**Dec. 24 (Sat.)** — San Francisco Gay Men's Chorus will present "Now Sing with Hearts Aflutter," with guests SF Lesbian Gay Chorus and SF Gay Freedom Day Marching Band. All-Union Auditorium, 275 Hayes St., 7:30 P.M. for tickets, dial 864-0320.

**Dec. 25 (Sun.)** — MERRY CHRISTMAS! — *KSAN's "Gay Life"* will conclude its coverage of the M&M-Maschine march and concert. **Rev. Cecil Williams** at 6 A.M. on KSAN (95 FM).

**The Pride Center** is serving its annual Christmas dinner, free to the community, at large. From noon to 2 P.M. at 890 Hayes St. Food donations are needed. For info, call George Vogt at 863-9003.

**Dec. 27 (Thurs.)** — American Historical Association convention will present the slideshow, "She Even Chewed Tobacco," about 19th century San Francisco women who passed as men. At 8 P.M., Hyatt Regency, 400 Stockton St.

**Dec. 28 (Wed.)** — Young Gays of Today conference. Public and youth are encouraged to attend in Commission Room, third floor of Main Library, Larkin & McAllister streets, from 4 to 6:30 P.M. For details and pre-registration call 608-9425.

**Afternoon Historical Association** convention will present "Tom Hopper's Bones: a sidekick talk about interclass gay life in Harlem during the 1920's" will be presented by **Eric Gorder**. At 8 P.M., Hyatt Regency, 400 Stockton St. Free and open to public.

**Dec. 29 (Thurs.)** — American Historical Association will present another slide lecture, "The Making of the Modern Homosexual: The Historical Transformation of Lesbian Gay Subcultures into an American Gay Culture" by **Gregory Sprague**. At 8 P.M., Hyatt Regency, 400 Stockton St. Programs are free and open to the public.

**Dec. 30 (Fri.)** — American Historical Association and SF Lesbian & Gay History Project present "Moi! Homosexuality in Comparative Historical Perspective," at 9 P.M., Hyatt Regency, 400 Stockton St. Free and open to public.

**Jan. 1 (Sun.)** — HAPPY NEW YEAR! **Jan. 3 (Thurs.)** — **KUSP's "Auditions"** present an interview with **Bliss Gresham**, executive director of the SF AIDS/KS Foundation. At 6 P.M. on KUSP (90.3 FM).

**Community United Against Violence** needs hostess volunteers. Call Nancy Schick today at 864-3112.

**The Pride Foundation** is seeking "unusually well-qualified" applicants for membership on its board of directors. Women and Third World persons are particularly encouraged to apply. Deadline: Jan. 31. Applicants should send letter, resume, etc. to Nominating Committee, Pride Foundation, 800 Hayes St., SF, CA 94117.

**The City Clinic Gay Volunteers** are looking for licensed phlebotomists to assist in outreach VD testing. For information, call Jerry at 821-2157 after 5 P.M.

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# AIDS Benefit Report Clears Foundation

Continued from page 1

Our review of the event centered around two issues — strengths and weaknesses of the event itself and review of public criticisms as noted in *The Sentinel*. In our review of the event, we first recalled the purposes of that event.

1. To raise money for the Foundation.
2. To draw local and national attention to the AIDS crisis, and
3. To reflect community support for persons with AIDS.

As a fundraiser, the benefit was only moderately successful — raising \$100,000. The opportunity for greater profits certainly existed since only 1347 tickets were sold and Davies Hall has a capacity of 3063. Since all expenses were basically fixed costs, any additional tickets sold would have generated additional profit. Obviously more time between the event's inception and its production, more publicity, and lower ticket prices should be considered in the future.

The expenses incurred to produce the event were approximately 70 percent of the total receipts. While the Committee is not thoroughly knowledgeable, it appears that this is a reasonable expense/profit ratio considering that it was a first time fundraiser. A comparison with the recent *Shant's* fundraiser, as an example, indicates that the Debbie Reynolds-Davies Hall benefit ratio was excellent (*Shant's* expense was \$160,500, from total receipts of \$160,500, reflecting an expense/profit ratio of 76 percent).

There were no major blocks of tickets sold to any corporation or individual, and apparently no effort was made to contact local companies for their support. No persons with specific fundraising experience were included on the event committee. It also appears that the committee devoted too much of its time and effort on attempting to secure entertainers in order to attract an audience as opposed to selling the worthwhile purposes of the event itself. Further, the Foundation should recognize that the accountability of funds most definitely affects the credibility of any civic organization. In this regard, steps should be taken to include the Foundation's accountant on future committees who would be responsible for establishing and maintaining an ongoing record of expenses, free tickets, receipts, etc., so that questions on these issues may be answered in both a timely and accurate manner. A final financial report should be issued to all interested members of the media simultaneously.

The second purpose of this event, to draw local and national attention to the AIDS crisis, was, in retrospect, a tremendous success. Not only was the event covered by the local television stations, but also by reports, it was also reviewed nationally by the *Cable News Network* and by one other national network. Press coverage included the major Bay Area dailies, *Los Angeles Times*, *USA Today* and *The New York Times*. As outstanding as this segment of the event was, it could be improved upon in future events by designating an experienced press coordinator who would monitor, coordinate and "feed" information on a daily basis to all elements of the media.

The third reason for the event, i.e. providing visible support outside for persons with AIDS is an intangible which can only be reflected by those individuals. Based on our interviews with staff, the persons with AIDS were genuinely appreciative of this outward indication of the community's support of them.

One final comment that may assist the Foundation in developing a framework for future endeavors: To develop and sustain a benefit of this magnitude in only 21 days reflects great adaptability on the part of the Foundation. There were obviously two basic problems, lack of planning and no central authority for delegation and coordination. The Foundation should attempt to solicit the assistance of non-Board professionals who have had prior experience for events of this nature and someone who can devote the necessary time and energy to get the job done.

Specific issues which the Board should address regarding any future fundraising event of this type include the following:

1. Timing: Is there sufficient time to produce this event?
2. Planning Committee:
  - a. Is the committee large enough?
  - b. Are there sufficient workers on the committee?
  - c. Does the committee reflect a broad base of community support?
3. Communications/Line of Authority: Are all persons involved aware of established lines of communication and levels of authority?
4. Publicity: Is there an agreed upon strategy, with appropriate priorities for publicity and ticket sales?
5. Ticket Sales: Are target groups/businesses identified for large volume sales?
6. Statement of Goals and Tasks: Is there a clear statement of what is to be accomplished, measurements of accomplishments and specific designation of tasks?

### II. Detail of Committee Process and Findings

1. Composition: The Committee originally consisted of Richard Keller, Franklin Jacobson, Harry Acevedo, Thomas Horn and Gary Schweikhart. After the meeting, those present reviewed the charge to the Committee, discussed groundrules for the meeting and reported on the meeting and unanimously agreed to the following:

- a. That the Committee would review all relevant data and interview appropriate personnel.
  - b. That the Committee would adhere to the charge made by the Board, including making recommendations to the Board concerning future fundraising events and offering constructive criticism regarding the Davies event, and
  - c. That the Committee members would not make any private or public communique or statement regarding the deliberations or findings until the full report was made to the Board.
- After the first meeting, however, Mr. Schweikhart informed the Committee that, as an investigative reporter committed to covering the Foundation and its activities, he would not serve objectively and would make any recommendations or constructive criticism to the Board. Mr. Schweikhart was asked to remain on the

Committee, to participate with it, and to honor his commitment made at the first meeting. Mr. Schweikhart declined to do so and resigned. The committee letter to Mr. Schweikhart following his resignation is attached and is considered an integral part of this report.

2. Procedures: The Committee agreed to meet weekly, beginning in October and to meet with work until the task was completed. During this time the Committee met four times and interviewed staff, Board members, the accountant and the event producer. In

helped raise over \$43,000 to fight AIDS. Miss Reynolds was lodged at the Fairmont Hotel. We do not believe that the Foundation should be criticized because the Fairmont Hotel is a "non-gay business".

b. That there were \$14,687.66 of undocumented bills. The committee reviewed existing documentation and found that this is not true. Of the \$35,535 listed as expenses, only that originally listed as "miscellaneous cash expenses" (\$4800.00) had no formal invoices, cancelled checks, statements, or other documented explanation.

November 8, 1983

Mr. Gary Schweikhart  
Editor  
Sentinel  
500 Bayes St.  
San Francisco, CA 94102

Dear Gary:

It is with genuine regret that I acknowledge your decision to withdraw from the AIDS/KS Taskforce assigned to investigate issues arising from the Debbie Reynolds-Davies Hall benefit. Your prior experience and energy would have made a valuable and positive contribution to the Taskforce. It is unfortunate that, as you stated, you felt that your role as a reporter would not allow you to serve as an objective participant in our deliberations. Obviously your intention to be a "watchdog" was inconsistent with our obligations as members of the Taskforce.

As soon as we have completed our assignment, we will, as stated at our initial meeting, issue a copy of our findings to all interested local publications.

Richard Keller  
Chairman, Taskforce

cc: em

Dr. M. Conant

The letter from task force chairman Richard Keller to SENTINEL editor Gary Schweikhart regretting the reporter's decision to resign from the committee. This deliberate distortion of the truth — "Schweikhart was kicked off the committee by a 3-to-1 vote when he refused to resign" — is one reason why the reporter told Keller that he "had no respect" for the task force.

addition, staff work was completed, including compilation of documentation of receipts and expenses and scheduling interviews. This activity is summarized in the Appendix.

3. Interviews: The Committee interviewed and questioned those persons who had been instrumental in producing the event. Also, in order to gather as much information as possible regarding the event, and to provide helpful information to the Board, the Committee also asked Gary Schweikhart, producer of *The Sentinel*, to meet with them and to make specific criticisms of the event. Mr. Schweikhart, however, declined this invitation and refused to either comment on or criticize the event and its production.

4. Detail of Issues Reviewed: A "non-gay" business was used in the production of the event. Over thirty businesses were used in the production. It is not known how many are non-gay or GGBA

c. That there was a discrepancy in the amount of \$1,716.66 between expenditures and receipts. The committee reviewed existing documentation and found that this is not true. The Committee matched receipts, billings, invoices and cancelled checks and found no such discrepancy.

d. RLS and Associates: Debbie Reynolds gave her time and talent to help raise money to fight AIDS. She, as do other entertainers, selected her producer, RLS and Associates to produce the show. Her producer, a Los Angeles firm, utilized its San Francisco associate, Gary Weiner, in the production. Thus, in order to have the show, the Foundation looked to Miss Reynolds' San Francisco producer, Gary Weiner, to produce the show, which he did. A producer's job is to produce the show, which requires hundreds of hours of time, thousands of individual decisions and selection of personnel, material and services

twice in order to accommodate changes in the program as expected entertainers informed that they would not be available.

e. Free Tickets: A fundraising event has at least two primary purposes: to raise income funds and (2) to generate favorable publicity which will result in future monies collected. Neither can be accomplished with an empty house. It is customary in fundraising to provide complimentary tickets for the following reasons:

1. To assure coverage by members of the press
  2. To assist persons who may not be able to afford tickets, but who are part of the event, to attend
  3. To assure the presence of persons, who will generate favorable publicity and support for the cause, and
  4. In return for goods, services, and time spent to make the event successful.
- The Committee found that the Foundation provided complimentary tickets to the following:

1. persons with AIDS and their dates
  2. members of the press
  3. public officials
  4. supporters of the event who had significantly contributed to its success.
- While all "freebies" were released by the Davies Box Office according to Box Office procedures and such tickets, marked "complimentary," were therefore not available for resale. It was not possible for the Committee to match a body and a name for each released complimentary ticket. Persons with AIDS were not asked to sign for their complimentary tickets. Members of the press and other persons to whom complimentary tickets were given were likewise not asked to sign for their tickets. Some of the people for whom tickets were reserved were not able to attend, their tickets were not picked up, and were discarded, thus they are "unaccounted for."

The Committee was pleased to serve the Foundation and the community by reviewing the Davies Hall event and by identifying areas which may make future events more successful. We acknowledge the importance of accountability and fiscal responsibility to the public, and we will continue to honor our commitments to our various constituents.

The Committee was pleased to serve the Foundation and the community by reviewing the Davies Hall event and by identifying areas which may make future events more successful. We acknowledge the importance of accountability and fiscal responsibility to the public, and we will continue to honor our commitments to our various constituents.

The Best Service Listing for San Francisco's growing Gay Community: THE SENTINEL's Services in the Classified!

*Best Wishes*

**CLUB DORI WILL BE CLOSED CHRISTMAS DAY**

**NEW YEAR'S EVE**

- Champagne
- Party Favors
- Celebrating the Happy New Year!
- Bob Parke AT THE PIANO

**New Year's Day Start off right with Jose 5:00 PM**

GET WELL FIZZES FOR YOUR NEW YEAR'S DAY • Bill Ward AT THE PIANO  
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**S.F. Gay and Lesbian Atheists**

**Wish All a Happy Winter Solstice**

**Dial-A-Gay-Atheist 431-XGOD**

*A unique bar*

**Lasque**

Join us for a CHRISTMAS CAROL SING ALONG  
Sat. Dec. 24th at 7 P.M.  
with Bob Parke at Piano

Join in the NEW YEAR'S EVES FESTIVITIES  
No cover, Live Entertainment  
Free Party Favors

Monday-Friday "HAPPY HOUR" 3:00-7:00 a.m.  
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Golden Gate Performing Arts respectfully invites you to witness the

**San Francisco Gay Men's Chorus**

performing, in response to public Demand, its 4th Annual holiday Concert...

**NOT SING WITH HEARTS**

**SING AGLOW**

...which may be personified as a Phantasmagoria of musical Delights to gladden the hearts of young & old!

Savor the vocal Ecstasies & harmonious Moods of the

**S.F. Lesbian/Gay Chorus**

Thrill to the yuletide Strains & artful Vigor of the

**S.F. Gay Freedom Day Marching Band & Twirling Corps**

Proved by general acclamation, this Spectacle will be presented upon two timely Occasions:

**Sunday, Dec. 18, & Saturday, Dec. 24, 1983**

commencing promptly at 7:30 o'clock at the venerable

**Nurse Auditorium, 275 Hayes St., at Franklin, in San Francisco (formerly Yerba Buena)**

TICKETS OF ADMISION purposed at these Establishments in the city:  
GGPA Phone-chrgs (864-8328); Union Square's STRS Ticket Book; Headlines (Polk St. & Castro St.)  
PRICED at \$6, Balcony general admission — \$8, Orchestra general admission — \$10, Patron loge reserved seats (\$10 seats SOLD OUT for Dec. 18)

(NOTE) — A rumor is afloat, to wit: that the evening's Meritment will be capped by the arrival from Northern Climes of a certain roamed, whitebearded Person of jolly Aspect, who will permit a copious SING-ALONG of those-happy Patronus present!

San Francisco Symphony Orchestra  
Box Office Statement

Attraction: *José Carreras & Placido Domingo*

Guest Artist: *Placido Domingo*

Theatre: *San Francisco Opera House*

Category	Quantity	Price	Total
200/17/15	10	17.50	175.00
303/102/5R	146	14.80	2160.80
B/A/25/4/5	145	15.80	2291.00
160/107/5/3	91	24.00	2184.00
303/159/1/3	134	16.75	2245.50

Time Base: 67,715.00  
Patron Base: 1,341.00  
Total Base to Date: 69,056.00

Although the task force said there was "no basis for putting a dollar figure on the complimentary tickets," it is obvious that Davies Hall did separate the freebies by their dollar value. Compare the number of tickets actually sold with the number given away in each dollar category.

and how many are not. In addition to products and services purchased from several businesses, the Foundation received contributions of goods and services from seven businesses, only two of which are known members of the GGBA. The Committee felt that the gay, non-gay distinction was not appropriate. AIDS is not a gay disease. The fight against it should be singularly a gay effort. No discrimination, either pro or anti-gay was intended nor made. Likewise, membership in the particular association was not seen as a pre-requisite to making a contribution to the fight against AIDS. The production of the event proceeded under a very short time frame and decisions to use one business or another were made on a basis of competitive pricing, immediate need, and availability.

The Foundation was criticized for using non-gay businesses. Of these businesses, two examples demonstrated the Committee's finding that this criticism is unwarranted.

- 1) When the immediate need for additional flyers to advertise the event arose in order to reach the after-work crowd at 18th and Castro, \$40.80 was spent on that printing to meet this need. 2) Miss Reynolds contributed her time and effort and thus

and publicity activities. Mr. Weiner did what he agreed to do for Miss Reynolds and the Foundation.

The Committee found that there is no official connection between RLS & Associates and Printing Concepts and that they do both rent space in the same building, that their telephone numbers are one digit apart, that they do know each other, and that they have worked together on projects. The Committee, staff, and the producer agreed that the printing costs were high because the presses had to be stopped.

**CASTRO MEDICAL CLINIC**

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# THE GAY BOOK

## HERE'S WHAT THEY'RE SAYING ABOUT US !!

THE GAY BOOK  
470 Castro Street, Suite 207  
San Francisco, CA 94114

We at the ClockWorks are proud - proud of the high quality of our merchandise, and proud of the high quality service that we provide our customers. Quality is important to us and that is what we are advertising in THE GAY BOOK. The 24 hour telephone advertiser-referral service, and the maps that THE GAY BOOK contains, are important reasons why we are with you; they can't help but increase the impact of our advertising, and the return on our advertising dollar.

What we are trying to say Jon, is that THE GAY BOOK is a real winner.  
Sincerely,  
ClockWorks

THE GAY BOOK  
470 Castro Street, Suite 207  
San Francisco, CA 94114

ESCAPES Travel Agency is pleased to be associated with THE GAY BOOK. We are impressed with the unique and creative flavor the book is taking on. ESCAPES is excited with your initiative to expand beyond a traditional advertising directory. Thanks for tailoring THE GAY BOOK to meet our local promotional needs. Best regards for a brilliant future.

Sincerely yours,  
ESCAPES

THE GAY BOOK  
470 Castro Street, #207  
San Francisco, CA 94114

We have not been pleased with our advertising campaigns with others in the past as we felt we got little or no results.  
Your approach with THE GAY BOOK appears to us to be the answer to correct that situation. We are happy to be included in your project and will work with you to obtain the desired recognition. We are confident that you head a great success.

Sincerely,  
Midtown Stationers  
Lee Fernandez, Partner  
Chuck Misenhelder, Partner

THE GAY BOOK #207  
470 Castro Street, CA 94114

Dear Sub,  
I just wanted to write to thank you for negotiating a way for Lyon-Martin to participate in the Gay Communities Directory.  
Lyon-Martin is a small and still "struggling" women's organization. We are constantly facing the dilemma of how to get the word out while not inflating our minimal advertising and outreach budget. As the only comprehensive medical clinic for lesbians and other women in the bay area, it is essential that women know about us so that they can have access to good and non-judgemental medical care. Although (thank goodness) women are not dealing with the crisis of AIDS, we do have ongoing health care problems that require professional care and attention.  
So, thanks again! I will have the artwork to you as soon as I create some clever copy!

Debra Friedland

THE GAY BOOK  
470 Castro Street, Suite 207  
San Francisco, CA 94114

We were more than pleased to hear that you were putting out your own directory. You were certainly a credit to the other one, and the fact that you were recently elected as Vice President of the Eureka Valley Merchants Association shows the confidence shared in your leadership capability.

Aside from the personal recommendations and the Golden Gate Business Association, the Gay Directory proved to be our largest source of referrals. We are completing our 8th year of providing high quality chiropractic care to the community and can readily appreciate your efforts to add another quality service through the media.

We are happy to continue advertising with you and having you as a neighbor has been a most welcome addition to 470 Castro.  
Best of luck to you and your GAY BOOK staff.

Dr. L.D. Houser, Chiropractor  
GLENN SCHMOLL  
Office Manager

THE GAY BOOK  
470 Castro Street, Suite 207  
San Francisco, CA 94114

Over the past year and a half, I have grown to know you as an honest, reliable businessperson with quality and timely service. It is these qualities that have prompted us to take a leap forward in advertising with you in purchasing the book over several CTMs in the best directory to serve our community.  
Our advertising has developed from handwritten xeroxes to first quality color work in the past year and we budget carefully to spend well in order to increase our profits. We are confident your publication will prove we have chosen correctly.  
Good products, good service, good management and hard work pay good dividends. You have demonstrated you have the right ingredients for success.

Yours truly,  
P.O. Plus, Inc.  
J.D. Larson, VP

THE GAY BOOK  
470 Castro Street, #207  
San Francisco, CA 94114

Pacific Answering Service and our subsidiary, All American Mail Service have been advertising in the Gay Answer Directory for several years. First we were manager there, before the new owners took over. Now that Jon has started his own business, we are again in this new business.  
We have known Jon for the past four years to be an honest businessperson with an integrity few other salespeople seem to have. We normally have had a 1/4 page color ad and a couple smaller black and white ads but with the start of his own GAY BOOK, we are increasing our commitment to a full page color ad.  
In short, we would not be putting ourselves on the line financially unless we were certain that it is with our best interests to be associating ourselves with him and THE GAY BOOK.

David Kaye  
Proprietor

THE GAY BOOK  
470 Castro Street, Suite 207  
San Francisco, CA 94114

I want to congratulate you for the fine work you have done for the community, and with THE GAY BOOK.  
Your dedication to the community is evident in your involvement with Business Associations and Charity. THE GAY BOOK also shows us all with a high quality business to consumer advertising directory. Yours  
Very Truly  
Ken La Pierre  
Grand Duchesse Kitty X  
When Moves Were Moves  
2229 Irving Street  
San Francisco, CA 94122



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SAN FRANCISCO



## Films



To Be or Not to Be



Silkwood



Backstage at the Kirov



La Balance

## A Potpourri of Holiday Films

by Penni Kimmel  
Shut the door; they're coming in the windows. Reel upon reel. Some just to shake the thirst of those with holiday shopping dust in their mouths; other bursting in under the wire (that one-week commercial-run necessary to qualify for the Oscars); and a few visitors from abroad held up in subtitle transit. About 20 new releases are slated for the season, another dozen are in second or extended runs, and re-releases and a full range of international classics abound. As Mark "Movie" Twain remarked, "Reports of my death have been greatly exaggerated." The Lumiere has cloned and now houses three screens presently accommodating a wide array of *Streamers*, *Boat People* and the new *Backstage at the Kirov*; and the opening of the U.A. Galaxy

Theater has been pushed back a few weeks, but the expansion is not quite keeping up with the film output — and neither am I waiting in the wings as *Scarface* (Regency I), *Star 80* (Mercury), *Terms of Endearment* (Regency II) and two Xmas Day openers that haven't been screened to date, *Sandra's Carmel* (Gateway) and Hitchcock's latest oddie, *Vertigo* (Bridge). Not to mention the Flickerbits offerings following. You think you had trouble finding the perfect gift for Auntie? Try picking a movie to see tonight.  
Having come to this point in my reviewing life as a cinemaphile rather than a stargazer, I admit to a built-in resistance to personality hype, particularly the kind that whips audiences into a frenzy of delicious anticipation for a performer, usually out of any film

context. The Streep bandwagon has passed by more than once without my cheering voice in the crowd, but this time I'll help clear the way. *Silkwood* is more than its nominal lead but inconceivable without Meryl as Karen. The title, by accident, fits the character and the mood of the Mike Nichols vehicle — smooth and warm over rough and zool — containing without curbing the energies of a controversial, timely, real-life drama; the events leading up to the death of a trouble-making employee at an Oklahoma plant manufacturing nuclear reactor components. *Silkwood* reaches beyond the organized labor/management setups of *Norma Rae* and the painful contrivances of *Frances*. Karen is feisty, vulnerable, instinctive, non-reflective, drawn into or jumping at commitments

whose ramifications she never fully understands, just stubborn enough to see them through. That would have been enough to make a Meryl Streep winner but its nearly as much of a prime exposure for Cher. She takes third billing as Dolly, the play-it-safe dyke, co-worker and housemate, below "concerned redneck" Kurt Russell as the supportive up-to-point boyfriend, ("Don't give me a problem I can't solve"). Cher parlays it into a powerful eche that reverberates more truthfully than any lesbian portrayal on screen to date. Beyond, there's Diana Scarwid doing yet another capital-cameo (*Rumblefish*, most recently) as Dolly's sometime lover, Angela. It's all one plot, however, with each person and problem curbed firmly to the substance of the *Silkwood* story. (At the Metro).  
Continued on page 7

## Music

### N.Y. Gay Men's Chorus Sings in Season

by Mark Woodworth  
The day may be remote when the work of our gay performing artists is recorded and available for wide dissemination, such as videotapes and broadcasts of our gay theatre and dance groups. But the work of gay musicians composers working in a gay context, or performers interpreting the traditional repertory with perhaps a gay twist — is growing more accessible, with the recording two years ago of the *San Francisco Gay Men's Chorus Tours America '81*, and now with a delightful holiday album released on a label, Pro Arte, featuring the New York City Gay Men's Chorus. Both choruses will undoubtedly be heard from again, in the record shops and over the air.  
The New York chorus calls its album *A Festival of Song*, and recorded it digitally in a church in Flatbush, which may endear for ex-New Yorkers. The first thing one notices about the album is its intriguing mix of repertory, "spanning four centuries and eight countries," from traditional carols of England and Germany to a new piece for chorus with brass created expressly for the New York chorus by San Francisco composer Conrad Susa (NYC/MC excels among the 40 or so gay choruses around the country in commissioning new music).  
Then one notices a rich, full sound based on strongly supportive lower voices and clear, not obtrusive, upper voices; a lovely blend; clear diction; and good balances



throughout; and responsiveness to the dynamic urgings of conductor Gary Miller.  
This record makes a good addition to a general music library. I have some reservations, however, despite my wholehearted support of this (and any other) gay chorus, including the one I belong to, the San Francisco Gay Men's Chorus. I hear the voices staying in tune over the course of their pieces (most rendered without accompaniment, such as Randall Thompson's six-minute "Alleluia"), but I get a pervasive feeling of sagging pitch, primarily in the tenors. I believe it's more an energy than a pitch problem, which in a concert

setting might disappear entirely. But for me it makes for a less than perfect record. I also could wish for a tad more excitement from the conductor — less caution, more jubilation.  
The "Alleluia," for example, caught fire toward the end, in cascades of falling scales, only after some lugubrious middle passages. Sweeney's "Hodie Christus natus est," a lovely and familiar piece, needs a touch more rhythmic security and forward propulsion to achieve its grandest effect. A superbly beautiful "Ave Maria," by Bruckner uses two equal choruses, contrasting with a chamber and a full chorus in "Jubilate

Deo" (1597) by Gabrieli, organist at St. Mark's. The last one had an especially nice dynamic contrast, though I felt the singers did not have the countercurves under their skin and were giving it a reading.  
The Susa work, "The Chanticleer's Carol," combines imaginative, exuberant choral writing with a brilliant framework of brass choir, taking for its subject the rooster that, in Nativity folklore, sang all night in praise of Christ's birth. The piece contrasts wonderfully with the following cut — an eerie, crystalline spell cast by "Stopping by Woods on a Snowy Evening." Randall Thompson's setting of the poem by Robert Frost, ending "and I have miles to go before I sleep."  
Then there are carols — of course: "God Rest You Merry Gentlemen," arranged by Vaughn Williams; a luscious Spanish carol about (I led you not) the Virgin washing diapers and keeping them in rosemary, the shepherds drawing near to worship the child; Praetorius's "Lo, How a Rose E'er Blooming" sung consecutively in German and English; and "O Tannenbaum."  
The New York City Gay Men's Chorus ends its record debut with a dashing Russian (I presume) piece, vividly creating in sonic terms a very merry sleigh ride. Giddyup!  
A *Festival of Song* is available at Gramophone, in LP or cassette, or from Pro Arte, 14025 23rd Ave. No., Minneapolis 55441.

## Donald Mclean's Critic's Corner

### STAGE: DREAMGIRLS

There is only one thing wrong with *DREAMGIRLS*, now glittering at the Golden Gate Theatre — his name is Tom Eyer. He is responsible for the predictable book and mundane lyrics, making *Dreamgirls* a visual masterpiece that you cannot distinctly recall ten minutes after the final curtain.  
So much for what's wrong; what's right is just about everything else. Here is a first-rate piece of high theatricality that dazzles the eye and delights the ear. Michael Bennett proves that *A Chorus Line* was no one-shot inspiration; the man possesses genius, keeping his company racing through a barrage of scenic wonders so you never have time to realize how really clichéd the belly of this piece is. Bennett's direction is inspired. Theoni V. Aldredge's costumes are glitzy chic, as are Robin Wagner's set pieces, while Tharon Musser's banks of lights provide the inventive framework against which Bennett socks across this backstage musical fable about a black trio of girl singers who bear absolutely no resemblance to The Supremes, beyond the fact they look, sound, dress and move like them. Sure, it's an imaginary trio.  
You applaud the staging, the look and the sound of *Dreamgirls*, not the piece itself. And you will cheer, "Bravo" and go generally hysterical over the talent of this cast. Gone is the young "rage" Jennifer Holliday as Effie, the trouble-making, temperamental "star" of the trio who is forced out. After seeing Lillias White, I doubt if anyone will really miss Holliday. The show is an ensemble piece now, not a star vehicle, and Ms. White is a better actress, creates a more sensitive portrayal and sings superbly in her own style. She does not compete, she creates... and she is dynamite!  
As Deena (Diana), Linda Lailani Brown is a gorgeous woman who builds her foundation slowly and so subtly that she avoids impersonation and instills a wonderfully full-bodied character onstage that would make Miss Ross proud. Arnetia Walker as Lorell (Mary Wilson?) is equally splendid, caught in the middle ofstage and always in the background onstage; all three ladies are fine actress/singers who manage to eke out in a few deft strokes the human weaknesses that make them women of dimension. Deborah Burwell recreates her original role as the fourth member (Cindy Birdsong?) brought in to replace Effie; what few chances the script allows her, she makes the most of.



The "Dreamboys" — the soul star, the ambitious manager/manipulator, the songwriter — are as strong as the work they use. Larry Riley as the ruthless dreamer Curtis and Clinton Derrick-Carroll as the descending "dancer/dancer" with easy charisma and excellent technique, but it is Lawrence Clayton as the eager songwriter who finally rebels who takes the acting honors among the men. And Weyman Thompson scores as the one decent, uncorrupted friend in a business built upon payola, stealing and basic dirty pool. If the Motown sound was the musical blanket of the 60's, it was lying in a pretty vicious bed.  
Even with its weaknesses, *Dreamgirls* MUST be seen by anyone who appreciates magnificent staging and a cast of uniformly top calibre. It's great glitz, where extraordinary talents prove you can make a silk purse out of a sow's ear!

### STAGE: THE DEAD END KID

The One Act Theatre Company has an interesting basis for a clever musical comedy currently with *THE DEAD KID*, but it still has a long road to hoe before it can claim success.  
The simplistic story tells of a "poor soul" Bryan who lives via Walter Mitty through his alter ego, Leo Gorcey... complete with Bowery Boys. He lives with a good-natured vulgar harriard named Helen (what their relationship is is never quite clear), and when confronted with the pretentious neighbors next door, Bryan/Leo has to come to terms with facing reality.  
Cute, especially for Late Show addicts who remember Huntz Hall, Gabe Dell and Bobby Jordan, and composers Steve Sigel and Andy Kulberg have come up with a bouncy, catchy-if-derivative score that provides the brightest moments of the evening, but oh, that book by Michael Lynch!! Devoid of anything but the most mundane, pedestrian dialogue (the big read — "Go play in traffic!"), the book reduces the show to hapless mediocrity, lumbering along with nary a glimmer of wit or imagination. Fortunately, director Simon L. Levy and choreographer Rodger Henderson have enough invention and sense of pacing to keep the proceedings merrily madcap.  
The cast is superior to their material. Priceilla Alden is trying to make Helen more than the cartoon stick figure Lynch has written and Steve Cotton playing Bryan with admirable sympathy. The 40's Bowery Boys-in-limbo that emerge from the T.V. set to help Bryan are excellently recreated by Dan Hiatt as Huntz Hall, Stephen Sloane as Gabriel Dell and Grant Machas as Bobby Jordan — it is their show, their energy and voices lifting the show to musical comedy level. Leslie Buchbinder scores nicely as a haughty phony and Tina Sigel is dandy as the punk rock daughter, though saddled with a ghastly song titled "Sheena, Queen of the Jungle" that may keep me awake nights.  
*The Dead End Kid* needs a drastic rewrite and some rethinking about the cliché characterizations, but there is a good basis for a spirited off-Broadway musical in a *Little Shop of Horrors* here if the creators go back to the drawing boards.  
Now thru Jan. 14th at 430 Mason Street.  
CLUB: GAIL WILSON  
After a four month hiatus, GAIL WILSON is back on the local club scene, debuting her new act and new companion at The Plush Room on Dec. 5th. Her hair still its natural iodine color, gowned in a rust/black masterpiece of sartorial invention, La Wilson revealed she is still one of the most likeable, interesting performers around, featuring an eclectic, well-balanced show that spotlighted her keen jazz edge and deft interpretation of a lyric. She doesn't just sing, she tells stories with each song. She also has composer/pianist David Chester backing her, a major plus for any singer.  
Continued on page 7.

Music

Comparing the S.F. and L.A. Symphonies

by Bill Huck

After more than a month of touring, the San Francisco Symphony returned to Davies Hall, only to be met there head-on by the premier West Coast orchestra, the Los Angeles Philharmonic. Especially since the comparison between the two proved particularly instructive about exactly what it is that constitutes symphonic excellence. So many factors work together to make up this elusive goal. Let us see if we can highlight a few of them and contrast the orchestras in these aspects.

The principal advantage held by the southern contingent is a long and continuous history of care and money lavished upon them. This has given them an easy depth that our orchestra, whenever it seeks to build itself, must work hard to attain. As anyone knows who listens to the various recitals given by S.F. Symphony musicians our orchestra contains many fine players. However, the total effect of it too often does not equal the sum of its parts. The ensemble breaks too readily into its individual pieces.

The L.A. Philharmonic's rendition of Brahms' Second Symphony was an example of its more smoothly oiled operation. Within the string sections, for example, the unanimity was astounding. Agreed, the first violins actually agreed upon pitch and rhythm. They articulated their lines precisely and together. This ability to sound simultaneously is the effect promised in the word *symphony*.

Brahms has often been criticized for muddying his sound by constant doublings in his instrumentation. Pairs of clarinets and pairs of flutes, everything in pairs — you'd think they were headed for Noah's ark. Yet the listeners who complain rarely hear this sound as the composer intended it. The Los Angeles woodwinds, both in their pairing and in their larger reinforcings of each other, created a lush homogeneity. They produced a clean sound, not a confusing one.

Unfortunately I did not hear the San Francisco Symphony's Brahms Third the week before the L.A.'s visit. I cannot report on that natural comparison, but I did catch the Beethoven Third from the same program. It was from that reading I drew the above conclusion that the S.F. orchestra has found a new voice, a new clarity, and a great deal of the longed-for precision. Those translucent textures owed, no doubt, something to conductor Antal Dorati's firm understanding of Brahms but the real accomplishment was the orchestra's. After all the conductor does not make the sound, the instrumentalists do that.



Antal Dorati

In terms of fully appreciating the San Francisco Symphony's true and steady advances, the juxtaposition with the Los Angeles Philharmonic was unfortunate. Nothing can replace years of top-flight experience. Though San Francisco's strings have reached a level still they sounded fuzzy next to the Los Angeles counterparts. Furthermore, the attacks from some of the San Francisco woodwinds lacked the confidence and surety of the Los Angeles players. Things were just a shade helter-skelter in the *Eroica* I heard; it had not the smooth interlocking action that was characteristic of the L.A.'s Brahms Second.

Any modern orchestral performance is the balancing of the talents of a conductor with the skill of the players. If the L.A. in our comparison had the more mature body of musicians, they commensurately had the younger, less knowing head. Andrew Davis, not yet 40, gave in his appearances last week the most substantial performances I have yet heard from him. He has learned his music thoroughly and he gives the orchestra precise, coherent instructions. In fact, they seem to like him more than I do.

Just what it was Davis lacked, Dorati possessed. The older man, visiting the San Francisco Symphony, made the music his own. Dorati knowingly differentiated the many and various elements of Beethoven's *Eroica*. He presented his own sense of that *symphony*. While I did not always agree with his tempi or his thematic highlighting, I tremendously enjoyed the coherence of his work. Here was an interpretation worth fighting about.

The Davis-led Brahms was more the orchestra's show. While they added to my understanding of Brahms by the way they handled his doublings, the conductor contributed little himself. He saw his job as beating time clearly. Yet if I cannot give Davis the highest praise for that, I must note that he did not

impose on the music either. He did not wallow in his own personality. Both Andrew Davis and Antal Dorati are themselves composers. In May of next year when Davis leads the San Francisco Symphony we will hear some of his music. Last week we did hear Dorati's Piano Concerto. And it gave us an instant yardstick with which to judge the brilliance necessary for fine conducting and for great composing. Alas, Dorati's concerto contains little musical substance. The greatest aspects of it he lifted from Bartok's Third Piano Concerto, but without understanding that work's sense of the sublime.

If Dorati's biggest challenge was the display of his creative imagi-

nation, Davis' was the gigantic task of comprehending Mahler's Ninth Symphony. Beethoven and Brahms did not write music for the virtuoso conductor, but Mahler did. Here Davis showed his finest virtues — a complete memorization of the work — and his chief weakness — the lack of a sensibility equal to his knowledge.

A single example must suffice to show what I mean. At the center of Mahler's design he placed two contrasting movements, both brisk and verging on chaos, but each fundamentally different in its emotional appeal. The Landler, second movement, is the dance of life as seen by a man dying before his time. Its ironies are those of a refined musician wishing for the pleasures of a barroom dancehall. Its literary equivalents are Walt Whitman's and D.H. Lawrence's "I am mad to be at one with the roaring crowd." The Burleske, third movement, is music much more angry and anxious. The sweet cheat of life has yielded to the furious creator's attempt to control a process that he knows is beyond his grasp. The literary equivalents here are Celine in his *Journey into Night* or Ezra Pound in his wartime *Cantos*. Yet Andrew Davis played both of these movements flat out. The Landler sounded savage and the Burleske was chaos, not an image of chaos. I realize I am asking here for the subtleties of a master, but the L.A. Philharmonic is worthy of such, as is the music.

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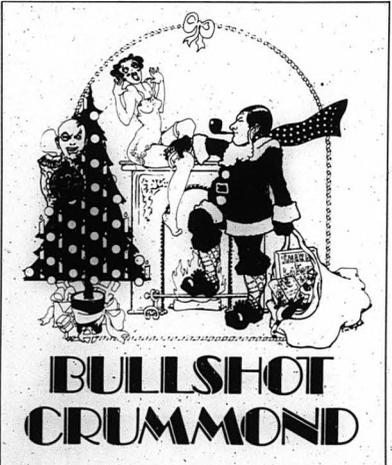
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Critic's Corner

Continued from page 6.

That is all to the good — what left something to be desired was her steadfast clinging to the musical past. While "Mood Indigo/Solitude" is musical stunner, does anyone really want to hear one more version of "Bridge Over Troubled Water"? A cute Beatles tongue-twister and her own funny "Put Out My Fire" (based on a true story) are clever throwaways, a "High School Medley" by Jeff Schmidt about returning to her 10 Year Reunion was at first hilarious but went on forever, steadily losing momentum. And on it went — "16 Tons," Chester's tribute to the 30's "Swingtown," a grim "Ballad of Lucy Jordan" by Shel Silverstein. . . . It was a pleasant but musically unexciting program; Wilson is too good to allow herself to fall in this trap of the San Francisco malaise — there is a world of new music out there, singers "Memory" is not the only new song written in the past 10 years. Come on, Gail; it's time to go on to the next musical plateau and challenge yourself.

STAGE: BULLSHOT CRUMMOND  
BULLSHOT CRUMMOND ran four years at the Hippodrome on Broadway; now it is back for a six week stint at Theatre-on-the-Square and if you've never seen it before and enjoy 90 minutes of broad slapstick, this mindless good fun.



If, however, you remember the snappy shotgun pacing and sense of subtle parody in high style, this production is beginning to show its age. What used to be a rollicking pastiche has deteriorated into pie-in-the-face burlesque blackouts. Pacing is off, with bits drawn out endlessly, the actors' energy seems forced and laborious, and what remains is schick piled upon schick.

The creators/stars — Ron House, Diz White and notably Alan Shearman in the title role — remain the definitive performers of their own piece, but when performers direct themselves, they need to get an objective third eye. . . . soon. Nancy Lenahan is a nice Lenya von Bruno, Nazi villainess out to steal her diamond formula but thwarted by noble stalwart Crummond. . . . and Richard Marion, in a potential tour de force playing seven roles, fails to ever rise in any part above merely serviceable. Neither Lenahan nor Marion bring anything fresh to their parts, conjuring dim memories of those before them. They are that most dreaded word — adequate. Unexciting. . . . but adequate.

So is this *Bullshot Crummond* — it's a few good yuks, lots of sight gags, terrible sound system and too small for the house it is playing in. Much of the fun is lost straining to hear. Take the kiddies for the holidays; they'll love it!

Films

Holiday Films

Continued from page 6

The Streisand calliope is less shrill than before — there are softer edges to the hysteria and a touch of a higher class — so it's a pity the *Yentle*-makers couldn't let a good thing alone. Isaac Bashevis Singer's classic story and, to an extent, the Broadway play that came between it and the movie, *Yentle* Rosetta stones with a wealth of cultural vocabulary to draw on. The magic of motion pictures should have enriched the possibilities: talmudic argument; variations on the *As You Like It* disguise-a-girl driven to expand her mind in a boys' domain; the wondrously clever ways healthy individuals will find to get around a perverted, oppressive, sex-and-marriage customs. Not that they're not there — the Jack Rosenthal/Streisand screenplay is witty and wise (what there is of it) and Barbra makes a passable, young new voice for offing loving, of suspension of disbelief? Mary Martin achieved with Peter Pan — but the circumlocution of content definitely resulted in a loss of potency. Michael Legrand's *Muzik* on the Roof are songs of remarkable vagidity, inappropriateness (a flatted 3rd every other bar doth not an Eastern European Jewish tune make), and is an outrageous

intrusion on both narrative and character. Mandy Patinkin's virility is a fine foil for Barbra and Amy Irving (he gets a chance to emote occasionally, if not to use his own excellent singing voice), but the touted Irving/Streisand kiss, unlike the unexplored contingencies of their unique relationship, is no big deal. Czech locations could have done without the sepia filtering and the Yeshiva Bay without unmannerly bursts of song. So, go and see already; you should may pretend it's two movies (oy, it's long enough!). (A two-Coronet)

There's nothing to pare down or add on to Bob Swain's *La Balance* — it's a whale of a police procedural with a stink sing in its tale that looks like a species we've seen before in the genre of *Sopranos* and *Diva* but turns out to be a creature of another family, the fortuitous offspring of an American-bred director mated to the highest French filmmaking traditions. An elite mod-squad led by the intrepid, unshaven Inspector Palouzi forcibly recruits a small-time crook, Dede, and his mistress, the prostitute, Nicole, to trap gang boss. Both sides and those in the middle are true to their codes, taking appropriate action to defend or maneuver themselves in a frightening and tremendously appealing

Continued on page 8

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Films

**Holiday Films**

Continued from page 7  
 of ulterior motives and overkill. Nathalie Baye's Nicole, Philippe Lemat's Dede and Richard Berry's Palouzi are marked with searing authenticity, the picture with a thriller level of excitement beyond the *critic*, and the cops in robbers theme has attained its mad-but-true maturity. (At the Clay)

Over the barre and through the looking glass: we are invited, via Derek Hart's passionate and professional perspective, to go Backstage at the Kirov. Ballet is sooo respectable and treatment of it sooo respectable that even the narrow intimacies of television have kept its inner workings shrouded in thick curtains and fastened tight to the ornate, and quickly dulling, fixtures. The drive for perfection has seen the 200-year-old Kirov Ballet through the pomp and pretentious glories of Imperial St. Petersburg to the grey walls of Leningrad; the outside world has so often seen it only as the jumping off place for the Pavlovas, the Diaghilevs, and — literally — the Baryshnikovs. Instead of revamping the headliners, Hart's 3 1/2-year project with the Kirov brings the "body" (the *corps de ballet*) to the screen and lets the endless round of class, practice, rehearsal and performance followed by 10-year-olds and soloists in their prime, reveal the ritual beauty of transmitting skill into art. Illuminated in grainy color by cold, functional lighting, the film explores the heart and feet (or, once, the feet!) of the ballet. (At the Lumiere)

If Mel Brooks' *To Be or Not To Be* were a question, I'd have preferred it not. Or not again, at any rate. The first version was Ernst Lubitsch's last film, done in 1942 when vaudeville's bad taste (Benny Hill without the scatology) could still amuse and the horrendous consequences of Hitler's invasion of Poland were yet unknown. Moreover, Lubitch gave the lead to Jack Benny (as good as he ever got on film, incidentally)

instead of projecting his own corpulent ego, or egotistic corpulence, into nearly every scene, and trusted the underplayed comedic talents of Carole Lombard instead of inhibiting the deeper ranges of a dramatic actress like Anne Bancroft. The picture, perhaps, was made for those who saw it the first time around and prefer updated nostalgia to originality and intelligence. Tim Matheson is skillful in the romantic ingenue part of a Polish flying ace; the other comic pros are wasted. But if you're collecting old jokes on Jews, Queers and Nazis (did I forget to tell you about the Swish Schtick?), don't miss it.

Speaking of nostalgia, in its glittering, glamorous, bare bones,

here comes Ziggy Stardust. Again. The redoubtable David Bowie did the final mix himself on the concert footage from the early 70's — "Ziggy" was his first character to make it across the Atlantic and his last appearance in the persona that made androgyny a rock-household word. The weird, wiry audiences are there (is that you in the third row?), the Spiders From Mars are spinning their spacedout webs and the Leslie Kemp-trained mime in Kim Novak drag-py gyrates boldly to the force. Producer Don Pennabaker has done well by sight-and-sound history (*Momentary Pop* and *Don't Look Back*) so if your only Bowie identification has been *The Hunger* and *Merry Xmas, Mr. Lawrence* you'll find out that if there is no end to him, there is a beginning. (One week only, at the Castro)

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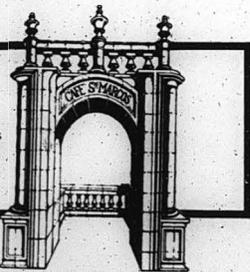


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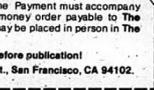
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- One City Block/3000 sq ft
- Full Liquor & Cabernet License
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**Get the Best!**

# Vitamens

**Save \$10 1495**  
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# marantz's GREAT 3-WAY SPEAKER SYSTEM (Model 995)

With Sound Quality So  
Fantastic You Won't  
Believe Your Ears!

Giant size cabinets give rich resonant sound to fill even the largest room.

\$149 each (\$298 for the pair).

Although these **marantz** speaker systems are rather large for the average room, their beautiful walnut grain color blends well with any decor.

These speakers are one of Marantz's exceptionally good values. They are not simply a "good speaker"; they are exceptionally High Quality speakers that produce far better sound than many other brands of speakers on the market.

SO POWERFUL THEY CAN BE USED WITH THE MAJORITY OF RECEIVERS ON THE MARKET.

5 YEAR SERVICE POLICY INCLUDED FREE!!!

## PRICE WAR!

You can have your choice of  
**ANY ONE OF THE BRANDS** of  
receivers shown below, for only

**\$1**

[that's  
right, only  
one dollar],

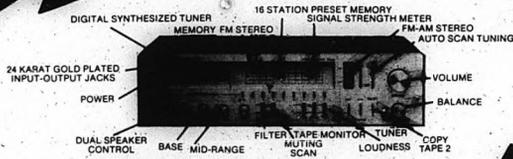
- for a **PIONEER** Receiver,
- or a **SONY** Receiver,
- or a **MARANTZ** Receiver,
- or a **TECHNICS** Receiver,
- or an **AKAI** Receiver,
- or a **KENWOOD** Receiver,
- or a **JVC** Receiver,
- or an **ONKYO** Receiver

with the purchase of **one**  
pair of the speakers shown  
above, at the prices shown above  
of **\$149 per speaker**.

**FOR EXAMPLE:**

This Marantz Model SR520 has a sizzling  
powerful 2 channel total of:

**76 WATTS RMS!!!\***



Go to **any other stereo store** in the city and ask  
if they will sell you this same receiver, (brand new),  
for less than the manufacturer's list price of \$350.00.

But now, it's yours for only **ONE DOLLAR**  
when you buy one pair of the speaker systems shown above,  
at the price advertised above.

The **SPEAKERS** are \$149 each, for a total of \$298 for the **PAIR**.

Thus, your complete cost for the two speaker systems **AND**  
the receiver comes to a total of \$299.

**ALL** of the advertised receivers and speakers are **BRAND NEW**, in **FACTORY SEALED**  
**CARTONS**. They are **NOT** used; **NOT** factory seconds, **NOT** scratched or blemished.  
They are the **NEWEST MODELS AVAILABLE**, in some brands.

**MORE  
GOOD  
NEWS!!!**

If you prefer **OTHER BRANDS OF SPEAKERS**, we also have many  
other brands with the receivers available for \$1 with speakers purchase.  
Thus, you can purchase selected models of **ALTEC LANSING, LINEAR SOUND, SONIC,  
SOUND, JBL, 902, etc.** in various price ranges; and still get a wide choice of receivers for \$1.  
Limit: one receiver per customer.

In some brands, we have a choice of different models available. Supplies of some models are limited, so hurry in for best selection.

The wattage ratings shown above are for both channels combined. \***THE WATTAGE FOR EACH  
CHANNEL IS 38 WATTS PER CHANNEL INTO 4 OHMS MINIMUM CONTINUOUS  
POWER OUTPUT FROM 20 Hz to 20,000 Hz. NO MORE THAN .0009 TOTAL  
HARMONIC DISTORTION**

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**2555 IRVING STREET, SAN FRANCISCO**

(one block South of Golden Gate Park, at 27th Avenue)

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