

The Sentinel

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April 12, 1984

BLUEFISH COVE

See page 6.



Newsbytes

CANDIDATES QUIBBLE OVER GAYS IN MILITARY
Washington, D.C. — The Democratic presidential hopefuls were recently polled by *Forum* magazine on the status of gays in the military. The magazine learned that Colorado Sen. Gary Hart had told the NGTF that "military employment should not be restricted because of sexual orientation." Former Vice President Walter Mondale said he had "yet to reach a decision" on an executive order banning discrimination based on sexual orientation in the military. Jesse Jackson — the most expansive, according to the article's author — said that "discrimination because of sexual orientation is wrong... Gays and lesbians have served and continue to serve honorably... The current policy of throwing out gays is wasteful." (*San Francisco Examiner*, 4/4/84)



Demonstrators angered by the recent veto of AB-1 protested the recent San Francisco appearance by Gov. Deukmejian.



CORPORATION SUED FOR BEING ANTI-GAY
San Francisco, CA — A \$5 million lawsuit was filed last week against Digital Equipment Corp. The complaint filed in Superior Court on behalf of Brandon Stanford charged Digital with "discriminating in its employment practices on the basis of an employee's sexual orientation," according to a press release from Stanford's attorney, Daniel N. Silva. A San Francisco ordinance, similar to the recently vetoed AB-1, prohibits employers from engaging in such discriminatory employment practices. The lawsuit charges that Stanford is paid a lesser salary, denied promotions and advancement with Digital solely because he is homosexual.

SUBSTANCE ABUSE PATTERNS REVEALED
San Francisco, CA — The local Prevention Resource Center released its latest findings on substance abuse within the San Francisco gay/lesbian community. The findings are based on more than 3,000 questionnaires which were filled out and then analyzed. Among the findings: Alcohol was the most popular substance used by over 70 percent; marijuana and hashish were the drugs of primary choice, second to alcohol; and overall level of problematic drug use among gay men and lesbians of 20.2 percent was established, five percent higher than the problem drug use level of the general population; lesbians had a higher level of problematic drug use than gay men; under 50 percent of those surveyed were aware of the various existing community resources that might be appropriate to the lesbians and gay clients; and for all gay men sampled nine percent reported intravenous use of methamphetamine which is an at-risk behavior for AIDS.

MARKS PUSHES AIDS FUNDING
Sacramento, CA — Senator Milton Marks (R-F) has pushed for a second year of funding in the state budget for AIDS education, according to a press release from his office. "As a result of my efforts last year, the Department of Health Services has spent \$500,000 during 1983-84 to fund AIDS educational projects being carried out by local organizations. Continued funding for AIDS research and education is absolutely essential. There remains a need for further education efforts, especially of the general population which holds many misconceptions about this tragic disease," Marks said. "Unfortunately, the governor's proposed budget provides no funding for 1984-85 based upon the Department of Health Services argument that no further educational efforts are necessary."

MS. FOUNDATION FUNDS LESBIAN HEALTH STUDY
New York, NY — The Ms. Foundation for Women has awarded \$10,000 to the National Gay Health Foundation to fund a pilot needs assessment survey of lesbian health care in the United States. Heralded by NGHEF as the first grant of its kind in this country, the survey will be conducted over the next 12 months by experts in female survey research. The goals of this project are to help identify the extent of the lesbian community throughout the country, to demonstrate the health care problems in these lesbian communities, (with emphasis on Third World and working class lesbians) and to begin to translate the results of the survey into needed services.

Silverman Dubs Bath House Sex the Newest No-No



DR. MERVYN SILVERMAN, flanked by leading gay activists, at last Monday's press conference on bath house sex.

by Gary Schweikhart
The decision by Dr. Mervyn Silverman, the city's Director of Health, to ban sex between individuals at bath houses and sex clubs is certainly a controversial one. It has already created a growing rift within the local lesbian/gay community between those who wanted to shut down the tubs and those who are insisting that it is "business as usual" even during the current AIDS epidemic.

While others will and should highlight the political and sexual ramifications of the no-sex decision, *The Sentinel* decided to meet with Dr. Silverman directly for clarification of his somewhat confusing dictate. The interview was held in his office last Tuesday morning, just one day after his crowded press conference announcing his new policy.

The following is a slightly edited transcript of that interview:

The Sentinel: Would you briefly explain your decision on bath house sex?

Silverman: Everybody has been saying for the last year that the issue isn't *where* you do something but *what* you do. And we have seen from the various journal reports and anecdotal reports from researchers that a great many people who have AIDS have been frequenting bath houses, sex clubs, bookstores, those sorts of places... and statistics show pretty much anywhere from a two to ten times greater risk if you are involved in that kind of activity of getting AIDS than not.

We are asking the authority which licenses businesses to somehow reach out and license or regulate the conduct of patrons of that business.

So I brought together a group of health experts in the area of AIDS — national, state and local experts, including gay physicians and researchers — and much to my surprise got a unanimous decision from this group basically saying that sex between individuals should not be allowed in those places that could lead to the spread of AIDS. Of course, we realize that this action in and of itself isn't going to solve the problem of AIDS, but I think it would send a message to gay people about that kind of activity and why we are trying to stop it. Hopefully, this will carry over into their personal lives, while those facilities like

(Continued on page 2.)

Littlejohn Agrees to Compromise at Sentinel Forum on Bath Houses

by Gary Schweikhart

As part of the continuing controversy over what to do about the bath houses and the spread of AIDS, *The Sentinel* recently assembled a private forum of concerned gay people to discuss the subject. This group met last Sunday, one day before Dr. Mervyn Silverman announced his decision to ban sex at the baths and sex clubs.

Participants in *The Sentinel* forum include:

Sal Accardi, head of the Northern California Bath House Association.

William E. Beardemph, publisher of *The Sentinel*.

Bobbi Campbell, RN, a person with AIDS.

Bill Jones, owner of the Sutra Baths.

Larry Littlejohn, Sponsor of the petition drive to end sex at bath houses.

John Lorenzini, a person with AIDS.

Helen Schietinger, director of the Shanti Project's AIDS Residence Program.

Dave Wharton, candidate for the Board of Supervisors.

The following is a transcript of that conversation:

The Sentinel: Mr. Littlejohn, you started this controversy with your petition drive. Would you take a minute and explain why?

Littlejohn: Because I felt this issue wasn't really being addressed squarely. It was time to take this out of the area of discussion and into the area of action. I felt bringing this up would get it out into the open.

The Sentinel: Mr. Accardi, any response?

Accardi: We do not feel that this ever should have become a political debate. It's unfortunate that this has come to the point where people feel that their civil rights are threatened. This is a medical, scientific problem which should be dealt with in those terms. I understand Mr. Littlejohn's frustration with the bureaucracy over this, because we share that frustration. The Health Department, Mr. Littlejohn, the bath house owners, we really aren't very far apart. We're all interested in the well-being of this community.

Wharton: What troubles me is that we have been forced by the rush of events to look at this as a yes or no question. And it isn't. Unfortunately, we've looked at the problem for a couple of years now without taking any action. Now, because of the spotlight on our community and the AIDS pro-

blem, we're being forced to take action in a couple of weeks. I hope Dr. Silverman gives us a 30-day period for discussion and debate before any final decision is announced. If the petition drive does succeed, we still have until November to make a decision. So it seems to me that we are being forced into a hasty and probably an unwise position over this.

Campbell: I agree. The precipitous decision on this made by some in our community was for me the problem. In fact, many of those who signed the original petition to Dr. Silverman have already reversed their position and admitted that they acted too fast.

Accardi: It is clear to me that when Mr. Littlejohn presented his petitions that this disturbed some of the "politico" in our community. They saw it as a no-win situation for anyone involved in this.

The fact of the matter is that because this has become a political issue, people are looking at it in a political way and the bath houses are being scapegoated. We've said all along that the problem isn't where people have sex, but what they do. Yet we're apt to become the victims in this emotional,

irrational political power-play.

Schietinger: It is also important to look at the scapegoating that has happened over the last two years of the people with AIDS. People look on people with AIDS as a danger, and there is an incredible amount of denial on the overall issue. If we're looking at AIDS as being similar to hepatitis B, then we're looking at a disease that is probably endemic to a community of sexually active gay men. I think one of the things that has happened is that the gay men's institutions have not acted strongly enough to get through people's denial of the seriousness of this. So far, it has just been business as usual, even though people are dying of AIDS.

Littlejohn: That's exactly why I got involved... because I saw it as business as usual. I have tried for eight months to get some action on this but I was ignored. People told me that they agreed with me but were afraid to speak out because they would be trashed. And I saw no education program worthy of the name within the bath houses. I think we've just been fooling ourselves. Nobody — not the Board of Supervisors, not the Department of Health, not

(Continued on page 10)



Participants in *The Sentinel* forum on the bath houses: (L-R) Helen Schietinger, Larry Littlejohn, William E. Beardemph, John Lorenzini, Bill Jones, Sal Accardi, and Bobbi Campbell; RN (kneeling). Not pictured is Dave Wharton.

Whispers

Octavia Hayes



Britt's Boo Boo

The word of Octavia hears around Sissy Hall is that the current bath house flap is all part of Diane Feinstein and Roger Boas' attempts to sack Dr. Maryn Silverman. The city's Director of Health is too popular to be pushed aside in public, so DiFi and King Boas are trying to get the good doctor to hang himself or be put in a position where he will be hung by an angry lynch mob (either a tubs-less gay community or a twice-embarrassed news media).

One City Hall insider put it this way: "The Mayor and Roger Boas have been after Silverman for a

long time. He was the one person they couldn't control, who wouldn't play politics the way they wanted him to." The obvious solution? Give Silverman the ol' heave ho.

Another person who may have stumbled in all of this bath house brouhaha is Supervisor Harry Britt, currently running a heated race for re-election. While Britt has tried to keep confusingly quiet on the controversy, it is no secret that he personally spearheaded the efforts to get the baths boarded up. In fact, the first erroneous tip-off to the press that Silverman was going to close the tubs came from Britt's aide, Dana Van

Gorder. Many local gay/lesbian politicians think that Harry has made a big mistake on this issue and he could alienate major sections of his political base. Not so, goes the current thinking of the Milk Club bosses. They see Britt solidifying his support among straight voters on this issue which will help him on a future Assembly bid. As for the angry gay voters, the Milkies are confident that this will all be forgotten by election time. It's the old "He's a sonofabitch, but he's our sonofabitch" routine.

♦ ♦ ♦ ♦ ♦

Girls Girls Girls: The San Francisco-based Sisters of Perpetual Indulgence have been the recipient of a group face slap from the nine Imperial Courts of Southern California. In an open letter to the SPI, the assorted courts declare "...we feel we must take a stand concerning the damage being done nationally by the Sisters in the

political and civil rights areas on behalf of the gay and lesbian community.

"Recently after the release of Dan White and the governor's veto of AB1, various Sisters were interviewed by national news networks in their 'drag attire' and were acknowledged as 'gay activist' and 'spokespersons.' These are just some of the examples of continuing media exposure of the Sisters in relation to serious gay and lesbian issues. It has become obvious that the Sisters are being manipulated and used by the national media because of their outrageous crossdressing attire. It is also obvious that men with beards dressed as Catholic nuns speaking on gay and lesbian issues on national television are not taken seriously and result only in negative reactions.

"Thus, the Imperial Courts therefore make an appeal to the Sisters of Perpetual Indulgence to stop granting or soliciting national media interviews dressed as nuns.

ON I LIVE!

Randy Alfred



Private Rights & Public Health

Friday, April 6

The gay movement has come from "Oh, Mary?" to Typhoid Mary in just fifteen years, but we're still a little late. The last two weeks' general debate about AIDS and the baths, forced by the filing of the Littlejohn petition, is about eighteen months overdue. Delay has lost us many options.

Community action to reduce high-risk sexual activity at the baths (including t-room clubs and theaters) would be preferable to administrative action by the city's health department. But administrative action — to temporarily close or restrict these businesses — is much better than facing a public referendum that would most certainly force an absolute shutdown.

What forced us into this corner? Why the sudden deadline for action? By and large, the local gay newspapers have covered the issue only when the mainstream media focused general attention on the problem. Even then, the limited discussion centered on the issue of whether the closure of the baths should even be debated, not on what to do about the baths.

Finally, the pressure from within and outside our community grew too great, and real debate has hurriedly begun. But the same adolescent media lords who lost us so much time — and so many lives — are now trying to frame the debate in their own spurious terms. In tragic irony, they who suppressed the debate now speak high-mindedly of civil liberties. They're not thinking with their heads and their hearts, but with their crotches and their bankbooks. I doubt they truly distinguish common sense from common sensuality.

If the risk levels that now exist at the baths occurred at a unionized workplace, the union would long ago have sought safety-and-health regulation. If an automobile had defects that created such risks to

life and limb, the same sudden libertarians who now cry out against government intervention would be demanding it instead. The city has not acted sooner in this matter for the very same reason the U.S. government still subsidizes tobacco growers 20 years after the Surgeon General's report on smoking and health: political clout has been invoked to protect cherished — and profitable — institutions.

But the institutions that grew up in the springtime of gay liberation do not always serve its principles well today. Times and conditions have changed drastically. What was liberating in 1969 can be lethal now. All that is gay is not necessarily good, and no institution automatically and undeniably deserves the protection of our movement's undivided political clout.

The issue is definitely debatable. It is not ideologically impermissible to question treasured beliefs. What do viruses know from "politically correct," anyway? There has been no treachery here, and those who speak of "traitors" do nothing but betray their own foolish irresponsibility.

The notion that everything sexual is O.K. and great is today a dangerous and outmoded philosophy. To speak only of civil liberties is to ignore that AIDS is no longer a matter of private consent, but of public health.

Dr. Marcus Conant has told us about AIDS patients who go to the baths and engage in high-risk sex without telling their partners about their illness. One of these covers his KS lesions with makeup. Another, who still looks healthy, told Dr. Conant, "Anybody that goes to the baths is a damn fool, and I think they get what's coming to them."

The first half of that is right. The second half reduces sexual contact to an act of assault and

aggression. It is rape no less brutal than anything that happened on the pool table of a Massachusetts barroom.

In our fight for and celebration of individual liberties, gay people have spent little energy developing community norms on the limits of acceptable behavior. In fact, our entire movement has been based on the rejection of traditional norms. That's a fine first phase for any liberation movement, but community-building requires the development of new forms and institutions, not just separation from old ones. We still haven't done this, but we must do it now. This may be sooner than some might have wished it, but neither life nor history can expect to be fair.

In short, it's time to grow up. We are now in the fifth — not the second — year of this epidemic, and we have known it is contagious since July 1982. From all reports, AIDS kills slowly and painfully, and there is no gay liberation in the coffin.

There is no way to tell if you or anyone else is carrying this killer. If you engage in high-risk sex outside a relationship that's been mutually monogamous since 1979, you could be an AIDS Mary or soon become an AIDS statistic yourself.

Unsafe sex is unsafe no matter where it occurs, but the baths particularly encourage high-risk behavior. Those who defend the

baths talk about the cubicles as mini-homes (and therefore minicastles), but what of the steamrooms, glory holes and orgy rooms? Doing nothing about the baths sends the wrong message to those who don't go as well as to those who do.

Some people argue that regulating the baths will not stop high-risk behavior, but only move it elsewhere. Yes, but it will stop some people and it will reduce the overall level of high-risk activity. So is it a bad idea because it might save only a thousand lives instead of two thousand?

It is late in the day to talk about using the baths as locales for sexual re-education. Previous efforts by the baths have been feeble and reluctant. We're years late, but some of Allan Berube's suggestions in *Coming Up!* this month nonetheless deserve careful consideration.

For those who still say the doctors don't know enough to be prescribing behavior, that's what Mary Mallon said, too. The cook who was the original Typhoid Mary caused at least 53 cases and three deaths. Want to multiply that by some thousands?

If you're still engaging in high-risk sex or misguidedly defending the supposed rights of others to do so, please listen to these words from Harry Britt: "Big Brother isn't saying this to you. It's all your brothers who are saying to you, 'We want you to live.'"

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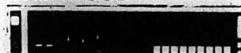
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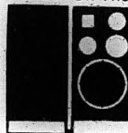
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EDITORIAL

CONTROLLING THE QUEERS

by W.E. Beardemphl

The controversy about closing gay bath houses has created a political atmosphere which is destroying civil rights for homosexuals. Particularly at fault for the ensuing hysteria is the media. Specifically, professional journalists have cared little about objective reporting of facts and have spread lies instead. Equally outrageous are some liberal politicians who have taken the lead in advocating actions that bring to mind World War II attitudes of "getting the Japs."

Larry Littlejohn, on March 27, filed a notice of intention to circulate petitions on a silly but outrageous idea. While I disagree completely with Larry's reasoning and his proposals, he certainly took a classical radical approach that got immediate attention for his aims. Mr. Littlejohn learned his lessons from SIR very well, indeed. What happened was a hysterical reaction. This uproar is more important than the merits of the proposals.

What many seemed to overlook was what we printed on the front page of the last *Sentinel*. Larry proposed a "Declaration of Policy" ballot measure. This means, that if passed by the voters, a recommendation is made to the Board of Supervisors to consider amending the Policy Code to prohibit sexual activity in both houses. Larry has a long hard path to get this accomplished. He has to: qualify his petition for circulation; print enough valid petitions; within a limited time period get over 7,332 signatures; these signatures must be validated; the measure must be approved by the voters; the Board of Supervisors must hold public hearings, draft an ordinance, pass that ordinance twice and then the Mayor must sign it. Well folks, this is only the beginnings for such ideas to become law in our democracy. The ability for one person to achieve all of this is financially and physically damned near impossible. Why all of this hysteria?

The issues are encompassed in fear, fear of the democratic process and an even more intense fear that has stimulated around AIDS. The fear of AIDS is somewhat understandable because it is deadly and is part of an unknown. Larry Littlejohn, as do practically all of our overpriced practitioners, *assume but never prove* that AIDS is acquired by sexual contact. This is because the only common denominator found so far amongst male homosexuals with AIDS is that they all had sex with other male homosexuals. Want to bet that if all of the 99.99 percent of male homosexuals who do not have AIDS were surveyed that doctors would find out that they all had sex with other male homosexuals. Men having sex with men is the definition of homosexuality and is not the basis for an objective epidemiology of AIDS. More on that in a future editorial.

What occurred next, battles between Larry Littlejohn's proposal cause such fear of the democratic process? It is utterly unbelievable to me that a handful of misguided homosexuals (and one, lesbian) actually signed a petition to the Health Director, Dr. Silverman, to close gay bath houses so that Littlejohn's initiative would not get on the ballot. This is sick, convoluted thinking. The mistakes made by these misguided people and by the media accomplished Larry Littlejohn's main purpose without him having to do hardly a thing. Larry wanted attention paid to the issue of AIDS and to the methods of its contact and eventual cure. We all want that to happen. Larry did it, though, and is now ready to work for a more informed and beneficial educational program.

What remains offensive is the media reporting of the series of events. Let us start with the publisher of a gay tabloid who spread false rumors as fast as his fingers could dial a phone. When he couldn't reach enough persons by himself, he had some of the glibbie help with his telephone tell-a-queer rumor mongering. His rumor was that Dr. Silverman would close the bath houses (two weeks back) and that Silverman was ordered to do so by Mayor DFI. I had three calls from persons this publisher had told the rumor to. Their concern was obvious. One was contending this set back our struggle for homosexual civil rights 200 years.

But it was the straight media that outdid itself. They picked up these false rumors and ran with them. Every TV station broadcast unverified lies as facts trying to be the top boob on the tube. The good of *Chron* announced on its front page: **SF PLANNING TO CLOSE GAY BATHS** by Randy Shilts. I quote from that article: "Dr. Mervyn Silverman, San Francisco director of public health, plans to order the closure of the city's gay bath houses and private sex clubs as an emergency measure to curb the spread of AIDS."

Silverman is acting at the request of a coalition of gay leaders who decided a health department order is preferable to a potentially divisive and embarrassing fight over a proposed November ballot proposition. ... What vomit!

There has never been a retraction nor an apology from the *Chronicle*. Not one person spreading all of these fake stories ever tried to verify the facts. When the Associated Press wire service got the story to my hometown's homophobic newspaper, it ran with a real cute picture of two bearded men, nearly naked, who were kissing on the steps of San Francisco City Hall, with a caption reading, "San Francisco protesters in bath towels." Their story headline read, "BAY AREA GAYS IN UPROAR OVER PLAN TO CLOSE BATHS."

Granted, living a situation of stress, frustration and bigotry and still acting with some degree of intelligence, trying to control one's anger, is a lot different than viewing the same situation years later and being able with some objectivity to judge what occurred. But we should learn something from our history. Here is one example:

It was easy for the Supervisors and the Mayor to look at the past and make token reparations, passing resolutions full of words and rectitude about Americans of Japanese ancestry who 40 years ago were outrageously stripped of their property, civil rights, jobs and then interned in prisons. This was for their own protection as well, it was stated at the time. How does one protect someone by putting them in chains? How could our predecessors have been so stupid? The recent blatherings about closing the bath houses by Mayor Feinstein, Supervisor Britt and Supervisor Hongisto have been just as stupid as those arguments for the internment of the citizens who happen to have Japanese ancestors.

To make victims of homosexuals, to take away business rights, to bankrupt persons, to attempt to control individual lifestyles, to illogically scapegoat the civil rights of a community, all because some unknown disease is plaguing part of the homosexual community makes as much sense as stripping all rights, taking property and putting into prison American citizens of Japanese ancestry four decades ago. The "get the Japs" (for their own protection, of course) mentality of the 1940's is resurfacing in the 80's as "controlling the queers" (for our own protection, of course). Government's only role in the present situation of AIDS must be to find the cause of AIDS and cure it. To victimize the patient is stupid and damned near, it must be stopped.



LETTERS

JOURNALISTIC DRAG

Contrary to popular belief, the name Randy Shilts is not an acronym. Warren Hinkle - not his coverage of gay concerns just seems aimless. By manufacturing an AIDS/gay bathhouse "crisis" last week, an issue apparently dear to his objective heart, Shilts proves that power politics is still alive and well and all gussied-up in journalistic drag at the Chronicle. Speaking of drag, when does Shilts start wearing an eyepatch to go with his blue-noose morality - you know: "Close the bathhouses, stop AIDS," or is it, "Bring back prohibition, prevent alcoholism?" It's so hard to get things straight these days, I'm surprised Shilts is having a go at it.

Randy A. Worden
S.F., CA

CUTESY PROBLEMS

When Randy Shilts says in the interview with Gary Schweikhart (*The Sentinel*, 3/29/84) that "if you're a gay man in San Francisco, most of the information you have on AIDS probably came from a guy named Randy Shilts" (and later) that "I do wish both of you papers (*The Sentinel* and *The Bay Area Reporter*) could write more about AIDS," he presumes a self-importance on one hand and displays a faulty memory (or ignorance) on the other, both of which may explain, in part, why he has become the lightning rod for all this anxiety about AIDS.

For sure, good reporters need strong egos but do they necessarily need such big ones? This reader hopes that Mr. Shilts, in following his own credo that his "role as a journalist [is] not to give the answers but to pose the problems," remembers that when reporters succumb to being "cutesy" they are the problem. Thank you for running that interview. John D. Dolan
S.F., CA

MISUSE OF FUNDS

No wonder the National AIDS Foundation has resisted efforts to account for its monies. If the monthly expenses listed in the *Sentinel* reflect how the place is run there should be an immediate investigation.

It is my assumption the National and SF Aids share the same offices. The same person answers the phone: "Do these figures represent 1/2 of the water bill, the garbage bill and the electric bill?"

Who is kidding whom? \$100 a month for water. My entire apartment building doesn't use \$20 a month. PG and E of \$250 a month. Someone ought to start turning out some lights. Trash \$45 a month. How much garbage can a 2 1/2 man office generate a month.

An immediate investigation should be started into possible misuse of funds. A complete outside audit should be immediately conducted. Stew Anderson
S.F., CA

ORGANIZED VICTIMS

As a person with AIDS since December 1983, realizing that most people who have had AIDS since that date are dead, but with the help of good doctors and close friends, I am very lucky to be alive. In the last few months on an average of two people a week that I've known have died in this city, and across the state.

I have always rejected the word victims. However, more & more I realize that we are victims not from the disease

but from organizations and all their petty policies and politics, and personalities. The only losers in these battles are the people that have AIDS.

Fewer people are getting involved in these organizations set up to help people with AIDS. They are also afraid to donate money to them because of the unfavorable publicity created by these bitter fights. Their credibility is disappearing.

There is a huge amount of work to be done. This is not a "social disease"! It is death taking our brothers away in every part of the world. In God's name, help save us in your organizational efforts. Don't make us victims.

If there are other AIDS people that feel the way I do, write your local papers and organizations set up to fight the AIDS battle and let them know how you feel. Tom Wicker
S.F., CA

REPUBLICANS & AB-1

In a recent *Sentinel* interview of the CRIP president, it was stated that "it was Republican votes that got AB-1 through both the Assembly and the Senate." Yet only one lonely Republican voted for our rights in the Assembly and a small brave band of four did so in the Senate. Using such logic one would believe that it passed the Assembly by a vote of 1 to 0, in the Senate by 4 to 0. Where was the majority, the great majority of the Republican Party?

Our homophobic Governor Deuk-majian made it plain how his party felt about civil rights for gays and lesbians as did the party hack, Ed Reinecke, when he was quoted recently in a conversation with gay Republicans at their recent state convention. Can one truly state publicly that the Republican party has traditionally been the party of human rights' when it

continues, to overwhelmingly fight against our right to job security?

How can one seriously believe that our anti-gay governors are "open, fair-minded" when he panders to the bigots of his party such as Senator H.L. Richardson or Assembly Representative Don Sebastian? Didn't CRIP support Sebastian's plan to reapportion the legislature so as to assure the election of a greater number of conservative Republicans, i.e. anti-gay votes?

Since civil rights should not be a partisan issue, it is distressing that it remains a contradiction in terms to be gay and Republican in California. The real issue is not those who call themselves gay Republicans since they commendably acquitted themselves in their serious campaign to sway the Party toward justice. The real villains are those of our community who did

not care enough to write or call. If we are from 2 to 3 million Californians, only half that many could have temporarily paralyzed Sacramento with their communications to the office of the Moral Majority's man in the Governor's office. Arman J. Bouley
Berkeley, CA

OUTLAWING SEX

The proposed initiative to outlaw sex in gay bathhouses has as much logic as outlawing eating steak in steakhouses - the March 26 issue of *Time* magazine documents that heart disease is caused by eating foods high in fat and cholesterol, and heart disease kills more San Franciscans than AIDS does. Richard Winger
SF, CA

Films

Best of SF Film Fest '84

by Penny Kimmel

Bird-dogging the best of the 1984 San Francisco International Film Festival is a delightful, if impossible, task. Thanks for the motivation — the pleasure is now all yours, in order of schedule: April 11-24 at the Castro Theater (C) and Ghirardelli Square Cinema (G). Good hunting!

The Family Game (Japan) G-12th, 7 P.M. Ever think the whole world revolved around your failing grades in school? Yoshimitsu Morita sets Japan's "examination hell" in hilarious perspective — a comic extrapolation of a deadly serious problem — as a middle-class middle-schooler gets a tutor and the whole family learns a lesson. **Clementine Tango** (France) C-13, 9:30 P.M. & C-14, Midnite. Captivating cabaret characters, via an innocently sensuous girl-child, ensnare a young aristocrat in Caroline's Robbi's stylish, genuine, free-wheeling and, above all, entertaining film of a fast-disappearing art- and life-form. Bare asses and bared souls both decorate the closed, though not at all closeted, milieu.

La Belle Captive (France) G-14, 9:30 P.M. & PFA-19. Alain Robbe-Grillet (*Last Year at Marienbad* script) plays with a film noir theme in a phantasmic setting. The "beautiful prisoner" (Gabrielle Lazure) of a Magritte painting double-frames the mystery. Paced to pull you gently into the chase story, bounce hallucinations off your head, and leave you with alternative realities.

The Red Monarch (Great Britain) G-15, 9:30 P.M. Left, right or astride the fence, Jack Gold's gossip satire of Stalin and Company in paranoid power is a wicked treat — as when visiting American columnist (Carol Baker) leaves poor Uncle Joe with unanswered questions, like "Why is the sky blue? and what are lesbians for?" while yesterday's international headline names proceed to shred the Iron Curtain irreparably.

The Plague Dogs (USA) C-18, 7 P.M. Local filmmaker, Martin Rosen's last the '80s' animated film is a knockout, tougher than the previous Richard Adams novel adaptation, *Waterhippity Dooen*, and not for those who still have nightmares about *Bambi*. Snitter and Rowf escape from the horrors of being experimental subjects in a government lab into an even colder, unintentionally cruel and ugly world.

The Go-Masters (Japan-China) C-20 7 P.M. A game of "go," the essence of strategy and tactics, occupies the intellects of two men — one Chinese, one Japanese — over the 32-year period of this century's internecine Asian warfare while the raising and training of the next "go" champion, occupies their hearts. Superb camerawork carries the saga and its pure extract of story through the smallest apertures and out to dizzying vistas in this first ever cross-cultural co-production.

Ah Ying (Hong Kong) G-20, 9:30 P.M. Director Alan Fong, whose 1982 *Father and Son* crushed Hong Kong's kung-fu B-movie image into dust, here takes the true story of an auditioning actress and builds a film around her. Remember the wild short-order cook in Wayne Wang's *Chan Is Missing* with "Fry Me to the Moon" on his t-shirt? He (Peter Wang) is now the cinematic head of a film school that attracts ambitious Ah Ying from her lowly fishmonger's lot in life and sardined family. The tale is spun out with the lightest touch of American overlaying the suburban interior of the most populous city in the world, alive and immediate, and straight to the heart.

The Last Combat (France) C-21, 9:30. An adventure fantasy of exhilarating energy and gripping suspense — there's no second-guessing the plot or the relationships; Luo Besson has designed new situations for an original nameless character to fit the speechless world beyond the end. **Forty Deuce** (USA) C-21, Midnite. Take a deep breath, duck and let the down-and-dirty waves



A scene from FORTY DEUCE. Notice the middle character is actor Kevin Bacon, the star of Footloose.

of 42nd Street wash overhead. Paul Morrissey (actual director of *Warhol's Trash, Heat and Frankenstein*). Based on Alan Bowne's off-Broadway play, it all hangs out, with fans.

An Englishman Abroad (Great Britain) C-22, 11:30 A.M. (free). Alan Bates does a down-and-out Guy Burgess — if you recall the Burgess & McLean defection scandal — discovered in his declining years by Australian actress Carol Brown. Directed by John Schlesinger for the BBC.

Okinawan Boys (Japan) G-22, 4 P.M. A new filmmaker flashes back with binocular vision — one critical eye, the other of romanticized images on the origin and effects of a prejudice. What it's like to be a stranger in your own land; growing up under the demoralizing influence and stigma of the U.S. occupation that still backs young Okinawans' entry into mainstream Japanese society. Intriguing location shots of unique Okinawan culture.

L'homme Blasse, formerly *The Wounded Man* (France) G-22, 9:30 P.M. Few new words for Patrice Chereau's superb emotional voyage through the shadowland of male love where nothing is taken for granted — its complex and driving forces, its difficulty and violence of expression, its inarticulate passion. After screenings at Mill Valley and Chicago festivals, the controversy over the film's "gayness" (fact: the milieu is unarguably homosexual) dematerializes, as far as I'm concerned, with the overriding quality of "instant classic" remains intact.

Insang (Philippines) C-22, 9:30 P.M. Filmmaker Lino Brocka's *Manila: In the City of Darkness*, a 1981 SIFF presentation, radically altered outsiders' perceptions of Filipino society at the thick and rolling lower end of a stubby social pyramid. Unforgettable images are stirred up from the depths of Brocka's own experience and flung head-first into their own stories.

As all movie nuts (i.e., film fans) know, it ain't all on the big screen; there are rare opportunities to enter into the real-life spirit of things. This year's fest has no

less than five at the Castro: four in-person tributes and one special evening of rampant cinema nostalgia.

A Night At The Movies '41 (23rd, 7 P.M.) borrows the unique dream-palace atmosphere of the Castro Theater itself to recreate the heyday of movie magic: newsreel, coming attractions, short subject, cartoon — the works! — all leading up to a "clean" print from UCLA Archive vaults of the madcap RKO comedy, *The Devil and Miss Jones* (Charles Coburn, Jean Arthur, Bob Cummings, Spring Byington, Edmund Gwenn,

Rowlands and John Cassavetes) (22nd, 1 P.M.), plus a screening of their award-winning collusion on 1977's *Opening Night*. Go SIFF!

Ettore Scola's *Le Bal*, based on Jean-Claude Penchenat's staging, is the last of this year's "Foreign Film" Oscar nominees to be reviewed in these pages and praise be I don't have to choose among them. Without a spoken syllable, the last half-century of French history comes alive, under Scola's fine and humanistic Italian hand, without ever leaving its dance hall setting. *The petit bourgeois*



GINGER ROGERS

Williams, Demarest). Can't guarantee the 1984-made popcorn will go to 43-year old prices, but you might consider "dressing" for the occasion.

On-stage, ready to share reminiscence and expertise are: One of the all-time great cinematographers, **Gabriel Figueroa** (14th, 2 P.M.), notable for his inestimable contribution to the best of John Huston, John Ford and Luis Bunuel (not to mention *Tarzan* & *The Mermaids*); Burgess Meredith, who began back in *Winter in '36* and turns up, 50 films later, in the likes of *Batman* ("The Penguin" and *Rocky II*, still going strong); the most down-to-earth glamour-girl of all, **Ginger Rogers** (21st, 2 P.M.), who may have played second-tapshoe to Astaire in 30's billing but who more than balanced the star team, later acting her own way out of cinematic paper bags to the top of the ladder; and a rare pair, the personal/professional partnership of **Gena**

is at once badly exposed and gently cherished in eight popular period episodes (individually scored) wherein each dancer/participant has a multitude of idiosyncrasies that call up laughter just a moment before a different, underlying emotion wells to the surface. (At the Cannery Cinema)

Okay, You Jane. So who Tarzan? To find *Greystoke: The Legend of Tarzan, Lord of the Apes*, Warner Bros. went back to the Edgar Rice Burroughs' original back to the British beginnings, and back to the jungle to start all over again with the ringing yell of John Clayton, the erstwhile 6th Earl the new French face and death-on-type bod of Christopher Lambert). Almost too richly photographed (the work of 2001 and *Barry Lyndon*'s John Alcott), the legend is reborn in a combination of bloody late-Victorian realism and today's nostalgic fantasies that, for the most part, comes enjoyably together. (At the Coronet)

Even in Babylon

John Karr



Don McLean's replacement? That's a big triple-D cup to fill. Does it mean that I have to put on a dress when I want to make a joke? I console myself that I'm not so much replacing Don as continuing his tradition of casting a hopeful but tough eye on the theatre scene.

My column's title? Written by John van Druten, author of *Bell, Book and Candle* and *I Am A Camera*: "Even in Babylon, even in Manhattan, men and women are aware still that they have souls, and that these souls can be lost." From its lightest glance to its most serious intent, theatre is the means through which I remember my soul and realize its purpose, even in the zany and sometimes frightening Gayland of San Francisco ... even in Babylon.

Topping Don? In assuming Don's space I feel compelled to immediately be witty — or bitchy. But I think I'll follow Bobby Short's example. When appearing a concert, he sometimes admits, "I feel I'm expected to say something snappy. But I think I'll just do what I came here to do."

Me too.

WHAT IS MY FAVORITE DISH?

Oh, *Bluefish Cove*. This sweet little play was preceded by such a tantara and holy hosannah that I expected to see Charlton Heston in the lead. (Press Agents broke their ovaries vowing their commitment to the play. Representatives of three different offices called soliciting interviews, each unaware of the others efforts. A year and a half run in Los Angeles labeled it *Unqualified Success* — I didn't know LA had enough lesbians to keep a show running that long.)

Ah, relief. The play itself wasn't swamped in this monsoon and doesn't survive on ticket sales to women. Gay men and straight people flock to it, because it's fun and it's human. It does have a certain titillation factor, thankfully not sensationalized by author Jane Chambers. But at many moments its *The Boys in the Band* of lesbian theatre. Six dykes in a room bitching. The inside scoop seems to be at hand, and the first act is funny and biting. Then there's a passionate love story and a tragic death. A full evening. Shock seekers will be disappointed, theatre-pleasers will be pleased and touched. All that arrived is a swell play with some good actresses telling an interesting story.

Well, *après les deluge, moi*. Almost more fun than seeing *Bluefish Cove* was reading critical reaction to it — especially in the gay press, where the general trend was to excuse its lesbian base. Listen: "... is more than a pla about gay women..." "... transcends theme of lesbian love and death;" "... is not so much about lesbianism and its causes than it is about..." "... not a lesson on 'How To Be a Lesbian' and that's why it's good."

What is this "transcend," "is more than," is good because it's not actually about lesbians? What are we apologizing for? What are we apologizing for? It's obvious its themes are life and love... but the lives being led on the stage are lesbian lives. Chambers wrote TV soap operas for years. If she wanted straight people on stage she would have written them. I want to see life experiences filtered through the experience of others, and lesbians have a particularly deep and tight communication. Hey, theatres! Bring on the dykes!

It felt to avowed heterosexual Bernard Weiner to offer the simple news to the *Chronicles* straight readers: "While providing us with a view of lesbian life, *Bluefish Cove* is a comedy-drama about love and friendship." But Mr. Weiner is a curious one. He never apologizes, or writes, that although Play X is about heterosexuals, it rises above that to tell a story about people. Perhaps he's just not sensitive.

Bluefish Cove is sensitive. Its characters display wisdom of thought they can't always act upon and a wisdom of life's quirks when they must think about what they have done. When a straight woman enters the enclave where they traditionally let their hair down, when one of the



Susan Sullivan and friend in a scene from BLUEFISH COVE.

women faces death, they are drawn into unfamiliar territory. They try to act sensibly in the face of the non-sensible, emotion wracked trials, and it is these reactions which seamlessly bind the play's growth from comedy to seriousness. It's the human comedy, with an inspirational yet uncontrived and realistic ending.

The central figure is aptly, if accidentally, named Lil, suggesting both the femininity of Lily and the toughness of Shanghai Lil. I think, too, of Brecht's Salvation Lil, the Salvation Army Lieutenant in *Happy End*, who wins the souls of Chicago's gangsters by proving she's as tough as they. *Bluefish Cove*'s Lil shows her toughness to the gangsters of life — prejudice, disease — and wins souls by understanding softness as well. She's a lovely woman, fascinating, well-drawn by the script and handsomely played by the luminous, charismatic Susan Sullivan.

Lil knows she's spending her last summer at *Bluefish Cove*, but cannot know she's headed for an affair in the moments before death. Since the local reactor is a lesbian who always rents to lesbians, Lil assumes new tenant Eva is gay and invites her to a party. Turns out Eva is running from a collapsed marriage and isn't gay. Lil sagely suggests Eva not come to the party, her tact and understanding so fully shown in this opening expositional scene that we know and admire her directly.

Eva, however, may have been the world's most protected woman. She hasn't left her husband's home since their marriage and literally cannot cope with functioning alone. She's a frightened little girl, desperately in need of some love and affection. She insists on attending the party, as any single man there will be a safe harbor. No men there? She's too daunted and scared to travel somewhere else. When Lil shows compassion for Eva, the girl turns to her for solace, seducing, no, throwing herself at Lil. It's a perfectly credible scene, not at all suggestive of the timeworn and untrue theory that gays expect all straights to be on the verge of coming out. Eva's seduction is not a sexual one. She wants a Father, but she'll take a Mother in the immediacy of her need.

Continued on page 10

Music

Spring Bouquet of Concerts

by Bill Huck

As though to greet a bounteous spring, concerts have recently bloomed in a profusion usually reserved only for flowers. This run of good fortune began with Lucia Popp's recital at Herbst Theatre on March 27th. A cruel fate kept Popp's voice out of San Francisco until her debut here last season — first at the Opera as Susanna in Mozart's *The Marriage of Figaro* and then in a concert of Hugo Wolf's *Italian Songbook* with baritone Hermann Prey. Her Susanna, finely etched but a trifle maternally, told that Popp had managed to keep the bright, beautiful sound first made famous back in early sixties on Otto Klemperer's

wealth of melody, as was here presented. Popp's ability to etch out a phrase helped Schoenberg considerably; still a singer cannot create melody out of dots, though they can hide it through ignorance. Popp was wise and Schoenberg was prodigious. The combination was nothing short of magic.

The next flowering of song that bedecked the concert hall was *Alan Curtis's Collegium Musicum* performance of Pietro Antonio Cesti's *Semiramide*. Originally written in 1665 for a wedding that never took place, *Semiramide* was one of those joyous experiences that prove not all worthwhile music comes from the few composers whose work are played

The small orchestra often soured. The strings had a hard time keeping their creamy music fresh, but Alan Curtis at the console and James Weaver at the spinetta provided delicious keyboard accompaniment.

A final flower stands out most prominently in our lush garden, for he is a tall and sturdy tulip. A black tulip, magisterial and serene. His detractors find Alfred Brendel too thoughtful a musician. Indeed there is a probing nature in the great Viennese pianist that belies the simple, naive view of Franz Schubert and Wolfgang Mozart, the composers he played on his recent visit here. Yet to my ears, there are many ways a performer can delve into the music he plays, and Brendel's is among the more honest and illuminating. Leonard Bernstein, for example, likes to bring out an inner voice in a familiar composition, because it is his newest discovery and he wants us to hear it. Vladimir Horowitz uses the symphonic sound he can create to add lustre to whomever he is playing. Claudio Arrau treats the printed text as a road into the spiritual essence of the work at hand. It is the music's spirit that Arrau seeks to show us. Brendel seeks to deliver what the composer set down. As he admits, he is not the light, his function is to make the light come through.

The operating mechanism that keeps Brendel's thought in the service of the composer and not as a platform for himself is his astoundingly secure inner metronome. It is not that Brendel is afraid of a rubato, for he is not. It is, however, that this pianist knows how to set a tempo and keep to it. All the individual gestures, all those deep and pearly thoughts, are accomplished within the tempo set. All the magnificent shadings of color that Brendel can get out of his piano are made to serve the ever-progressing line of the composer's thought.

That Mozart's music exists at the pinnacle of the human imagination nobody now doubts, but that Schubert also belongs to the upper empyrean is less recognized. There is a starkness amid Schubert's naivete that too few even want to acknowledge. Brendel proved that by taking Schubert as seriously as we would the difficult composers, the most exalted music will unfold.

Leontyne Price and Aida. The *Sentinel* music critic Bill Huck will give a talk with recordings about Leontyne Price and Aida, at the Marina Branch of the Public Library, Chestnut Street, at 7 P.M., Tuesday, April 24. Bill will trace Price's career and discuss her evolving relationship to Verdi's great heroine.

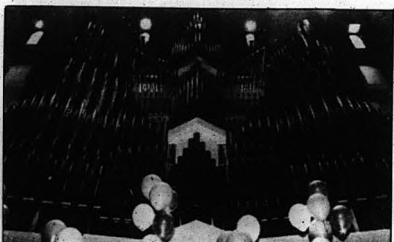
Among the singers Elizabeth Anker was a rich voiced and commanding *Semiramide*. Everyone, but especially Anker, delighted in the vocal ornaments that spice this relatively austere style. James Meade and Robert Tate the two comic servants practically walked off with the performance and showed us how easily Cesti mixed styles. Sally Sanford as the light-voiced princess and Christopher Deane as the dark-voiced enemy king, however, helped Anker keep the noble's music alive and beautiful.



Piano wizard ALFRED BRENDL

recording of *The Magic Flute*. The singer's musicianship had, if anything, matured over the years. As a result, the Hugo Wolf recital introduced us to a supreme lieder singer, in full command of her art. The expectations Popp aroused last year she triumphantly fulfilled this time around. This singer's virtues begin with a clear, mountain-stream soprano. Vocal music is so much the art of communicating emotion that we often overlook the purely instrumental aspects of our singers. But Popp builds her expression upon the musical basis of accurate sound. This facility allows her to use the composer's musical design as the springboard for her emotional portrait. Pitch relationship are exactly delivered, and thus music is made as well as conveyed.

Yet it is not a flute. Ms. Popp plays upon, nor is it a version of vocalise that she delivers. Popp sings the words that composers set as well as the notes. An intermission commentator found a likeness between Lucia Popp and Elizabeth Schwarzkopf, but that comparison was not quite right. What my friend heard was an intelligence and a willingness to infect, to make something out of each word. But Popp has a more linear, less precious style than Schwarzkopf had. For me, Popp is better linked with Sena Jurinac, a less famous, through no less true artist. The composers Popp sang were Schubert, Schoenberg and Strauss. How clever and deep is Popp's musical taste! This lady came up with ten gorgeous Schubert songs, most of them unfamiliar. Closing the printed program were eight Strauss songs that likewise stayed away from the handful of beloved favorites. However, the revelation of the recital came with the Arnold Schoenberg set, opus 2. The early opus listing, forewarned us of a late Romantic lushness, but not even the other early pieces that I do know told me to expect such a



The new Ruffini Organ at Davies Hall. Photo display by Tony Piewik through June

CEDAR

APRIL 15 - 16 "EARTHQUAKE ANNIVERSARY SPECIAL"

SAN FRANCISCO
D. W.S. Van Dyke II. 1904 Clark Gable, Jeannette MacDonald, Spencer Tracy. Top notch film with Jeannette as the Belle of San Francisco. *WED-FRI 4:05-5:45; 1:15, 4:15*
SUN: 12:30-4:00, 7:30-10:00, 4:00, 9:30
SAN FRANCISCO, YESTERDAY, TODAY AND TOMORROW

Compilation of rare motion pictures about the city of San Francisco. Includes footage of Market Street in 1905, and the 1906 fire and quake. *THE 1905 World's Fair, the opening of the Trans-Pacific Tunnel in 1908, the opening of the Golden Gate Bridge in 1937 and other surprises.* *SUN: 12:30-4:00, 9:40-10:00*

APRIL 18 - 21 "EVE AND NORMA" ALL ABOUT EVE
D. Joseph L. Mankiewicz. 1940 Bette Davis, Anne Baxter, George Sanders, Thelma Ritter, Marjorie Monaghan. One of Davis' best roles. Oscar-nominated Best Picture. Best Director, Best Screenplay, Best Supporting Actor (Sanders). *WED-FRI 9:00-10:30; 12:30, 4:05, 8:10*
SUNSET BOULEVARD
D. Billy Wilder. 1950 Gloria Swanson, William Holden, Jack Lemmon, Cecil B. DeMille. Why has Swanson never given the Oscar for Best Actress that year was Hollywood's biggest scandal. Gloria Swanson as Norma Desmond, the Greatest Star of Them All. *WED-FRI 7:00-9:30; 1:30, 7:30*

APRIL 22 - 23 "MARLENE DIETRICH" BLUE ANGEL
D. Joseph Von Sternberg. 1930 Marlene Dietrich, Emil Jannings. Marlene as Lulu Lola, the ruthless cabaret singer. This is where she sings "Falling in Love Again." *SUN: 2:45, 5:30, 8:55; MON: 7:50*

THE GARDEN OF ALLAH
D. Richard Heins. 1976 Marlene Dietrich, Charles Bronson, Basil Rathbone. Lavish production of Marlene & Charles' romance in the Algerian desert. *SUN: 1:15, 4:30, 7:25; MON: 4:15, 9:20*

APRIL 25 - 28 "NICK AND NORA RETURN"

THE THIN MAN
D. W.S. Van Dyke II. 1944 William Powell, Myrna Loy, Maureen O'Sullivan. *WED-FRI 4:05-5:45; 1:15, 4:15*
SONG OF THE THIN MAN
D. Edward Buzzell. 1947 William Powell, Myrna Loy, Keenan Wynn. *WED-FRI 7:30-9:00; SAT: 2:30, 7:50*
ANOTHER THIN MAN
D. W.S. Van Dyke II. 1946 William Powell, Myrna Loy, Virginia Grey, Marjorie Main. *WED-FRI 9:25-10:55; SAT: 4:30, 9:30*

APRIL 29 - 30 "PRESTON STURGES DUO" SULLIVAN'S TRAVELS
D. Joel McCrea, Veronica Lake. Satirical comedy about movie producer who travels the country looking for "the subject for" the film. *SUN: 1:30, 4:30, 8:00; MON: 7:45*

CHRISTMAS IN JULY
Dick Powell, Ellen Drew, William Desmond. Excellent Sturges film of a hospital center where going on a shopping spree with their "helpful" winnings. *SUN: 2:30, 5:30, 8:00; MON: 6:30, 9:30*

MAY 2 - 5 THE WOMEN
D. George Cukor. 1939 Joan Crawford, Norma Shearer, Paulette Goddard, Rosalind Russell, Joan Fontaine. Hedda Hopper Crawford leads the "ladies" as the brisols Crystal Allen. With this cast, it wouldn't have been difficult. *WED-FRI 9:05-10:35; SAT: 4:30, 9:30*

SOME LIKE IT HOT
D. Billy Wilder. 1959 Marilyn Monroe, Tony Curtis, Jack Lemmon, Joe E. Brown, Curtis & Lemmon in Drag leaving from Canteen in an all-night party band. Terrific comedy. Marilyn at her best. *WED-FRI 7:00-9:30; SAT: 2:45, 7:05*

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8

Dining Out

Good Food & Wine - Gilmore Style

by W.E. Beardemph
Probably the most difficult business is operating a good restaurant. For this issue we interviewed a successful restaurateur, Read Gilmore, to give our readers some insight into this precarious, esoteric art form.

W.E. Beardemph: We understand that you are getting ready for an anniversary party at one of your restaurants, the Fickle Fox.

Read Gilmore: Yes, it will be number 19 this year. The Fickle Fox is the longest running gay restaurant under one name and at the same location in San Francisco. This is our second year there.

How will you celebrate this year?
Oh! By having one of our spectacular parties. We invite seven or eight hundred of our most intimate friends and have a real bawl. We will do a rather massive and lavish buffet. Given the Fickle Fox's tradition of making certain that no one leaves hungry, we generally do it rather elaborately.

What other establishments do you own and manage?
We own the Castle Grand; we will have our fifth anniversary there soon. Running a chic little French restaurant south of Market has been an interesting project. This last December we also took over the dining concession at the Atherton Hotel.

The three places are distinctively different from each other. Do you have different management styles for different places?

The management concepts remain basically the same. You are running a business that is dealing with the public. As far as our approach, stylistically, each restaurant is entirely different. The Fickle Fox is a wonderfully casual and eclectic sort of place; after its anniversary, we will be going into traditional and the new American cooking, there. Our approach in service is equally precise but our look is more casual. At the Castle Grand our look is the classic French look, black bow tie, black vests. Of course, at the Castle Grand we have always featured a French menu going from haute cuisine to nouvelle cuisine. At the Atherton we are dealing with a hotel where we do breakfast, lunch, and dinner and room service. We feature a continental style menu there.

What about pricing of food in a restaurant? For instance, I have heard some persons say that the Castle Grand was pretty high.

I suppose by some people's standards the Castle Grand is pretty pricey, but when you are dealing with a house that is serving the food we do with terribly expensive ingredients, for instance every vegetable is sauteed and

then flamed in brandy as it goes on the plate, it costs a certain amount of dollars to produce that kind of food. When you look at the price of similar French restaurants, we tend to run about 20 percent lower than others.

At the Fickle Fox, we are one of the few restaurants in town on the still serving soup AND salad with dinners. All of our restaurants are in the moderate price range with only the Castle Grand running toward the upper moderate prices.

85 percent of restaurants go bankrupt in their first year. What is your management concepts that make your places work while most others go under?

We watch every penny. A lot of people get into this business with proper knowledge of cost control. This is a business where you can lose incredible quantities of money through nickle and dimes and even realize it. Cost control is something that must be constantly watched. This is a high risk business also because you are dealing with a perishable inventory and you are dealing with a huge staff to serve your public properly. If you understaff, your customers are not going to be happy. If you overstaff, you won't be able to afford it. You have to find a happy medium. First and foremost you have to watch your food cost. You have to be ready to roll with the punches as the market varies without soaking the public.

While I have a background from my family in restaurants, my partner, Cecilia MacClaren, is an incredible business woman who is good with computers. We keep constant tracking on what money is being spent and how it is being allocated to general operations, particularly fluctuations in payroll as to whether we are watching hours worked closely enough. It is an endless struggle.

What is your position on unions trying to organize gay restaurants?

We have not seen any of the union representatives in our establishments. During my theatrical era, I was a union member and my union never did a damn thing for me. In our houses we pay our staff well. We have a health plan, we recently instituted a dental plan and a life insurance plan. I am not one who believes in the workers supporting a money-grubbing restaurateur. I am in this business for the love of it. I enjoy doing this business and making it go with happy results. If I wanted to make money out of the restaurant business, I would go into a fast-food operation. We have a good track record with our staffs.

We very seldom have a turn over of an employee. I think that speaks of how persons feel working in our houses.

It is generally difficult to find an adequate chef. How have you managed this area?

We work very closely with the kitchen staff. Two of our chefs at Castle Grand are people we trained. At the Fickle Fox our second man is also someone we trained. One of the hardest things in this business to control, that keeps customers coming into a restaurant, is whether the food is going to be consistent. We have been singularly blessed that people who have come to us, who learn with us, who work with us, stay.

One of your most amazing accomplishments is your wine lists. Particularly at the Castle Grand you have selected some of the finest wines I have ever tasted. How have you managed this?

The wine lists are my great pride and joy. Currently at the Castle Grand we have 42 wines on that list, at the Fickle Fox there are 22. A lot of persons will have a salesman come in and let them set up the list for them; of course they just end up with

wine. This is one of my favorite activities in the business. Are there any closing remarks you want to make on the hard time most gay restaurants are presently having?

We are dealing with a changing world. There was an era when gay restaurants had an easier time because when gay persons went out to dinner they specifically went to a gay restaurant as opposed to a straight place. That is not so anymore because gay persons are not afraid to be seen out and around. Also the competition has gotten stronger in the restaurant business. When you are dealing with restaurant business in a city like San Francisco where the restaurants can seat the entire population in a single seating, obviously we have intense competition. In years past we all remember that gay restaurants were less expensive than straight restaurants. That was due to the fact that gay restaurants had very busy, busy bars in conjunction with them so that the bar was able to help absorb the food costs. Over the last ten years with the proliferation of gay bars, gay restaurants/bars are not as busy as they used to be. Rents have also gone up.

Recently I had a straight couple come into the Fickle Fox and storm out because they thought the prices were outrageous for a GAY restaurant to be charging. I was rather amused by that. I thought that there are some prejudices that don't die. Because those particular straights were going to lower themselves to come to a gay restaurant they thought they should be paying less money than in a straight restaurant.

I think back to just a few years when there were a lot of good gay restaurants in town and there just aren't that many any more. Of the traditional gay restaurants, I think the Fox is a classic. Although we have a large straight clientele, they come knowingly that this is our world they are coming into. This is a tradition that needs to be kept. One of the reasons I've always loved the Fox is that it always has been a wonderful kind of hide-away. One was able to go in and have dinner, go into the bar and see a free cabaret show and have a hell of a good time. I would like to add that the Fickle Fox will be closed for a couple of days, the 17th and 18th, for renovation. The entire restaurant will be reopened April 20 with a fresh look and our new American menu. The Castle Grand has become in some ways very trendy. It has become an interesting spot for a lot of San Francisco society; some gentlemen like to bring their "girlfriends" there. It is also a hide-away spot but of a slightly different ilk.

At the Atherton, it is predominantly a gay hotel clientele, but lately we have a lot of show biz trade coming through. It is becoming quite a spot for stars of various degrees. Recently we had Emma Kitt and Lelani Brown there.

We thank you for sharing some of the trials and tribulations and joys of the restaurant business with us. Congratulations on the 19th anniversary of the Fickle Fox and we will all be there to share your success and happiness.

The Fickle Fox



READ GILMORE

whatever that particular dealer's wines are. Because of my great love of wine and my joy in tasting it, I work with a broad spectrum of people in this area. Just this week I was taken to lunch at Orsi's with the Food and Beverage Managers of Stanford Court and Campion Place and we were tasting a series of French wines. Out of that tasting I selected one for my list. I also have an independent broker who deals with a lot of boutique wines in California who supplies me with a number of wines. Then I have a delightful Frenchman with Charles Le Franc Cellars who I'll be having lunch with this Thursday for tasting wines. Either they come to me or I go to them and we'll taste the wines. I like to do this over lunch because I like to see how the wine will go with a specific type of food. We will taste probably three wines in a day. They can all be the same variety, as Chardonnays, or verticle styles of wines as Chablis and Reislings or whatever. Then we place them on our lists to give a balance so that no matter what your taste in wine is, we try to have something representative of good quality of that kind of

DINING GUIDE

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The Sentinel Classifieds

Volume II, Issue 8

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Bath House Backstabbing

Thinking that we had just resolved the issue of the Century, the moment we gave a sigh of relief, Larry Littlejohn and certain members of the Executive Committee of the Harvey Milk Club and a smattering of other leaders of our Community were advocating that the baths be closed down. The prospect of the Littlejohn initiative came as a tidal wave, and well-meaning leaders of our community were swept along by the machine of other opportunists into what was and continues to be an untenable and unjustifiable retreat from gay rights and sexual liberation.

A forum was hastily organized by Hank Wilson (initially to gain community support for Silverman closing the baths and sex establishments) on March 29. Two days earlier, the Milk Club paraded a series of rainbow flags to our lifestyle and then held small-group discussions to come up with recommendations. When the leaders of the small-group discussions reported back to the membership, most of them said that the majority of those in their group advocated closing the bathhouses as addressing the problem of the increasing number of new cases of AIDS. Yet, some of the club's leadership took it upon itself the next day to advocate just that. So much for democratic process.

The forum on Thursday was attended by about 100 people and 85 percent of those who spoke opposed closing the bathhouses. Littlejohn and Britt didn't show and Migden was verbally attacked by several in the audience. I spoke out and likened those who were using Silverman to close the baths as an alternative to the Littlejohn Initiative as playing into the hands of homophobes, much in the way that the Jewish Councils in the Warsaw Ghetto collaborated unwittingly with the Nazis. Both were using the reasoning that if someone has a gun against our heads, we can save suffering by taking a pistol out of our pocket and using it ourselves. Much nearer that way!

Based on the public furor over the issue, the president and former president of BAPHR and Hank Wilson were moved to reverse their position, and this movement convinced Silverman (as well as the inability of the City Attorney to find legal grounds to do so) to postpone his decision to closing the baths.

Following Sunday, two groups of leaders in our community, one chaired by Sal Roselli, president of Alice, the other by Rev. Jim Sandrine of the M.C.C., came up with statements and letters urging Silverman to give the

community two weeks to come up with "safe sex" alternatives to closing the baths. A consensus developed that these alternatives would include enhanced "safe sex" educational efforts, and structural changes such as closing or modifying the orgy rooms, providing better lighting and sanitary facilities, etc. There was no consensus on what to do with the glory holes.

The next day, CRIR's board met and agreed to issuing a statement on the baths — which was hammered out the next day by polling the board's membership. It also condemned the Littlejohn Initiative as playing into the hands of the homophobes.

Silverman agreed to the request of the two groups to meet with a broad spectrum of community leaders before making a decision. Roselli's group then sponsored a second community forum last Wednesday at the Friddle Foundation attended by over 120 people. It was standing room only, and no one other than Littlejohn advocated closing the baths, and even he backed off somewhat. On the other hand, Rick Andrews, M.D., advocated that only mandatory sex take place in the sex establishment and bathhouses. There was no consensus for that position, but a general agreement that "safe sex" (however defined) should be facilitated.

The results of the private meetings and forum were forwarded to Silverman and he met last Sunday with a broad spectrum of leaders to present his decision. A handful of activists spoke in general opposition to what he was saying, but according to many observers, most acquiesced. According to several people who attended the meeting, Silverman advocated on the one hand eliminating any sex which would lead to AIDS. He felt that masturbation was fine and one should be encouraged, but he joined Andrews and Dr. Bolan in opposing oral sex and rectal intercourse — even with a rubber.

POSITION ON THE CLOSING OF GAY BATH HOUSES AND SEX ESTABLISHMENTS

(Approved by the Board of Directors of Concerned Republicans for Individual Rights, April 3, 1984.)

• C.R.I.R. opposes the closing of Gay bath houses and sex establishments, unless there is compelling and proven medical evidence to do so.

• We feel the current impetus to closing the Gay bath houses and sex establishments is solely political and that there is no new valid medical evidence to suggest



Sal Accardi

Sentinel Forum on Bath House Sex Leads to Compromise

Continued from page 1.

The public really wants to deal with the issue.

Accardi: When you say "the public," do you mean San Francisco or the gay community? It seems to me that by placing this in the aspect of the straight community, the non-medical straight community, is just asking for moralistic judgments that will further complicate this issue. You're asking the straight community to make a decision on something they have no real idea about... the lifestyles of gay men.

Furthermore, I disagree categorically that it has been business as usual over the last year. The fact is that I haven't been able to pick up a gay newspaper without reading something about AIDS. My concern is what we are reading and how accurate or inaccurate it may be.

Schietinger: I agree. Accardi: The confusion and frustrations you feel, Mr. Littlejohn, I share with you. We've asked for meetings and information, but that we have been unable to get. So keep in mind that we're trying to get answers too.

It has been charged that the bath house owners have been dragging their feet. But the fact of the matter is that we've never once declined any reasonable suggestion from the AIDS Foundation or the

Department of Health. And the guidelines we have been given have been confusing and contradictory. Some people want to eliminate glory holes, some want to cut out the community activity room because they aren't conducive to safe sex; others want to eliminate the private cubicles. The fact of the matter is that if you eliminate everything or if you invite the straight community in on this problem, we'll never come up with any practical solutions.

Beardmehl: I think the education program has worked to a certain extent. We have been publishing the VD figures and they have been going down.

Accardi: To an extent.

Beardmehl: I think some of the education efforts by the AIDS Foundation have been good, so it hasn't been business as usual among gay men.

Schietinger: The guidelines released by BAPHR and AAPHR have been pretty consistent now for about a year and a half. But I don't think some of the headlines and stories have been strong enough to get people to change their sexual lifestyles.

Accardi: But you don't get a good education program by threatening to close the bath houses. And you don't get it by Harry Britt, supposedly our community's representative, taking four different



Larry Littlejohn

positions on the subject within one week.

Schietinger: I agree.

Accardi: Britt has taken four positions: 1) Close the bath houses. 2) Don't close the bath houses. 3) Stop sex at the bath houses, and 4) Boycott the bath houses. That kind of political game playing... which I feel you, Mr. Littlejohn, have contributed to... is going to undermine the very thing we do need to do. The baths have to change. There is no question about that, but it can't be done dictatorially.

Beardmehl: Back in the days of SIR and the "Check 33" VD education program, it was the community itself which created this program and made it work.

Wharton: The legal problem over this is, I think, a dangerous one. We are asking the authority which licenses businesses to somehow react out and license or regulate the conduct of patrons at those businesses. Somehow that's the wrong implement to use.

Littlejohn: Last week was AIDS Awareness Week. I wonder how many discussions like this we'd be having if I hadn't filed my petition intent?

Jones: Don't be so proud of what you've done. As far as I'm concerned, Harry Britt is the asshole of our community and you

are the hemorrhoid... and Preparation H is this stupid legislation you want to get passed.

Lorenzini: My regret is this petition drive has taken the front row and has played down AIDS Awareness Week.

The Sentinel: Mr. Littlejohn, what will it take for you to withdraw your petition intent?

Littlejohn: If I felt we had an effective program that was saving lives, I wouldn't have got involved. I have better things to do with my life than get thrashed.

The Sentinel: But if a committee like Mr. Accardi has suggested was formed to further AIDS education would that be acceptable to you?

Littlejohn: If I see a program that I think will help, I'll step aside and support it... and withdraw the petition effort.

Campbell: I think it is important that we look at areas where we have consensus. We all realize that AIDS is a serious health problem, and that surrounding it are legal and political problems. I think everyone here and everyone working on AIDS is sincere. We may disagree over tactics, but we are all sincere in our efforts to see that people don't die.

The Sentinel: Thank you all for participating.

that closing such businesses will significantly curb high risk sexual activity nor prevent the continued increase in the number of new cases of AIDS. The issue is not where one has sex, but how and with whom one has sex.

• We urge caution and responsibility by those at risk of catching, or transmitting AIDS, recognizing that significant voluntary steps have been made both by Gay bath houses and sex establishments and by members of our Community to reduce high risk sex, but that intensified educational efforts and additional structural changes are still needed.

• We strongly feel, however that the questions of whether or not one should go to the Gay bath houses and sex establishments is a matter of individual choice, not

one of governmental edict.

The meeting was concluded by Silverman asking the leaders to seek community support for his position.

The next day, Silverman held his press conference, and a select number of leaders (most of whom supported stopping all sex) were allowed to attend. Bobbi Campbell, RN, a person with AIDS, was also there but was unable to leave when he discovered what was about to happen. Others, such as Brandy Moore and Pat Norman who had been more vocal against radical restrictions on sexual activity in the bathhouses decided not to attend the press conference after seeing the Examiner story which proved the confidentiality of the earlier meeting had been

violated. Silverman, in effect stated that no sex would occur in the bath houses and that he would seek the Board of Supervisors' support to ensure that he had jurisdiction over all sex establishments so he could impose the same total restriction on them as well.

If Silverman is the last friend of the gay community among straight men in San Francisco, we are in BIG trouble. It is the belief of this author that he is infringing on the 1975 Consenting Adults Act, and that a year from now, when the AIDS statistics still continue to climb exponentially, that there will be people, including some of the puritans in our own community who will say that Silverman didn't go far enough — that gay men

simply can't control themselves, and that the time has come to do away with Consenting Adults altogether. Thanks a lot — Silverman.

I'm tired of our "friends" treating us as recalcitrant children and I think that there is merit in considering what Gerry Parker, the former president of the Stonewall Gay Democratic Club — said at the second public forum, that we should reject the Democratic leadership of San Francisco and two weeks before the convention, register as members of the Gay Rights Party so that we can express our displeasure. Additional, more effective and radical steps will still have to be worked out — but as a Republican, I'm all for doing just about anything legal to protect our Individual Rights.

Even in Babylon

Continued from page 6

For her part, Lil wants to leave something behind. She sees in Eva her chance. She'll help this child become a person. The story of Eva's growing awareness is combined in the second act with that of Lil's demise; cancer eats her even as love nourishes her into thinking she'll live. It's never maudlin, given the asstringencies of gay humor and the subplots and personal stories of Lil's friends. These may seem more stereotyped than Lil and Eva, but I suspect that's merely that lesser actresses fill some of those roles. If the entire ensemble had been cast as strongly, perhaps I would not call this a "sweet little play."

Camilla Carr's early portrayal of Kitty, world famous doctor turned feminist author, is cardboard until she drops her facade. Then I warmed to the actress just as the character warmed up to the painful task of being Lil's friend and doctor.

The closest Kitty has forced her lover to masquerade as secretary. Joan Pringle in that role is never more than plot device and mouthpiece. Lil's close friends Annie and Rae (Nora Heflin and Lee Garlington) are well played, though Heflin's monochromatic attempt at butchness causes her to lose many lines due to her clenched-teeth way of muttering. Loosen up, girl. The older generation gets its licks in through Sue (Winifred Mann), a worldly woman who knows sees all too clearly the good and bad in her lover, the hot tomato gold-digger Donna (Sarah Langenfeld). Some transparent playing from these women, but our sympathies are engendered.

While the cast is good enough for us to pleasantly embrace the play's experience, it's rumored the production is Broadway bound. Some of these girls better get to work or they'll be making the rounds in LA sooner than they thought.

Since the author is dead, it is difficult to rewrite the text, but much of the first act is hopelessly retrograde. A feminist tract is sheer mid-seventies, and its dated rhetoric drew laughs. Other things date the play, like references to Gloria Steinem dating Mario Thomas, neither current names. While the show's values are timeless, it seems to be played today, and so confusions arise.

I grew to loathe Chris Williamson, which is unfair to her; her music is used so poorly, relentlessly. She sings one tune more than *Hells, Dolly!* repeats its title tune. Both the music and the ocean sound effects are too loud, drowning out the actresses, and the well-crafted set, though pretty, seems too open and airy for what is basically an intimate play. These are minor faults, and won't hinder enjoyment, although Katherine Cortez, in

the June Allyson role of Eva, does when she proves incapable of pulling off the cathartic moment of the climax. Lil's light has been passed. Standing triumphantly, sadly, on the ocean-side boulevard where we met Lil at the play's opening. Eva should shine from within with Lil's light. Perhaps she merely smiles and shrugs because that damned Chris Williamson remake of the Carpenter's "Sing" is playing... again.

Bluefish Cove is ultimately slight, though with a rich array of people illuminating their way of life and therefore the ways in which we can approach ours. One respects these people, the play, and appreciates the chance to see a basically well done production.

Oh — I also joined the Susan Sullivan fan club. There seems to be more light around her than anyone else on stage, and she doesn't want a follow spot. Perhaps she'll join A.C.T. when she's killed off on *Falcon Crest*.

UP TO HEAVEN:

I expect you'll want to see *Bluefish Cove*, and I encourage you. It's a good evening. I'm more emphatic about A.C.T.'s production of *Angels' Fall*. I went prejudiced against Lanford Wilson, and left feeling he was becoming a fine writer. The play advances similar topics as *Bluefish Cove* — how shall we lead our lives? What sort of people shall we be?

It's confrontation all the way — six characters, all at some crisis in their lives, trapped in one room. Though a bit slow in starting, it soon hurtles along, its storm, conflict and resolution leaving me entertained, cleansed and ready to face the world.

Brilliant performances are given by Sydney Walker, Barbara Dickinson and Dakin Matthews without disrupting a marvelous ensemble. Two young men add an eyeful of aesthetics to their talent, and DeAnn Mears has her best — and most gracious — role since *Three Sisters*. *Angels' Fall* is a work of substantial depth and craft, being given the infrequently encountered all-around excellent performance. It's currently the best show in town, and ACT should be proud.

WHEREFORE ART THOU, LEA:

I presume it was a decision to offer a different evening, a night at the theatre, which led Lea DeLaria and Jennifer Sobel to reduce themselves in their recent Rhino stint of *Ragtime*. But, jettisoning everything that was successful about their club act — its structure, its combination of music, comedy and politics — the women presented an amateurish hodge-podge of that act which lagged sorrowfully to its non-ending. Not a snash send-off for their national tour, but a lesson for the duo, I'm sure.

WHOSE GOT THEIR MITTS ON MITZI?

Mitzi Gynor brought a poorly directed but frequently engaging show to town, and opened it a bit. It's probably important for her to play against type (and entertaining), but her first act methedrine marathon of stories within stories, convoluted lead-ins to no songs and songs with no

lead-ins never made it clear what in the world was going on or why. With no announcement she disposed of several *South Pacific* songs in three minutes. Then the band launched into a minstrel medley. Hearing a Jolson tune, my neighbor whispered to his wife, "That's what this show lacks — tunes!" No tunes, huh? That's the impact Mitzi makes with *South Pacific*, her strongest claim to fame.

Her second act is entirely different, a well-rendered succession of song and dance which dispels confusion and was enjoyable — especially a fan dance. Mitzi is a talented performer and deserves a director, a better set and a functioning sound system. As most of the second act showed, when she just does it she's one of the few around who can.

She's backed by nine dancing men who range from butch to femme, and I loved them all. They're great dancers. Thommie Walsh's choreography, when not ponderously boring, is antithetical (that's a polite word for stolen) from New York's best. Bits of Champagne, Fosse and others were from the evenings pick moments. Too bad he doesn't steal more.

I visited with Miss Gynor before the show. Her knowledge and experience in the theatre has been great. That interview next issue, Mitzi, direct and personal, is charming... even in Babylon.

THE BIG SHOW:

My favorite show recently was Ibsen's *Enemy of the People*. It's not at any theatre. It's being played in life. Remember it? About a fellow who says the baths must be closed because the waters are poisoned but the owners don't want to lose their profits and manipulate things so that he's branded an "Enemy of the People" and ousted. Entertaining little play. The titular epimorph / learns the majority is never right, and that "individuals should never be subordinated to the whole," or especially to those "authorities charged with the common good." View the gay populace as the minority, and you'll see why we cannot trust the majority, the authorities with our "common good." There's a new sort of *Enemy of the People*, and this drama still vastly affects our lives: Read Ibsen for entertainment and guidance, and get ready for a fight. This is gonna be one serious "play." One we could have avoided if bathhouse owners had not feared for their profits and posted signs months ago.

AND

The irrepressible Hal and David Show is back. Two shows only, Wednesday, April 18 at Mame's Palazzo, a new club across from the North Point Theatre. They've been working more mainstream recently, and have much new material, so don't miss them.