



Can This Marriage Be Saved?

SEE PAGE 8

## PARRIES & THRUSTS

by absovereign

**Stockton, CA** — A time to shoot one of the flock for straying too far. Oscar McAlister didn't like the minister's sermon and when an argument broke out between them, the minister at New Testament Baptist Church, M.L. Pastell, shot McAlister four times. Pastell has been arrested for attempted murder and McAlister is reported in critical condition. Pastell's hue is not subdued — critic's cry gets him shot . . . in the dark.

**M.H. de Young Mem. Mus., G.G. Park, S.F.** — Herb Caen left the queen rather than her own tea room, don't you see. Caen's column (Issue Jan. 24) warns men going to the State Dinner planned for Queen Elizabeth II, that protocol demands that she have "a private restroom at public events." It seems the men's room at the deYoung Museum will be "transformed" into QEII's own pristine throne room. Fellow male diners are advise I to relieve themselves in adjoining park bushes. By special appointment: off with their head!

**Irwin Mem. Blood Bank, S.F.** — Bloody faggots! Freeze dried Factor VIII, a clotting goody for bleeders, is derived from a common pool of plasma from thousands of donors. Since some hemophiliacs have died with AIDS recently, the National Hemophilia Foundation has asked that blood supplied to them be accompanied by a certification that the donors were not gay men. Instead, part of the screening process at Irwin Memorial is a questionnaire designed to weed out potential AIDS victims with questions about AIDS symptoms. Dr. Herbert Perkins, medical director of the bank, says, "Our attitude is that we are not about to try to bar all gays from donating blood, but we are discouraging indirectly those donors who are living in the fast lane, frequenting the gay bathhouses, or who have many sex partners. We're working with doctors who care for patients in the gay community in an effort to keep out the dangerous donors, and we haven't been sending our mobile blood collecting units to areas where dangerous donors congregate." Fewer striking stickers getting stuck and the stickies are pulling out according to type.

**King's College Hospital, London** — Watch out for those weak/silent types. The theory is that there is a definite cancer personality ("a wimp") that has a weak immune system which allows cancers to thrive and kill. Suppression of anger seems to have something to do with it and so does the advisability of a fighting spirit. A recent study at King's College, where doctors gave women psychological tests after surgery for breast cancer, concluded: "Recurrence-free survival was significantly common among patients who had initially reacted to cancer by denial or who had a fighting spirit than among patients who had responded with stoic acceptance or feelings of helplessness and hopelessness." Do not go gentle into that bad operating room — the rage can keep you alive.

**Los Angeles, CA** — Going down on Sunset Boulevard. After four months of lurid testimony, a jury has found Douglas Daniel Clark, 34, guilty of murder, mutilation of human remains, and mayhem. All six of the murdered women had been cruising Sunset Boulevard, all were shot in the head; one was beheaded, and the claim is that most of them were killed "during acts of oral copulation." Shooting those that give it — good head is a killer.

**850 Bryant Street, S.F.** — To know you is to arrest you. She, 33, was just hanging around the Hall of Justice after picking up the stuff that had been collected as evidence in her rape. It was raining and she was waiting for it to let up and then she saw her rapist walk by. She ran and got a policeman, Ray Kitroy, who arrested Charles Logan, 20, when he returned to turn himself in for an unrelated robbery. A police spokesperson said: "She was nervous but confident. She's sure she has the right man." She knew that some day her rapist would come.

**Oakland, CA** — Rounding up the usual suspects on East 17th Street. Following leads provided by anonymous tipsters, police found the body of a 33-year-old, Huey Hyde Mackey, wrapped in plastic and stuffed inside a mattress on a bed in the Mackey home. Police took Huey's mother, Marilyn, into custody for questioning. Two days later she was released pending the results of extensive tests on Huey's decayed body to find out who he had died. They hadn't been seen alive since before X-mas. Bag that boy and then let's sleep on it.

**Houston, TX** — Still the same old story, a fight for love gets gory. 37-year-old John Alexander has received 10 years probation for killing his "live-in love", Idelbert Owens, 34, by accidentally "breaking a chair over his head" during an argument. John had told a jury that he "did not intend to seriously injure or kill" his lover. When "sit on it" just won't do.

**St. Louis, MO** — Study hall guts out of hand. Apparently Randall Koger, 15, had said some nasty things about David Lawler's brother. Detective Richard Seymour said: "Lawler (14) walked over to his gym bag, pulled out a revolver and emptied it at him (Koger). The Teacher (Sherry McWhorter) thought it was a cap gun and that they were just playing. She tried to get it away from him, not realizing he had shot the kids behind her. He dropped the gun, walked to the gym bag and pulled out another gun. He then walked to the door, shot himself in the head and dropped dead." Don Senti, the principal at Parkway South Junior High School, said: "This is a junior high school out of the '50's. This is unbelievable. Our kids don't even carry cigarettes." Last year the school received an award for excellence in discipline. Some spare rods kill the children.

**Boston, MA** — Spare me the tickets! Writing tickets at 10:50 A.M. and at 2:50 P.M., meter maid failed to notice that the parked car contained the body of William Hui, 37. Homicide detectives are still trying to figure out why the maids didn't notice the body slumped behind the wheel. No moving violation.

**Madrid, Spain** — Falls mainly in the gutter. A Spanish veterinarian has taken out a patent on a "dog toilet" which he thinks will help keep the streets clean. The thing looks like a tree trunk and has some stuff sprayed on it that makes the dogs raise their legs. The dogs' urine drops down into a receptacle which empties out into the gutter. The gizmo even provides for water to flush the "tree" after the dog is through. Spanish flies are dying off — dogs are confused.

# COORS SEEKS TO END GAY BOYCOTT



William E. Beardemph, publisher of *The Sentinel*, as he hands over the suppressed pro-gay TV tapes to Assemblyman Art Agnos.

## Suppressed Tapes Given to Agnos

by Gary Schweikhart

The controversial pro-gay television commercials, which have been suppressed since October, 1981 by the administration of former Gov. Jerry Brown, were released for the first time at a press conference on Jan. 21.

Copies of the five television commercials, which featured such celebrities as columnist Abigail Van Buren, Judge Steven Lachs and actors Mike Farrell and Jack Albertson, were obtained by *The Sentinel* and then turned over to Assemblyman Art Agnos (Dem., S.F.), who had released the "Dear Abby" public service announcement a few weeks earlier.

The commercials were produced by Jerry B. Wheeler Productions of Los Angeles as part of a six-tape "Friends Can Be Good Medicine" campaign, which was coordinated by the state's Department of Health and Welfare. While all of the other participants in the campaign were allowed to finish and release

their promotional material, only the gay/lesbian portion of the campaign was scuttled. The tapes of the commercials were then ordered suppressed by B.T. Collins, Brown's then chief of staff.

The tapes were never available for public airing until they were released by *The Sentinel*.

William E. Beardemph, publisher of *The Sentinel*, turned the tapes over to Agnos, who promised to see that they are finished and then distributed to all interested organizations and media outlets.

Pat Norman, the chair of the gay and lesbian task force which oversaw the project, attended the press conference and praised *The Sentinel* for finding and releasing the tapes. "This newspaper was able to do what our committee and Art Agnos himself couldn't do . . . get a complete copy of all of the commercials. Now we can see that they are finished and finally shown to people," Norman said.

by Gary Schweikhart

Founders of the Bay Area gay community, including two from *The Sentinel*, met last week with both Bill and Joe Coors, presidents of the Adolph Coors Company, to discuss the effective, on-going boycott against the Colorado-based beer manufacturer.

Attending the day-long meetings held at the Coors brewery in Golden, Colorado were William E. Beardemph, publisher of *The Sentinel*; Paul D. Hardman, publisher of *The Voice*; Leonard Matlovich, Russian River Restaurateur and former cover boy for *Time* magazine; and this reporter.

Also present for the conversations were John Meadows, the Coors Company's chief spokesman against the boycott, and Leslie Borasi of Carl Byoir, Arnold & Palmer, a local public relations firm which handles the Coors account.

The trip to Coors, which was instigated and paid for by the brewery, involved separate meetings with the Coors brothers. The dialogue was interesting, intense and very, very frank.

Since the gay boycott against Coors started in 1977, the company has seen a dramatic reduction in beer sales. Nationally, Coors has dropped from the number three spot in the market to number six, a loss that can be registered in the millions of dollars. In fact, the current edition of the *Coors Courier*, the company newsletter, is headlined: "Coors Sales Decline 10.1 Percent."

Prior to the meeting in Golden, *The Sentinel* talked with a number of gay community leaders to discuss their thoughts and concerns regarding the Coors boycott. They were asked three specific questions: 1) Do you personally support the boycott against Coors? 2) If not, why? 3) What would the Coors Company have to do for you to support ending the boycott?

(Among the local leaders who were interviewed were Howard Wallace, president of Solidarity, who is currently being sued by Coors; Gwenn Craig, past president of the Harvey Milk Gay Democratic Club; Jose Gomez, co-chair of the National Gay Task Force; Carole Migden, current president of the Milk Club; Connie O'Connor, past president of the Alice B. Toklas

Memorial Democratic Club; Sal Rosselli, local political writer and union activist; and Randy Stallings, current president of the Toklas Club.

Their comments and concerns were then relayed directly to Bill Coors (who is described by Meadows as "the boss boss"). Among the concerns conveyed were:

- A long history of involvement with and financial support of a number of right-wing anti-gay organizations, such as the Moral Majority, King's Ministries, the Christian Broadcast Network, etc.
- The current Coors lawsuit against Howard Wallace and Solidarity.
- Charges against the company of alleged discrimination on the basis of race, sex and sexual orientation.

During the course of the dialogue, a number of suggestions were offered to the Coors brothers about ways in which they might start to earn back support within the gay community. Among these suggestions were:

- Drop the lawsuit against Howard Wallace and Solidarity.
- Help fund a residence for gay men who are dying with AIDS.
- Contribute to a number of gay legal and education funds, organizations and charities.
- Increase company visibility within the gay community by hiring homosexuals as distributors, by opening an account at Atlas Savings and Loan, by supporting small gay businesses, by advertising in gay publications, by joining such organizations as the Golden Gate Business Association, etc.
- By withdrawing company, foundation and family funding of organizations and political groups that crusade against gay rights or raise financial support through homophobic appeals.

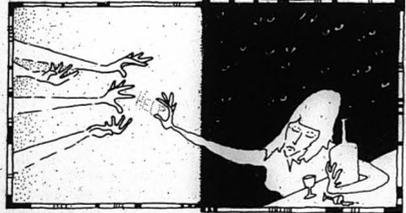
A number of local gay community leaders spoke out in support of Solidarity and Howard Wallace at a press conference in San Francisco last Monday. Among those voicing support for the on-going gay boycott against the Adolph Coors Company were Toklas president Stallings; gay/Latino activist Eddie Bar; a Coalition for Human Rights co-chair Pat Norman; attorney John Wahl and others.

## Lesbians and Liquor: Alcoholics Anonymous?

by Priscilla Rhoades

Her name is Ann and like every third lesbian, she's an alcoholic. Ann started drinking when she was 15. From the beginning Ann drank alcoholically; that is, she always drank to get drunk. Because her father was an active alcoholic, Ann was often the object of his drunken anger. Sometimes he would slap Ann's mother or threaten them both with violence. At these times Ann would feel terrified and want only to escape. Before long she had learned that escape was possible, and by her father's own means: alcohol. Ann found that when she was drinking she felt less afraid.

By the time she was 18 Ann was drinking openly in front of her parents. They didn't notice a problem. After leaving home for college in another Southern California city, Ann continued her alcohol habit. Drinking killed her memories of the past and made the present seem better. After a few sips from the bottle smuggled into the dormitory, Ann could relax and open up. She could make friends that way; drinking



made it seem easy. It was at this time that Ann began to realize she was sexually attracted to women. Unable to accept these feelings, she tried drinking them away. One night after a lot of shared wine, Ann made love with her roommate. In the morning they both blamed the alcohol, but Ann knew.

After awhile Ann learned of a gay bar downtown. She obtained a false I.D. and went. Walking into that dark room crowded with gay people, Ann knew she was where

she belonged. Soon she was spending every free night in the bar. In time Ann met a woman who drank as much as she did. They became lovers. Ann felt happier with a lover but still had a vague uneasiness about her life. She had a feeling that things might be better in San Francisco; the gay mecca, so she and her lover moved.

And things did seem better, for awhile. Ann went to school and worked and went to the bars and drank. There were arguments at home, of course, and stretches of

time Ann couldn't account for; but then all couples argued, didn't they? And everyone forgot things when they were drinking. Didn't they?

When her lover moved out, Ann began drinking more than ever. One night, after drinking heavily in a women's bar, Ann put her fist through the storefront window next door. She decided to move again, this time to Hawaii. When Hawaii didn't work out, Ann tried Texas, and when Texas wasn't it either, she came back to San Francisco.

By now Ann had become lovers with a woman who didn't drink alcoholically. Ann started therapy and began working on her relationship with her lover. She desperately wanted something in her life to grow into. When her therapist suggested Ann might be an alcoholic, she was stunned and angered. Alcohol had nothing to do with it, she said; she just had some problems. Ann's therapist told her to attend one Alcoholics Anonymous meeting a week or look for a new therapist. Ann went, resistant at

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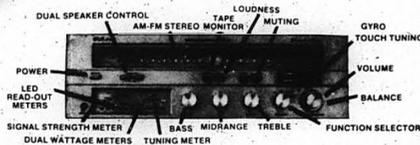
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GGBA Honors Waddell

by Corinna Radigan
Over 600 people jammed the Golden Gateway Ballroom of the Hyatt Regency Monday night for the Ninth Annual Installation of Directors and Awards Dinner of the Golden Gate Business Association (GGBA). They were welcomed by Roger Gross, GGBA president.

Carol Roberts, the noted "food-sexual" comedian, introduced the GGBA directors and their guests and provided comic relief throughout the evening. After a prime rib dinner, the audience listened to Virginia Apuzzo, the executive director of the National Gay Task Force and watched as Judge Mary Morgan swore in GGBA's new officers and directors. Then Arthur Lazere, the awards committee chair, presented the GGBA Community Service Award to Dr. Tom Waddell, the chair of the Gay Games.

Waddell spoke about how the Gay Games brought men and women together. "There were 600 women out of 1300 athletes," he said. "We hope to have a Winter Olympics in Minnesota in '86." Ed Asner, president of the Screen Actors Guild, was the event's featured speaker. "I'm an actor, not an activist," he announced.

Asner received a standing ovation and Carol Roberts ended the evening by urging the audience to pledge their time and money to fight AIDS and KS.

Lazere Named

San Francisco - Mayor Dianne Feinstein recently named Arthur S. Lazere to the city's five-member Industrial Development Bond Authority. Lazere, a CPA, is president of the National Association of Business Councils, a national gay and lesbian business and professional organization. He's also one of the directors of the Golden Gate Business Association and a trustee of the United Way of the Bay Area. Lazere replaces Herb Donaldson, who resigned to become a Municipal Judge.

HRC on AB1

San Francisco - The Human Rights Commission of San Francisco has unanimously gone on record endorsing Assemblyman Art Agnos' legislation AB1, which would outlaw employment discrimination based on sexual orientation. "This action follows the long tradition of the HRC in upholding lesbian and gay rights," said Chairperson Phyllis Lyon.



Rights Bill is Back

Washington, D.C. - The Federal Gay Civil Rights Bill has been reintroduced in the House of Representatives by Congressman Ted Weiss (Dem., N.Y.) and Henry Waxman (Dem., CA.), according to a press release from the Gay Rights National Lobby. "With a lot of hard work, we could have a record number of co-sponsors this session," predicted GRNL Executive Director Steve Edeand. The bill had 61 co-sponsors in the 97th



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session and could have as many as 80 this time around. Hearings on the bill may be held during this session of Congress although there is no anticipated attempt to move the bill out of committee. "We're carefully laying the groundwork, building our strength so that, when we do go to the floor of the house, we'll have a shot at passage," said Edeand.

AIDS Hits Women

Atlanta, GA - The United Center for Disease Control said it had received reports of two women, described as steady sexual partners of men with AIDS (Acquired Immune Deficiency Syndrome), who have themselves contracted the ailment. Since June, 1981, the CDC has received reports of 43 previously healthy females who have developed infections typical of AIDS. The two new reports involve a 37-year-old black woman and a 23-year-old hispanic woman. - L.I. Connection



Afro Rehab

Mozambique, Africa - The new government of this African nation has established "rehabilitation" camps for lesbians. The government said it considers lesbianism "a product of Mozambique's colonial period and decadent Western civilization." - OutFront

Paradise for Queers

Berlin, West Germany - a group of neo-Nazis here have mounted a campaign to stop this city from being a "paradise for queers." The magazine Du and Ich has reported that the group recently wrote a letter to Berlin's Task Force Against Anti-Gay Discrimination saying that gay men and lesbians are similar to pigs and that the "pack isn't worthy of

life," should be "gassed" and "rooted out." The letter was decorated with swastikas and quoted "our Fuhrer" numerous times, ending with a defiant "Heil Hitler." - GayLife

NOTEBOOK

Feb. 5 (Sat.) - A self-defense course for lesbians is being offered by the Community United Against Violence's Lesbian Task Force and the Women's Protection Program. The eight-week course will teach physical and street skills and techniques. Held Saturdays from 9:30 A.M. to 12:30 P.M. at the Valencia Rose, 766 Valencia St. Call 864-7233 to register.

Feb. 5 (Sat.) - The Gay Latino/a Alliance (GALA) hosts Mexico's Constitution Day with a "Gran Fandango." A \$1 donation admits you to an evening of impulsive beer, wine, antigas and "musica ad ambiente." At Noche de Francia, 1354 Horton St. from 10 P.M. to 2 A.M.

Feb. 6 (Sun.) - @ 40 Plus, a social organization for gay men over 40 years of age, presents Dorothy Ehrlich, director of the American Civil Liberties Union of Northern California. At 1668 Bush at Gough Streets. 2 P.M. free, and everyone welcome.

Feb. 11 (Fri.) - Evening service of Congregation Sha'ar Zahav will be led entirely by the female membership. As part of the service, both Torah and Haftarah portions will be read. Everyone is welcome. At the Jewish Community Center, California and Pasisco Streets, at 8:15 P.M. For more information, call 921-7612.

Feb. 13 (Sun.) - The East Bay Lesbian/Gay Democratic Club is sponsoring a public forum on "Domestic Partners, examining proposals to define and benefit nontraditional couples." Speakers include Supervisor Harry Britt, attorney Matt Coles, Kerry Woodward (co-chair of the Human Rights Campaign Fund) and Tom Brougham (chair of the EB, GOC's political action committee). Starting at 7 P.M. at the Julia Morgan Center, 2640 College in Berkeley. Public is invited.

Feb. 16 (Wed.) - General meeting of the Coalition for Human Rights of the New College, 777 Valencia St., starting at 5:30 P.M. CHR is a coalition of 50 predominantly lesbian, gay and bisexual organizations and individuals.

To qualify for inclusion in Notebook, announcements must be of general interest in writing and received in The Sentinel office by Friday before publication date.

MARDI GRAS BALL '83 VALENTINE & CHINESE NEW YEAR'S WEEKEND S.F. CIVIC AUDITORIUM GROVE & POLK ST. SATURDAY FEBRUARY 12, 8 PM - 3 AM. HEARTS ARE WILD! SPECIAL GUEST STARS THE VILLAGE PEOPLE. Non-Stop Dancing, Gary & Gloria Poole, The Exotic Erotic Dancers, Ecstasy in Motion, Female Body Builders, Male Body Builders, Female Strippers, Male Strippers, COSTUME CONTEST \$1,000 ON TRIPS TO HAWAII, LAS VEGAS, NUDE TO FULL COSTUME, M.C.'s Perry Kurtz, Miler Marcus, Feathering, Belle Of The Ball.

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No. 3 IS OUT! Lesbians and Gays Men Put It On Paper! GAY COMIX. WHAT THE CRITICS ARE SAYING: "Bitty Goes Out," by Howard Cruse, is an immensely powerful story which still moves me to tears when I re-read it. It demonstrates by example that everything banal, timid and repetitive in graphic stories is totally unnecessary and redundant in the medium. A comic of political and cultural significance. -Danya Howard in NORTHWEST PASSAGE (Seattle). "For out-of-the-closet lesbians and gays, GAY COMIX is the kind of publication one can proudly display on the coffee table. This comic book is a party-starter. ... The emotional honesty of these comics stands out. ... Without spite or despair we are lead to smile at our human foibles. ... Poignant and amusing...and very healthy." -Joyce Bright in MOM. -Gaea Wheeler. "A good indicator of mass acceptance of any social phenomenon, homosexuality included, would be its widespread and complete integration in the popular culture. There is still no TV sit-com which features and highlights gay men and lesbians as major characters... But now we have GAY COMIX. ... And GAY COMIX is good - very good. ... Without spite or despair we are lead to smile at our human foibles. ... Poignant and amusing...and very healthy." -Joyce Bright in MOM. -Gaea Wheeler. "I've never been a devotee of 'adult comic,' 'hard comic' and such... But having read GAY COMIX cover to cover, I give it a thumbs up. ... On the whole, clever, thoughtful, aesthetically and artistically, are intelligent and amusing... Here's hoping this is just the first of many." -Ian Young in BODY POLITIC (Toronto). "Stretches the comic book form into exciting art and politics. A groundbreaking underground comic... Penetrates the many layers of gay experience... We were so impressed with Cruse's story that we decided to excerpt it here in full." -Christopher Street Magazine (New York). "Gay liberation has seldom been a funny business - until now. Seven cartoonists have brought the movement out of the closet and into the comics: In GAY COMIX, lesbian and gay artists speak for themselves and create stories and characters fully representing the diverse elements not only of our particular lifestyle but of our common humanity as well." -The Advocate (San Mateo). "GAY COMIX tells the truth when it says it is for both Lesbians and Gay Men. The 35-page comic book, drawn and written in the style of the best 1980s underground comic, features both male and female cartoonists who relate the foibles and frustrations of Gay men and women. ... Published by Kitchen Sink Press, which styles itself "one of the foremost producers of underground comic books." This production certainly lends credence to that claim." -Steve Martz in Washington Blade.

ESTRADO & CO Valentine Show Feb. 12, 13, 14 9&11 PM

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# POLITICAL CORNER

## Rumors & Results

by Sal Rosselli

• The April 26 recall election is dominating discussions at political meetings both in and out of the gay community. Few gay leaders or groups are committing themselves, new factors surface daily, and there is a lot of time before election day. The Stonewall Gay Democratic Club's Executive Board has unanimously voted to urge their membership at the end of the month. The club will be the first in the gay community to act on the election - Feb. 7, 7:30 P.M., at the Women's Building. The Harvey Milk Gay Democratic Club membership on the other hand is unanimously committed. Their membership will decide on Feb. 22. The political action committee of Concerned Republicans for Individual Rights will recommend a vote opposed to the recall to their membership at the end of the month. The political action and issues committees of the Alice B. Toklas Democratic Club, the city's largest political organization, will meet to discuss the recall on March 9 and will recommend action to the general membership on March 14.

• The co-chairs of the Coalition for Human Rights, Pat Norman and Randy Stallings, are discussing a class action suit on behalf of the gay/lesbian community against the American Association of Blood Banks. The suit would seek an injunction preventing organizations from rejecting potential donors because they are gay.

• A week after the replacement of Captain Taylor at Mission Police Station with Captain Victor Macia, representatives of the Latino community and the gay/lesbian community met with Mayor Feinstein with hopes of obtaining commitments for substantial changes in policies at the station. The mayor made several promises including the installation of a citizen observer at the station to monitor treatment of prisoners, review of a proposal providing for street workers to help diffuse potentially volatile situations; and an end to the field officers training program at Mission Station.

• During a meeting between Mayor Feinstein and officers of Concerned Republicans for Individual Rights, Paul Hardman pointed out that the city's Redevelopment Agency was still refusing to acknowledge the rights of gay people. The mayor promised to request her commission which oversees the agency to adopt a formal policy adding sexual orientation as a category to be protected from arbitrary discrimination.

• The city's second Republican organization has formed with a primary focus on the party candidates and issues. Republicans United was organized to meet a growing need for a new Republican direction in San Francisco. While it is anticipated that many who belong will have dual membership in CKIR, the new organization

will seek a broader base and focus more strongly on political issues. Currently Del Dawson, aide to former Supervisor Lee Dolson, is president and Larry Hughes is membership chair (924.1126 for more information).

• Accusations of an undemocratic process surrounded the selection of the leadership of the Milk Club. Many members had no hint that two-term president Gwenn Craig was not seeking re-election until two days before the meeting. Others, including members of the executive board, first got word through a mail-out of the club's newsletter in which Craig endorsed newcomer Carole Migden for the post despite the fact that she has never held an office in the organization. Some paid members of the club never received copies of the newsletter. More than one reliable source reports that the decision was made in a City Hall meeting where Supervisor Britt, his aide Dana Van Gorder, his former aide Bill Kraus and his adviser Dick Pachin informed Craig she was stepping aside and supporting Migden. Few politicians familiar with Britt's style of decision making expressed surprise at his latest move. Some see it as a step towards running Milk Club newsletter editor and College Board member Tim Weiler for supervisors in 1984. Others believe Migden is so ambitious that she will bypass the College Board and run (with Britt) for supervisor.

• Support for Art Agnos' Gay Rights Bill is increasing all over the state. In a letter to the author pledging his assistance, Sheriff Michael Hennessey writes, "I can candidly say that the gay and lesbian deputy sheriffs on my staff are among the very best officers in the department. I am certain you could find excellent representatives to testify before committees or meetings. I, of course, would be pleased to participate in that regard myself."

• Judge Herb Donaldson's induction is being sponsored by the city's three gay Democratic Clubs, CKIR and Bay Area Lawyers for Individual Rights. The swearing in ceremony will take place on Feb. 17, at 5:30 P.M. in the Board of Supervisors Chambers, City Hall. What promises to be the party of the year follows in the Green Room of the Veterans Memorial Building. All are invited to share this celebration of joy and accomplishment for the gay/lesbian community.

• Senator Alan Cranston formally announced his candidacy for the presidency this week. Cranston, who received strong support from lesbians and gays at the Democratic Convention in Sacramento last month, is by far the leading spokesperson for gay rights among the candidates. The Toklas Club will host a reception for him (open to the public) at the home of Steve Walters and Walter Ems on Feb. 11, 4:30 to 6:30 P.M., 188 Eureka Street (85).

# Lesbians and Liquor: A Case of Alcoholics Anonymous?

Continued from page 1  
first and then relieved. She took her last drink two months before her 29th birthday.

An's name is fictitious, but her story is very real. According to all estimates, alcoholism has reached epidemic proportions within the lesbian and gay community. A 1975 study by Lillie Fife for the Gay Community Services Center of Los Angeles showed that 25 to 35 percent of the gay population abuses alcohol on a regular basis. This is more than three times the National Institute on Alcoholism estimate of 7 to 10 percent for the population at large.

Another study suggested that lesbians may have an even higher incidence of alcoholism than that of gay men. In 1970 psychiatrist Marcel T. Sagar found that 35 percent of the lesbians he interviewed had an alcohol problem compared to 28 percent of the gay men.

Whatever the exact statistics, all studies to date support this conclusion reached by Fife: "An alarming number of gay men and women are trapped in an alcohol-centered lifestyle."

How we become trapped in that lifestyle is a complex matter. According to San Francisco psychologist Don Clark, at least two forces are at work. First, as gay men and lesbians we feel alienated from a society that refuses to validate our choice of affectional and sexual relationships. Clark says that along with this sense of alienation, gay people experience pain, loneliness and a heightened inner tension. To relieve this, many of us turn to alcohol.

"The gay person is likely to be tempted to dull his or her pain through the misuse of drugs and alcohol," Clark says. For many gay men and lesbians, drinking provides a temporary way of coping with an oppressive society.

Clark says the second force that keeps us in an alcoholic lifestyle is the bar scene. Unlike heterosexuals, gay people do not enjoy a large variety of alcohol-free social options.

"The use of alcohol is reinforced," Clark says, "since gay bars are one of the few community-approved meeting places for gay people." Bars provide an environment where it is safe to be gay.

but they also create a setting in which alcohol plays a central role.

Clark says that as gay men and lesbians we are encouraged to use alcohol to ease our anxieties, smooth our social interactions and escape our problems. But for one in three of us, alcohol itself becomes the problem.

No one knows the cause of alcoholism although most authorities in the field say it is probably the result of a combination of psychological and physiological factors. Some experts offer a psychological theory of alcoholism. They say there exists an alcoholic personality, a type of character prone to chemical addiction.

alcohol help help.

Alcoholics can recover but rarely do without support. Most alcoholics experience a series of alcohol-related crises before they are able to take the first step toward recovery. That step is recognizing the problem.

A.A. calls this "hitting bottom." Because rationalization is so much a symptom of alcoholism, it is nearly impossible for alcoholics to be objective about themselves. Complicating this is the alcoholic's skill at finding what are called co-alcoholics. These are the people in alcoholics' lives who take care of them when they are unable to take care of themselves. Psycho-

*The Invisible Alcoholic*, women alcoholics are stigmatized in our American culture because of the popular opinion that "ladies don't get drunk." The stress society will tolerate a certain amount of problem drinking by a man, Sandmaier says, it will punish a lesser amount by a woman.

For these reasons it is important for gay alcohol abusers to find recovery programs sensitive to their needs. In San Francisco, a number of such programs are available. And because many alcohol abusers abuse other drugs as well, most of these programs include work on cross-addiction.

The following guide is a suggested referral for getting help in getting sober:

## ARE YOU ABUSING ALCOHOL?

1. Have you ever decided to stop drinking for a week or so, but only lasted for a few days?
2. Do you wish people would mind their own business about your drinking and not tell you what to do?
3. Have you ever switched from one kind of drink to another in the hope that this would keep you from getting drunk?
4. Have you had a drink in the morning during the past year?
5. Do you envy people who can drink without getting into trouble?
6. Have you had problems connected with drinking during the past year?
7. Has your drinking caused trouble at home?
8. Do you every try to get "extra" drinks at a party because you do not get quite enough?
9. Do you tell yourself you can stop drinking any time you want to, even though you know you're getting drunk when you don't mean to?
10. Have you missed days of work because of drinking?
11. Do you have blackouts?
12. Have you ever felt that your life would be better if you did not drink?

AN ANSWER OF YES TO FOUR OR MORE QUESTIONS INDICATES YOU ARE PROBABLY IN TROUBLE WITH ALCOHOL. From *It's A.A. For You!* Alcoholics Anonymous World Services, Inc. ©1973.

Other alcoholism theorists suggest a physiological explanation. They say alcoholism is a disease that progresses by predictable stages until the alcoholic recovers or dies. These people liken alcoholism to an allergic reaction of the body to the chemical ethyl alcohol. Some drinkers, they say, have this reaction during their first experience with alcohol; others react only after years of heavy drinking.

Despite their differences in definitions and views, all alcoholism counselors seem to agree on one point: what's important is that the

logically, co-alcoholism is as addicting as alcoholism. Co-alcoholics need to recover alcoholics as much as alcoholics need to be rescued. In this way, an emotionally-charged cycle is perpetuated that is difficult to break alone.

Because alcoholism affects every aspect of the alcoholic's life, recovery has to be treated. Recovery program counselors say that getting and staying sober is not enough. They stress the importance of a holistic plan for recovery. Such a plan often includes individual therapy, support-group counseling, instruction on managing stress, education in health, and sometimes legal and financial advice. In addition, many alcoholism services recommend participation in Alcoholics Anonymous for the recovering alcoholic and Al-Anon for the co-alcoholic.

Prior to the 1970s, recovery programs designed for lesbians and gay men were not available. The Fife report noted that gay alcoholics seeking treatment from non-gay-oriented agencies were significantly less likely to recover than those who used gay programs.

The report found that most of the straight they studied reflected the biases of the larger society. These agencies tended to view the gay alcoholic as having two strikes against him and the lesbian as having three - as a lesbian, an alcoholic and a woman. According to Marian Sandmaier, author of

## RECOVERY PROGRAMS

**NON-RESIDENTIAL:**  
**Alcoholics Anonymous**, 1046 Irving Street, S.F. 94122, 661-1828.

The oldest and most effective self-help program of recovery. A.A.'s only requirement for membership is the desire to stop drinking. Supported through voluntary contributions of its members, A.A. collects no dues or fees. The program follows a twelve-step plan for individual recovery and uses what calls the "Twelve Traditions" for group activities. Separate and mixed gay and lesbian meetings. Additionally, Al-Anon provides a program for people whose lives have been affected by alcoholics.

**Eighteen Street Services**, 4131 18th Street, S.F. 94114, 863-8111.

A comprehensive treatment program for lesbians and gay men. Individual and group counseling for alcohol abusers, and friends and lovers of alcohol abusers. Sliding scale fee. Uses a holistic approach and encourages participants to become productive members of the community. Separate groups for men and women.

**Women's Alcohol Coalition**, 3380 26th Street, S.F. 94110, 282-8900.

A program for women, straight or gay. Individual and group counseling. Sliding scale fee. Under staff supervision, residents are responsible for all non-counseling activities of the program. Waiting list.

**Stepping Stones**, (San Francisco Women's Rehabilitation Foundation), 255 10th Avenue, S.F. 94111, 751-5921.

A recovery home for women, straight or gay. Sliding scale. Regular attendance at A.A. meetings is required.

**RESIDENTIAL PROGRAMS:**  
**Acceptance House**, 1710 Golden Gate Avenue, S.F. 94115, 591-4994.

A recovery home for gay men. Sliding scale fee. Under staff supervision, residents are responsible for all non-counseling activities of the program. Waiting list.

**Stepping Stones**, (San Francisco Women's Rehabilitation Foundation), 255 10th Avenue, S.F. 94111, 751-5921.

A recovery home for women, straight or gay. Sliding scale. Regular attendance at A.A. meetings is required.

**HOSPITAL PROGRAMS:**  
**Carroll**, Marshall Hale Memorial Hospital, 3773 Sacramento, S.F. 94118, 666-7867.

A 28-day inpatient program followed by at least 16 weeks of aftercare. Participation in A.A. is strongly encouraged.

**S.H.A.R.E. Unit**, Frisby Hospital, 4131 Geary Blvd., S.F. 94118, 386-1212.

A 21-day inpatient program followed by a year-long aftercare program. Stresses self-help and personal responsibility for recovery.

**Starting Point**, St. Mary's Hospital and Medical Center, 450 Stanyan Street, S.F. 94117, 668-1000.

A 30-day inpatient program followed by an aftercare program designed to provide support and guidance during recovery. Intervention counseling for friends and lovers who do not know how to get an alcohol to seek help. Outreach to the gay community.

**NOTE:** This is a partial list. Call the hospital of your choice to find out about other alcohol care units.

**REFERRAL:**  
**Hospitality House**, 146 Leavenworth, S.F. 94102, 775-2103.

Referral service.  
**National Council on Alcoholism**, 2655 Van Ness Avenue, S.F. 94109, 563-5400.

Information center.

**The Sentinel**  
500 HAYES ST., SAN FRANCISCO, CA 94102 (415) 861-8100

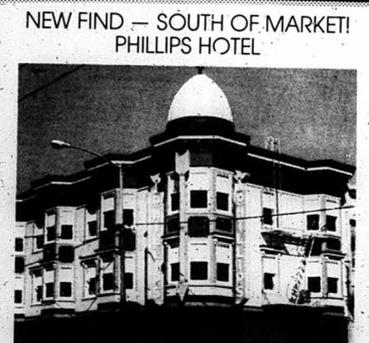
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# EDITORIAL

## Tripping Into The Rocky Mountains

by W.E. Beardemph

Leonard Matlovich was approached by Coors' representatives to organize persons representing the homosexual community of San Francisco to discuss with Bill and Joe Coors the possibility of ending the Coors beer boycott by homosexuals. After preliminary discussions and meetings in San Francisco, Leonard Matlovich, Paul Hardman, Gary Schweikhart and I went to Golden, Colorado for the meeting. None of us received any kind of payment from Coors at any time. Coors paid for airline tickets, rooms for one night in Golden, four meals, and a rental car to take us to and from the meetings. All other expenses were paid for by each individual.

Before going to these meetings we consulted with many individuals representing the homosexual community and the unions involved in the dispute with Coors. We are in the process of briefing persons, with whom we consulted previously, about the trip. We also did extensive research into the history of the boycott and the issues involved.

In a nutshell, we all agree that there are no overwhelming reasons to end the homosexual boycott of Coors beer at the present. But we also find compelling reasons for continuing, even accelerating, dialogue with Coors representatives for ending the boycott soon. When Coors resolves some of our disagreements and delivers positive programs to our community, then the boycott should end. The meetings lead us to believe that Coors wants and would benefit from this and so would our community. There are many issues for us to resolve that are far more important. We can get about our business of building coalitions and using our clout in more profitable new areas after we collect our due from Coors.

In this confined space only a brief outline is possible. First, we must clear away many false impressions: fake issue, ignorance, and lies surrounding the boycott. The following examples are only a small part of extensive problems of clouded perceptions we find on all sides.

Most obnoxious was the impression of Coors that the person who started and continued the boycott, who was "the leader of the San Francisco homosexual community," who was the typical upfront homosexual activist was none other than Reverend Raymond Broshers. It was something of a shock to the Coors people to find out that we were not all Broshers' clones, that we are a diverse group of persons, that Broshers was never our "leader" and that he was far from being typical. The homosexual community has been a failure with its public relations to say the least.

The biggest surprise was that in Golden there is no union issue. Mike White in his 60 Minutes was on the Coors boycott but was actually being kind to the unions. Never, in all my research into problems, have I found a more blatant failure of leadership than that of the union in relation to Coors. John L. Lewis and Saul Alinsky would vomit out these infantile dilettantes presuming to represent organized labor. We received extensive material, verbally and printed, from AFL/CIO and Teamsters boycott representatives. The union issues never concerned wages, said these union reps, but concerned human rights. Why not wages? During the last negotiations conducted by union reps, a 3.3 percent pay raise was being "fought for" by the unions. The Coors negotiator quickly agreed to this, thinking that he had saved Coors millions. But the crusty Coors brothers, grown up and schooled with their workers, made their negotiator go back and make the unions accept a 10 percent pay raise. Why? Coors preferred to have the money in the employer's hands and not in federal government taxes. THEN, the union reps gave Coors credit for the payraise to their members.

What are the human rights union issues? First: search and seizure of employees and employer's property. Second: a required polygraph testing of employees. Third: a signed open-shop contract for future testing of employer's property. The search and seizure of employer's property was proposed by UNION REPS TO CONTROL DRUGS. There has never been a search and seizure of any employee in the history of Coors. The required polygraph testing is for employment only, unless requested by an employee. Present polygraph questions concern employment. The original company hired to do the testing was fired when employees complained of overzealous questioning. This was done in spite of the union, not because of them. In fact, the union reps said the polygraph testing could be of benefit to their monitoring of members. All employees, including Adolph Coors Company presidents Peter and Jeffrey Coors took the same polygraph test before being hired. We will not comment on whether we trust the union or Coors or employees themselves for protection of future employees rights. Confirmation of the above was made in gay bars in Denver and by our stopping employees leaving the plant without the knowledge of Coors or the unions. An editor of Frontier, a Denver gay newspaper, said he knew Coors employees who were asked whether or not they were homosexual under the old polygraph test. He said they answered that they were homosexual and were hired anyway and treated "just like regular people." Everyone confirmed great wages, good working conditions, no discrimination (they pointed out that Coors is the only major brewer in the country with a non-discrimination hiring policy spelled out), no prying into private lives, etc. at Coors. Unionism is not an issue with employees. Clearly, Coors employees out in the Rocky Mountains are concerned about bread and butter while their former union reps are still talking about kisss, caviar and cotton candy. No one busted the union, the union busted itself.

The above danger is now bearing down on the homosexual leadership in San Francisco. While the San Francisco homosexual community has great influence among homosexuals across the country, the questions about beating a dead horse are beginning to surface. We also find a permeating lack of knowledge about the issues of the boycott amongst our community. Jim Bonko for the Tavern Guild met on a similar trip 2 years ago. He told us that in Denver gay bars there was no boycott at that time, Denver homosexuals thought that this was something for San Francisco only. Today, gay bars in Denver do not stock Coors beer. Why? Bar manager, "Because we'd lose half of our customers overnight if we did."

Why? "San Francisco gay leaders have told our community not to drink Coors beer because Coors is anti-gay. How is Coors anti-gay? We don't know. We were just told they were."

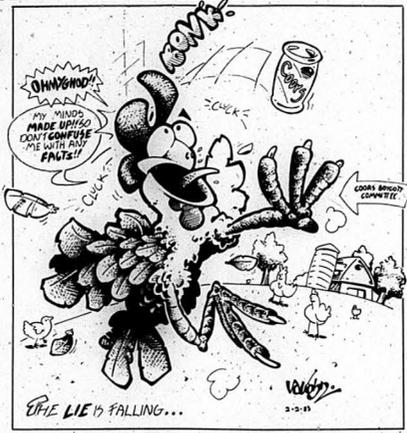
When Gary (Schweikhart) presented statements from San Francisco gay leaders about what it would take to end homosexual participation in the boycott against Coors, Bill Coors appeared surprised and said, "But these sound like thoughtful, sincere people."

Following is a short summary of the five major points covered:  
• **Unionize Coors.** I dwelt on this subject at length above because I feel this is a false issue. Any pragmatic leader in the homosexual community would be foolish to presently continue advocating a union at Coors.

• **Coors must drop suit against Solidarity and Howard Wallace.** We all found this a case of confused perception. Bill Coors reacted emotionally, "While the gay community is an alligator snapping at us, you have to realize that I am up to my neck in alligators." He felt that they had to draw the line somewhere.

• **All urged along and well over this point.** John Meadows of Coors promised a review of this case with their attorneys, taking into consideration our points of view. John Meadows will then discuss the legal review results with the Coors presidents and will report back to us their needs in an agreement for dropping this suit. This will happen within 45 days.

• **Other minorities must also be considered by Coors as this is a political coalition-building effort.** Bill Coors' reaction was that he would take to the board of the Coors Foundation all documented evidence we gave him that showed any group funded by them "crusading against any minority." He



would then vote against their continued funding and would recommend that the other four foundation board members do the same. As for non-discrimination in hiring employment, their policy was spelled out. As reported above, we had checked this policy and confirmed same.

• **The Coors' support and fund extremist, reactionary anti-homosexual religious groups and this should be stopped.** The exchange on this point was extremely difficult. Bill Coors expressed exasperation over 50 family members, some with too zealous a religious fervor.

It was pointed out that Adolph Coors IV tried to assume, what Adolph thought to be, his rightful place as head of the Coors Company and was forced out by Joe and Bill. Adolph Coors IV advocates running their business on religious principles and is sending the rest of his life preaching this gospel to other corporations around the country.

Joe Coors said he didn't go to church, but that his wife Holly did. Joe continued, "I love my wife, Holly. I'm not going to throw her out because she tries to do good works and supports people like Rev. Robertson and Rev. Falwell... who try to do good works. Holly even spends time by being on the board of the Christian Broadcast Network. Right now, Holly has become aware of homeless people who are sleeping on the streets. She is working to set up a place in Denver where they can get out of the cold and have a warm place to sleep in."

As we know, part and parcel of "the good works" of Christian leadership is supplying someone to hate — someone inferior to a god-fearing Christian. Bluntly, I think Christ's teachings of love have built in hypocrisy and hate. Christians NEED evil sinners to save, hateful heathens to force into righteousness, hungry loafers to feed, slothful homeless to shelter, etc. The Coors' rationale, "exasperation," "it could be worse," "love," and "good works" just don't cut it anymore. Christian platitudes run parallel to Hitler's final solution. We still have a long way to go. The Moral Majority still advocates our suppression, even though they have backed away somewhat from calling for our death — under the law of course.

Coors Foundation and family members contribute to hate-filled Christian crusaders. We must work to end this.

• **Coors is insensitive to and does not support the positive needs of homosexuals.** It was in this area that we all felt some headway was made and positive results can be realized first. The dynamics and sociometrics of the homosexual community were discussed. We pointed out that companies that make profit from our community have a duty to put money back into our community. This should be accomplished through mutual business and investment backing of responsible small businesses. No longer are we content to be labeled illegal persons and thrown to the wolves of the underworld. Specifics asked for were money into our banks (Atlas Savings & Loan), support of gay-owned distributorships of Coors, responsible advertising in our community, joining and supporting our business community through GGBA, etc.

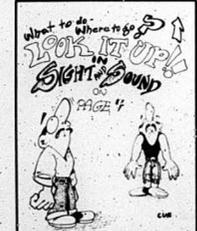
We pointed out the problems of KS and AIDS. They already were aware of part of the problem and expressed deep concern. We asked for intervention and backing for federal funding of research in this area. We presented preliminary plans for a specific funding of a residence for terminally ill homosexual victims of these diseases. Bill Coors expressed great sympathy in this area and asked for more input on how Coors can help. This is being worked on.

Financing of legal activities to gain homosexual rights was outlined and is being prepared for Coors Foundation grants.

We requested funding for the present preparation of the public service TV announcements and their distribution.

This is only part of our long, hard first meeting.

It must be remembered that since 1975 this Coors boycott has been a festering sore. Even with treatment, the scars will not disappear immediately. However, the responsibility of leadership entails that at some point there is fulfillment of the immediate needs of our community. While one boycott will not bring a solution to all of our problems, correct use of this powerful political tool can deliver specific results, specific advances. Realization of some of these needs can be accomplished now. And so it should be. Responsibility for use of this power should not be taken lightly. A community does not undertake a boycott for spurious reasons and a boycott should not be ended until its aims are accomplished.



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# LETTERS

## EDITORIAL QUESTIONED

I'm confused. In my editorial "In Defense of Dianne," *The Sentinel*, Jan. 20, 1983, Gary Schweikhart writes, "Let us be very clear on one point: *The Sentinel* totally and without reservations supports Mayor Dianne Feinstein in her efforts to resist this ridiculous and expensive recall movement." That's a clear statement of *The Sentinel's* position until it is also noted that "Bylined columnist's opinions are their own and do not necessarily reflect the opinion of *The Sentinel*."

The recall movement is going to be "expensive" but whether it is — or will be — "ridiculous" is (only) opinion. Whose?

Ironic that in the same issue (same page, in fact) W.E. Beardemph responds interestingly and at length and with clear evidence to B.A.R.'s approach to the Coors' beer problem by concluding, "These rather confusing and flip-flop statements are typical of this whole mess on our side."

I don't think *The Sentinel's* making (or has made) "flip-flop" statements, but what is the editorial policy of *The Sentinel*?

John D. Dolan  
San Francisco

Anything stated within an established column is the opinion of the columnist, any comments made under the Editorial banner, whether written by myself or Gary

Schweikhart, is the official position of this newspaper.  
W.E. Beardemph, Publisher

HMMMMmmmmmm  
The Bay Area Reporter editorial against the mayoral recall is in conflict because that newspaper's publisher, Bob Ross, is up for appointment by the mayor to the Golden Gate Bridge Authority Board. Once again, Feinstein shows her political acumen by trying to influence gay voters by well-timed, however rare, appointments of gay people.

Also, our gay political leaders must acknowledge that the recall is a reality and that to avoid the consequences of a landslide vote for the mayor, all of us must work for her recall.  
Michael R. Dyston  
San Francisco

## RECALL FEVER

The issue is not Wendy Nelder, nor the White Panthers, nor the expense. It's not Feinstein's past record. Indeed, the issue is so spectacularly clear, it sweeps all else before it. The mayor, now with her third husband, says that gay and lesbian relationships, no matter how long-standing, are not as good as straight ones. (Imagine, if you will, her saying that black relationships are not as good as white.)  
Mike Smith  
San Francisco

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# Arts & Entertainment

## Opera

### PBS' Ring: Full of Life, Devoid of Nature

**RING OF THE NIBELUNGS**  
By Richard Wagner  
Great Performances, KQED  
Channel 9 (repeat telecasts on  
KQED Channel 32)  
Das Rheingold, Jan. 24; Die Walküre, Feb. 21 and 28; Siegfried to be telecast in April, Die Götterdämmerung in June

by Bill Huck  
Interpretation in art involves putting a new set of ideas up against the original work and then seeing what light they shed upon it. In the 1976 Bayreuth Ring, which last week began its telecast series, Patrice Chéreau has attempted to reconceive Wagner's epic.

Much touted for his freshness and originality, Chéreau has created a magnificent and deeply engaging production. He has touched the singing actors with his insights and in turn they are touching us. Since he comes from a theatre background, it is not surprising that the finest moments in the new Ring show Wagner's characters treating each other like real people with real feelings.

Now I am going to claim that Chéreau has not understood the mythic side of Wagner's story. The *enfant terrible* has rather chaotically thrown up at us all of the ideas he could muster about Wagner's meaning. Some of these are not as new as we have been led to believe. For the basis of Chéreau's economic insights, see Bernard Shaw's *The Perfect Wagnerite*, first published in 1898. Other of Chéreau's plans disregard Wagner's expressed design.

Before I explain my problems with Chéreau's work, let me say that this analysis is based only on the first two operas, *Das Rheingold* and *Die Walküre*, and that it may be misleading because of partial knowledge. Let me also say how moved I have been by the experience of these two presentations. You do not have to agree completely with an interpretation to know when you are in the presence of a great retelling of the story.

The history of Ring interpretation, especially since the Second World War, has been away from the characters and towards the



THE GODDESS AND THE GIANTS: Frick (Carmen Reppel) is trapped by the brothers Fafner and Fasolt in DAS RHEINGOLD. The second opera in Wagner's Ring Cycle, DIE WALKÜRE, airs later this month on KQED.

symbolic. Wieland Wagner's stripped-down, collective unconscious productions led the way. Herbert von Karajan's Salzburg Met extravaganza cast the singers in such darkness that an artist like Leonie Rysanek eventually withdrew from the project because she was afraid of hurting herself on the dark and awkward stage. The lights show Karajan created to mirror the ever-changing orchestral colors was exquisite, but the approach drained the drama of its human context.

Chéreau's emphasis on the characters is therefore a welcome change. The director has said that he started with the libretti without the music and built up his ideas as though he were dealing with a stage play. If such is the case, the direction is an even greater miracle. The man understands how operatic acting is determined by and reflects

the music. Of course, he did have some pretty seasoned veterans on hand to help him: Heinz Zednik's Loge would have been a masterpiece of characterization regardless of the direction.

Not even the experience of the performers, however, can account for the continuous insight this production evinces when the characters interact as people. The sorrow Wotan feels at the end of *Walküre*, Act II, when he must participate in the slaughter of his son Siegmund, has not recently been so tellingly expressed.

It is when Chéreau is making a mythic point that his aim is less sure. Chéreau's *Ring* is not an interpretation, but an enactment of one of the major tragedies Wagner foresaw. Like many Romantic artists, Wagner feared that the Industrial Society growing up

around him would put technology between itself and nature. The *Ring* is, among other things, a grand indictment of pushing personal conduct to the point where we no longer live in the natural world. That is the central mistake in the building of Valhalla; the reverse of it is the oft-repeated injunction to give the Rhinegold back to the Rhinemaidens.

Chéreau's *Ring* begins on a dam which human ingenuity has constructed for its own benefit. Wagner's *Ring* begins in a state of nature; it celebrates the naive communion between man and his environment. The damming of the Rhine is the kind of act that succeeds Alberich's stealing of gold: it does not precede that event. The opening picture of the Rhine — 128 bars of uninterrupted E-flat Major — know no such obstacle.

In *Walküre*, Act I, a magic moment occurs when Spring, to use Wallace Stevens' words, "creates a fresh universe... by adding itself" to the scene. "The way some first thing coming into Northern trees/Adds to them the whole vocabulary of the South." Chéreau has lost the vocabulary of the natural world. His *Wintersträme* is an empty manipulation of stage props.

The love story of Siegmund and Sieglinde that surrounds this moment, because it is part of the interpersonal plot, is gorgeously understood and presented by Chéreau. Half a dozen brilliant touches litter the first act of *Walküre*, but not one of them relates to Wagner's evocation of nature. Perhaps it is a small price to pay for what we get. Nevertheless it is a loss and one Wagner would have protested.

Musically the production is in the capable hands of Pierre Boulez who is busy once again proving his pre-eminence among living conductors. The good news from *Walküre* is Jeanine Altmeyer: her Sieglinde there presages a fine Brünnhilde for the San Francisco Opera this summer. Peter Hofmann, who will repeat his Siegmund for us, is even more sensational in that role than he was as Lohengrin last fall.



## Donald McLean's Critics' Corner

**ONSTAGE: JANE DORNACKER'S FEMALE PARTS**  
At the Open Theatre, 441 Clement St., comedy writer and KFRC "trafficoligist" Jane Dornacker is revealing a new side in a one-woman tour de feminist force titled **FEMALE PARTS**.

Written by husband-and-wife Italian Communists Dario Fo and Franca Rame (more Rame than Fo), the evening consists of three one-acts, respectively titled "The Awakening," "Punk Mama" and "We All Have the Same Story." The first is a stale diatribe about a working factory mother belaboring the trials of wife-and-mother-and-worker. The feminist philosophy behind it is ten years out of date in America, the general tone ho-hum. "Punk Mama" tells about an Italian mother trying to keep up with her radical son by going underground and becoming a cult figure; the final playlet is a convoluted monologue of a woman in the throes of passion, becoming pregnant, considering abortion, and finally tending a fairly obscene but very funny fairy tale.

The material is uneven; Dornacker is not. *Female Parts* proves the theory that good comics are good actors. Dornacker resists all temptation to go for the obvious, keeping a tightly controlled emotional reign on the material and delivering three distinct women suffering in an oppressive male world (this is Italy, remember?). She's quite wonderful, running like quicksilver from funny, tender, bitter, passionate to sardonic one-womanism.

While you may twitch with irritation at times with the overwritten, preachy tone of the material, you'll be unable to resist Jane Dornacker's insightfully subtle performance.

Playing Wed. thru Sun. thru February. In Jane Dornacker's hands, there are no small "Female Parts."

**ONSTAGE: VAL DIAMOND**  
On Jan. 18, Val Diamond threw a party at the Plush Room. 1982 Entertainer of the Year proved worthy of the title as she not just sang, she turned each song inside out in her own powerhouse style) and between numbers filled the gaps — the mark of the entertainer versus the singer — with kibitzing patter, kidding not only herself but cabaret singers in general, and one critic in particular. She's never been funnier, and the whole mood was of good friends gathered together to relax and enjoy a performer who's having a great time.



VAL DIAMOND: Having fun at the Plush Room.

Vocally, you name it, Diamond will sing it. You want jazz, you got it in a driving, funky "together" and Neil Sedaka's "Sad Eyes." Showtunes: "Music That Makes Me Dance" — raunchy; "It Ain't the Meat, It's the Motion" — country/western; "Crazy" — soft rock; "Killing Me Softly"/"Heat Wave" — she stopped just short of grand opera, all backed by a superb trio of musicians who work under the collective title of **Crosswinds**... with particular note of the outstanding clarinet work of **Don Kane**.

Regularly seen five nights a week in *Back Blanket Babylon*, you really haven't seen Val Diamond until you've seen her in her natural milieu, the cabaret. You can. The party will be repeated on Valentine's Day at the Boarding House on Columbus, Feb. 14. She is vocal octopus fission; sit back and enjoy the blast!

**ONSTAGE: UNCLE VANYA**  
When you reunite four of the best actors the American Conservatory Theatre has ever had — Dakin Matthews, Deborah May, Peter Donat and Barbara Dirckson — you're half-way home to success already. Add to that two directors, Helen Burns and Michael Langham, who approach Anton Chekhov with a fresh and grandly unacademic eye, and you're home free with a resoundingly spirited production of Chekhov's **UNCLE VANYA**.

Purists may deplore the almost slapstick physical comedy Burns and Langham have injected, but if you'd suffered through as many tortuously reverential productions of Chekhov as I have, you'd cheer. Usually any Chekhov play, because he writes about the despair and futility of the human condition, is played as if Last Rites were imminent and it's like sloggling through quicksand.

The new A.C.T. *Uncle Vanya* is even more heartbreaking as it tells the story of Uncle Vanya and his relatives living on a country estate that is the beginning and end of their lives, lonely people whose lives serve no purpose, because of the lively pace and tone the directors have set. When it slows down for just a moment, a gesture, a look, we focus so abruptly it takes on a forceful meaning that all the languid posing in the world cannot capture. This is a masterful production that should make fans out of theatergoers who thought Chekhov was relegated to closet drama in our time.

There are flaws — the new translation by Pam Gems is far too simplistic, losing much of Chekhov's grandiose eloquence in the bargain. But the supporting bits range from stock cliché to hammy caricature. But to watch Matthews as Vanya, Dirckson as the life-force Sonya, May as the beautiful new wife who is decorative but not functional, and Donat as the dancing bear, the local doctor, is to forgive all petty distractions. These are artists and it's a joy to see them back at the Geary Theatre.

Her usual, tech credits are first-rate, especially Ralph Funicello's stunning set.

Continued on next page

## Dance

### SFB's Golden Gala: Surviving With Style

50th ANNIVERSARY GALA  
San Francisco Ballet  
Opera House, Jan. 29-30

by Mark Woodworth  
The Gala performance celebrating San Francisco Ballet's 50th anniversary sparkled like a string of Tiffany diamonds — rare, to be prized, created by tremendous

pressure over time, but don't ask the price (Foremost-McKesson bought it for us). A fancy opening-night crowd champagne-toasted the company's next half-century of artistic achievement, as tributes flowed in from all over the map and the City of San Francisco declared "San Francisco Ballet Week."

One of 50 mash notes printed in the Golden Anniversary program prosaically summed up the measure of SFB's worth: "Great cultural organizations are measured by their pursuit of excellence, experimentation, service to the community and sound management." Never mind just surviving, San Francisco Ballet has survived with style.

Further, it has built its figurative house (as even now it's erecting a literal one, behind the Opera House) on the rock of excellence, not on shifting sands of artistic whimsy.

That it has reached a secure middle age is a tribute to the forces that shaped it: its founding director, Adolph Bolm (a Diaghilev dancer); the three Christensen brothers from Utah, William (who went on to found what's now Ballet West), Lew (the first great American male classical dancer), and SFB school director Harold; the young Turk and master showman Michael Smuin; and SFB Association president Dr. Richard E. LeBlond, Jr., who over eight years has anchored the company in the fiscal black and helped it achieve international standing.

The Gala's most poignant moments, for me, were when the curtain rose three times to reveal the directors, some of whose great ballerinas then stepped onstage to pay them homage. A telling statement about the Brothers Christensen (and, by lineage, Smuin) comes from Laura Leivick, SFB artistic research coordinator. Despite their beginnings in vaudeville, they rose to prominence on a pillar of impeccable classical ballet credentials. But, she writes, they worked their magic "as if ballet were an American form of popular entertainment." (It's not.

Continued on next page



THE FABULOUS FINALE TO THE S.F. Ballet's Golden Anniversary. The gala program continues through Feb. 6.

Critics Corner *Continued from previous page*

I cannot tell you how much I was dreading sitting through another dreary evening of Chekhov; the A.C.T. production of *Uncle Vanya* converted me. I think it will do the same for you. (Now in repertory)

ONSTAGE: SAMANTHA SAMUELS

Cabaret Gold Award nominations are out, and nominees this year for Female Vocalist are Gail Wilson, Lynda Bergren and Samantha Samuels. Gail and Lynda are well known locally and can be seen regularly at Fanny's, but I suddenly realized it had been over two years since I had last seen Sam (as her friends call her), so I rushed last week to Trinity Place to catch her. She will not be performing until the awards on March 7 in our area, her career taking her to opening act for Frankie Lane and The Smothers Brothers around the country. When she is here, she performs exclusively at Trinity Place.

Because of her lithe, petite look, she is often compared to Jane Oliver. I don't see it. Vocally she's got twice the power of Oliver, and although they both favor the French repertoire, Samuels is by far the more dramatic and entertaining of the two. (Don't get me wrong, I love Jane Oliver!)

What a nice Jewish girl from New York is doing with a body writing by Martha Graham while singing a Piaf medley I'm not sure. At first, Sam is a shock. But after a couple of numbers, she's got you hooked. Her patter between songs is perfect *intime* cabaret, charming and funny and totally in control, then she curls up on the piano to sing through "Fanny" plants her feet to belt the story of "When I First Saw You" from *Dreamgirls*, offers a knockout arrangement of "Importance of a Rose," "The Rose" and closes with Jacques (whom she calls Jack; perhaps they've dated) Breil's "If We Only Have Love." She is also fortunate to have much original material by Stephen Shore to bolster her act, and the jazzy John R. Bar at the piano.

If she just sang-song after song, it would be a hyper-dramatic outpouring that would drain; her patter, her humor, makes her vulnerable and human and allows us to gather our resources for the next song of love. The overall effect is mesmerizing. What SÁMANTHA SAMUELS is... is an original. She is like no-one else you've ever seen. In a business where imitation is the surest form of success, Sam stands alone.

S.F. Ballet Gala

*Continued from previous page*

of course — yet — but in their case that delightful presumption made it so.) As I think back to my college days watching the growth of Ballet West, and for the last eight years observing SFB, I'll endorse this combination as accounting in part for the broad appeal of the brothers' creations.

SFB's mass appeal is part of its charm, and so are certain facts about it that it's the oldest American ballet extant, that it's the largest west of the Hudson (as Gala host Gene Kelly said, "There's a lot of land between here and there"), that it gives its dancers more work weeks than any other American ballet, that many company artists percolate up in its superb school, that it nourishes choreographers in the bosom of the family, that it admirably serves and educates the larger community, that it acts as a lovingly supportive elder brother to dozens of other arts organizations. Many of these facts are detailed. I presume, in a new history of SFB by Cobbett Steinberg, formerly of *The Sentinel*, who also scripted the Gala program.

But the font of all these facts, the magic force that runs the whirling that is the SFB, is creative energy. The Gala program, staged to the hilt by Michael Smuin,

showcases this essence. It takes viewers on a marvelous multimedia tour down halls of memory with Whitney Green's movie collages of major SFB productions, plus film excerpts of early ballets.

One shows William dancing in his own *Romeo and Juliet* in 1941 (watch a page tread on a Capulet's cloak). Another shows Smuin and his wife Paula Tracy, in their nightclub days, sleekly performing a James Bond fantasy number. A third is a hilarious bit from a Hollywood flick: Lew, smothered in a suit of chain mail, partners Vera Zorina's Black Swan, even wading out into an artificial lake to her mini-castle (where he probably dies — of rust, not lust).

That these films could be screened without terminal embarrassment by the principals involved shows that artists don't always take themselves as seriously as we might imagine.

I suspect that balletomanes were most intrigued by the live sequence, a short reconstruction of SFB's first major production (June 1933), *Ballet Mécanique*, which Bolm created for a Hollywood melodrama. Danced on a naked and steamy stage with performers as mechanical cogs with hoops and staves, it has tremendous drive and energy.

From the string of two dozen other diamonds danced live, representing 50 years of SFB productions, it's impossible to choose

Sight & Sound

Events

• **Cable Car Awards and Show**, annual presentation of awards for outstanding achievements in entertainment, journalism, and other categories within the gay and lesbian community. Japan Center Theatre, Post and Fillmore. Feb. 8 at 7 P.M. (Voting in selected categories. 5:30-7 P.M.) Tickets (\$10-\$20) available at Headlines.

• **Hearts Are Wild**, a Mardi Gras celebration featuring The Village People!! St. Tropez, Gary & Gloria Poole and Dance Co., local new wave and reggae bands (including male and female strippers and body builders), and various exotic/erotic acts. Costume contest with prizes including a trip for two to Hawaii. Civic Auditorium. Feb. 12, 8 P.M. to 3 A.M. Tickets: \$20 advance (more callouts or by phone, 835-4342), \$25 door.

In Person

• **Rin Corsaro** will present a retrospective of personal and political photography and discuss the role of the lesbian or gay photographer in recording history. Hosted by Uranian-Universalist Gay and Lesbian Caucus, First Unitarian Church, 1187 Franklin. Feb. 13 at 9:30 A.M. Free.

• **Gay Art/Gay Life**, a discussion moderated by Margaret Cruikshank, Editor of *Lesbian Studies*, featuring Robert Chesley, critic (N.Y. *Native*) and playwright (*Stray Dog Story*); dance

a favorite. But here are some sparklers: The crystalline grace of Laurie Cowden and Dennis Marshall in a *Swan Lake* pas de deux. • The tipsy society stiffs of Vane Vest and Pa' a Tracy in *Filling Station*. • A galaxy of students from SFB's school, tiny tots to teens, turning in a polonaise.

• Tomm Ruid's bewitching, cantilevered *Mobile*. • The male corps strong in Robbins' *Moves* and the cadet segment of Balanchine's *Stars and Stripes*. • The elegance of the women in the first movement of *Serenade* and the sweep and flow of Waltz of the Flowers from *Nutcracker*. • The "Goody Goody" pizzaz of vocalist Bethina Devin and N.R.A.'s tapdancing 'orps, ending in a Rockettes kick line.

• Duets and quartets showcasing some of the company's most gorgeous ballerinas (Betsy Erickson, Nancy Dickson, Linda Montaner, Evelyn Cisneros). • The theatrical imagination and brooding strength of *A Song for Dead Warriors*. • A transcendent balcony scene done as if Juliet (Wendy Van Dyck) had blazed into life by the ardent loving of her Romeo (Tomm Ruid).

• The grand ensemble in *Stravinsky Piano Pieces* that flowered into a Strauss waltz finale for the entire company.

The Gala ended gloriously, with fireworks, balloons, confetti, cake, even live doves. But the real prize was President LeBlond's promise: "you ain't seen nothing yet!"



U.S. DANCE CHAMPS Gary and Gloria Poole will entertain at HEARTS ARE WILD, an exotic/erotic Mardi Gras extravaganza Feb. 12 at Civic Auditorium (see Events).

instructor and composer Gwendolyn Watson; Mark Thompson, The Advocate's Associate Editor for the Arts; and dancer/choreographer Christopher Beck. Network Coffeehouse, 1379 7th Ave. Feb. 9 at 8 P.M. Donations will benefit the World War II Project of the Lesbian/Gay History Project.

• **Lenny Gluck**, Advocate columnist and author of *Cruise to Win*, will be at Walt Whitman Bookshop, 2319 Market. Feb. 12, 1-3 P.M.

• **Robert Gluck** will sign his new book of stories, *Elements of a Coffee Service*, at Walt Whitman Bookshop, 2319 Market. Feb. 5, 1-3 P.M.

• **Gloria Steinem** and **Alison Hernandez** speak in the "American Political Currents" series sponsored by City Arts and Lectures, Herbst Theatre. Feb. 10 at 8 P.M. Tickets, \$10, \$31-54.00.

Stage

• **Bay Area Women's Philharmonic** will present its second program of the season with guest conductor Antonia Brico. Zellerbach Auditorium, U.C. Berkeley campus. Feb. 19 at 8 P.M. Tickets, \$8.50-\$10, \$25-47.8.

• **Clementina's Gay Cabaret**, with emcee Lela DeLara, each Wed. at 9 P.M. at Clementina's Bayridge Inn, 1190 Folsom. In Feb.: comic Tom Ammanno, blues artist Debbie Saunders, performance artist Tony Helit. Cover, \$5, 431-8334.

• **The Enclave**, by Arthur Laurents, with incidental music by Stephen Sondhlm. The self-contained intimacy and trust of a group of close friends is endangered when one of them introduces a new, much younger lover. Theatre Rhinoceros, 2940 16th St., Thurs., Sun. at 8:30 P.M. through Feb. 6. Tickets, \$7-\$9, 861-5078.

• **Estrado & Co. Valentine Show** at Sound of Music, 162 Turk. Feb. 12-14 at 9 and 11 P.M. Tickets, \$2-\$43, 885-9816.

• **Gerty, Gerty, Gerty Stein is Back**, Back, Back, starring Pat Bond. Five benefit performances at Theatre Rhinoceros, 2940 16th St., Feb. 9-13 at 8:30 P.M. Tickets, \$10, except for Wed. (catered reception with Pat Bond following show), \$25, 861-5078.

• **Tuscaloosa's Calling Me**, a musical revue singing the praises of New York. Preview, Feb. 3-5; performances each Thurs.-Sat. at 7:30 P.M. through February. Roxy Roadhouse, 601 Eddy, 474-RDXY.

Screen

• **Blasts From the Past: Boys in the Band** (1970), *Saturday Night at the Baths* (1975), and *Norman, Is That You?* (1978). Strand Theatre, 1127 Market. Feb. 10. Call 552-6900 for times.

• **Rob Epstein** (*Word is Out*) will show a film in progress about the 1978 campaign to defend the Briggs initiative, including excerpts of a debate between Briggs and Harvey Milk. Hosted by Uranian-Universalist Gay and Lesbian Caucus, First Unitarian Church, 1187 Franklin. Feb. 6 at 9:30 A.M. Free.

• **S.F. Gay Video Festival '83**, featuring new releases from New York, Chicago, Los Angeles, and San Francisco. Cable Channel 25, every Thursday at 9:30 P.M.

Exhibits

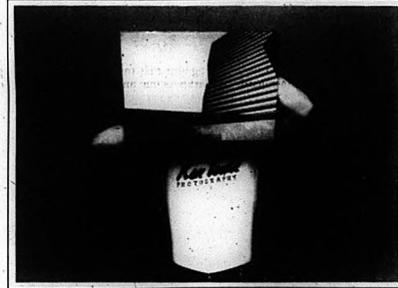
• **Laura Atkinson**, "The Sacrificial Moment," artwork on the theme of how institutions victimize individuals. Vida Gallery, Women's Building, 3543 18th St., through Feb. 26. Gallery hours: Wed.-Fri., 2-7 P.M. and Sat., noon to 5 P.M. Opening reception: Feb. 4, 7-9 P.M. 864-VIDA.

• **Joseph Cave**, Recent Landscape Paintings. Roca Gallery, 637 Mason, through March 12. Gallery hours: Mon.-Sat., 10 A.M. to 6 P.M. Reception for the artist: Feb. 4, 5-9 P.M. 885-1182.

• **Jay Gordon Levinson**, photographs, at Trifles Pastry Shop, 4416 18th St., Jan. 15 through Feb. 15. Open Tues.-Sat., 7:00 A.M. to 7:00 P.M. and Sun. 7:00 A.M. to 1:00 P.M.

Notes

• **Square Dance Lessons**, a 15-week class series sponsored by the gay Western Star Dancers begins Feb. 9. Fee: \$35 (includes 6-month club membership). Contact Western Star Dancers, 223 Sanchez, 884-8134.



THE WINNER of Moby Dick's second annual photo contest. Works by Ken Towe and ten other local photographers are on display at the bar (4049 18th St.) through Feb. 9.

Dining Guide

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"The Lady on the Bus." A film by Neville D'Almeida. Starring Sonia Braga, Nuno Leal Maia, Paulo Cesar Perce, Jorge Dorzi. Written by Nelson Rodrigues. Directed by Neville D'Almeida. A Regna Films Production from Embaralhas. Distributed by Atlantic Releasing Corporation © 1982.

EXCLUSIVE ENGAGEMENT starts Friday, Feb. 4 at GHIRARDELLI SQUARE CINEMA

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Reception following the ceremony in the Green Room of the Veterans Memorial Building

**Films**

**Ebert & Siskel Strike Gold 'At the Movies'**

by Penni Kimmel  
Looking like a pair of highbrow sportscasters hunkering beside the finals table at a royal backgammon tournament, the sole stars of "At the Movies" (yours on KRON-TV, Channel 4, 6:30 P.M. Sundays) come to verbal blows on every question but one: "We're talking about one of the most appealing subjects in the world," says Roger, accounting for the astounding popularity of their nationally syndicated show.

Ebert's eyes are wide behind his glasses — without them he'd never average seeing at least a movie a day, up to as many as five or six on a film festival "pig-out." Gene, whose brow is actually about a foot higher than his competitor's (now you can tell them apart even when they change places), echoes the fervent belief in the motion picture — as an art, as an industry.

Roger Ebert and Gene Siskel are experienced gamblers, striking away with honed critical tools at each piece of diamond-bearing rock (or dreck, as the case may be). One swift blow here, another calculated tap there, from different angles and pressures, until the dross falls away to reveal the essential shape. Is it a rare jewel, an all-time "Best"? Is it worthless paste — this week's "Stinker"? Most often, it's something-in-between that can be tossed back and forth to expose each vital facet. In the end, it's up to you what you want-to-buy but, by Saint Cinema, you know what it is you're buying.

If they don't talk film, there's conversation between them, considering an extraordinarily strenuous work schedule. Besides time spent in theaters, daily film columns are written for their respective Chicago papers — Ebert on the *Sun Times*, Siskel on the *Tribune*. Roger, holder of the only Pulitzer Prize ever given for film criticism, is also annual correspondent to the prestigious Cannes Film Festival, serves on several international juries and is the resident specialist on independent film. Then there's radio: Ebert's daily "Movienews" commentary goes out over the ABC airwaves. And more TV: Siskel reviews films on a CBS (WBMM) nightly news broadcast; Ebert, for an NBC (WMAQ) station. Both consider themselves journalists first — newspaper critics for whom the written word exceeds the value of other media.

Both holy deny the mournful accusations of deserting what Roger expressed facetiously as "holy PBS" (Emmy-winning home of their original "Sneak Previews")



EBERT (r.): 'We're not talkshow hosts — no celebrity guests; no Hollywood gossip. We're just interested in one thing...'

for the world of "crass-commercialism."

"Raisinettes are delicious," he continues with the deadpan spiel, "Gobbers are goodood for you; I eat 'em all the time... Made from natural ingredients."

Nope. The facts are that the originating Chicago PBS station was pushing them to a four-year contract which the station would then syndicate and market commercially. Ebert and Siskel took a close look at the potential success of Roger and Gene and decided to form their own company, Tribune Productions, and become masters of their own destiny.

How're they doing in The Ratings? KRON-TV's Senior Publicist, Stacey Stokes, compares shows of Jan. 23: Channel 9's "Sneak Previews" (now hosted by "a pair of worms from the Big Apple" — quoted from a local unnameable critic) achieved a 7 rating with a 2 share; "At the Movies" came in at 11.2 with a 19 share. You can see a high/low differential with the naked eye, but it helps if you know that "rating" equals the number of TV households tuned in at that hour, and "share" is the percentage of those watching TV at the time who are tuned in to that particular show. The total of all shares always equals 100 percent.

"We've continued to review films off the beaten track," Roger says, reminding us of their discoveries of *Heartland*, *Cal Young Un*, *My Dinner With Andre*, and not least, Ripplph's *Taxi zum Klo*.

Surprisingly, there is less censorship now, not more, but that's more a function of the local station.

Gene says, and the fact they're not "network" ruled. "No more clips for the sake of clips," Gene points out in comparing the then-and-now shows. "We're still covering four films but cut one dog... er... stinker (reference to their deodorized animal-critic, "Aroma"). Only a few minutes got lost, actually, and that's just made it more precise."

Siskel's examples proved the point. The original clip from last year's *E.T.* included (as everyone now knows) the infamous "douchebag" line. Zapped arbitrarily from the "Sneak Previews" program, they were able to put it back "where it belonged" for the recent Best Films of 1982 theme program.

**Onscreen: Moon, Stars, and Hollywood's Own St. Frances**

**'MOONLIGHTING, at the Four Stars**

*Moonlighting* is a two-man show. Only one is immediately visible — lead Jeremy Irons (*Brideshead Revisited*, *The French Lieutenant's Woman*) as Novak, boss of a non-English speaking construction crew who enters England in the winter of 1981 to finish a vacation home for a wealthy Polish industrialist. The power of this dry and implacably moody film emanates from Irons' consistently believable cross-cultural representation (a benevolent dictatorship falling into petty tyranny), but it is grounded in director Jerry Skolimowski's original screenplay of workers trapped outside their country when it falls under sudden seige.

Gene also noted the sad history of their other shows that didn't meet with producer approval, specials on blacks, women, and... gulp... gays as filmmakers as well as film subjects. These came out eventually (pun intended) after "months and months of struggle. We just finally did the shows — but the look at gay films (a keen, unbiased exploration of Hollywood's homosexualized pot-boilers of 1982) started two years ago when I met Vito Russo (*The Celluloid Closet*). A little late, but not too little.

They are aware of a measure of their influence on the American flinging public, but perhaps not the full extent of it. In uncovering the independents, the little movies, those of minority interest, they are not simply cataloging movies; but extracting for positive value. Distributors pick up on films from abroad or those without the back-up hype of major studios, theaters book them for longer runs, and box offices sell out to audiences that first (or only) heard of the film via Ebert and Siskel.

They can be trusted, as perhaps no others, for broad coverage, incisive dissection, fair judgement, critical objectivity that permits personal preference to come to the fore now and again. Gene's choice of *Personal Best* on the Year's Best list had that mixture. He is no more gay than he is black or female, nor is it a simple matter of "liberal" standards applying across the board. There is a sensitization in Roger, Ebert and Gene Siskel that transcends prejudice-based discrimination — for them, as films are inextricably linked to the culture they represent, so all aspects of that culture will be explored with the same end in view — making it better... for all of us.

**STARSTRUCK, opens Feb. 11 at the Lumiere**

Flashy, brash and utterly charming, *Starstruck*, has all the escapism. *Continued on next page*

\*\*\*\*\*  
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**Film Reviews**

*Continued from previous page*  
 elements of Hollywood's early musical comedies played as a period piece for the Eighties... conservative going on punk. It takes guts to be unsophisticated these days, particularly in an Australian film industry barely ten years old and pushing for serious acclaim, but if anyone has an infallible eye for expressing young dreams come true it's director Gillian Armstrong (*Brilliant Career*). See interview next issue.)

Co-starring high-energy newcomers Jo Kennedy as Jackie, the 17-year-old waitress and performer-to-be, with Ross O'Donovan as her 14-year-old cut-cum-manager/songwriter, the story swoops from one video demi-fantasy number to another, from publicity stunt to setback to success. The high gloss is achieved with the accomplished aid of Russell (Gallipoli) Boyd's cinematography, Brian (Rocky Horror Picture Show) Thomson's production design, Luciana (Women In Love) Arrighi's costumes, David ("A Chorus Line") Atkins' chorography — the all-male water ballet is a gas — and The Swingers (appearing as The Wombats) portion of the original score.

Starstruck goes out to set the world on fire and manages to warm a corner of it... and save the family pub into the bargain. A natural high.

**FRANCES, at the Regency I**

Looking for a movie-star bio full of sequined scandal? You won't find it in *Frances*, the life story of Frances Farmer — iconoclast, precocious atheist, beauty, outspoken actress, isolate, stoic and focus of later-day Jeanne d'Arc persecutions. It tears at the guts more than it tugs at the heart-strings, and should have a triple-X rating for unremitting mental violence.

Granted it is good theater to make us feel some of the frustration Frances felt — full credit to a brilliantly uncompromising performance by Jessica Lange in the title role — but it lacks the redeeming positive value of catharsis. Frances may not have been out of her mind, but certainly out of her time and place; she is delimited, put down, manipulated, exploited, hounded and repeatedly institutionalized. Always resistant to the pressures of the "Society" of her day, she fights even the one on her side (Sam Shepard as York), and survives at a horrendous cost — the murder of personality.

The burden of blame, having nowhere to go, falls out over the audience. Fault and double fault. Not least disappointing is Lange's unequivocal leap to stardom in this difficult role, as well as Kim Stanley, superb in her first film appearance in 18 years as Frances' overbearing, misguided mother. Australian Graeme Clifford's directorial debut is numbed beneath the weight of the story supplied by three screenwriters (two of whom, Bergen and De Vore, did better by their previous collaboration on *Elephant Man*), and excellent but seemingly uncut photography by veteran Lazlo Kovacs. What price an emotional China Syndrome that bores through the planet and emerges in a fizzle of frustration?

— P.K.

**Theatre**

**P.S.: This Lifeless Cat Is Really Dead!**

**P.S. YOUR CAT IS DEAD**  
 by James Kirkwood, at *Nova Theatre, 347 Dolores (221-0070)*  
 through Feb. 20

by Gary Schweikhart  
 Beware anything, no matter what, which is dubbed a *project*. Project is one of those words like *skit* or *pop quiz* or *geometry*, words that mean nothing in the realities of day-to-day life, but still somehow reek of never-to-be-forgotten adolescent horrors.

So the tip was the place's very name: the Bedini Theatre Project. Project? As in high school, as in... (involuntary shudder).

The current production of this dubiously dubbed Bedini Theatre Project is the James Kirkwood comedy, *P.S. Your Cat Is Dead!* And this, too, is reminiscent of a sophomore dramatic class.

Directed by Lawrence Bedini (no surprise; after all, it is *his* project), this cleverly-crafted play takes place on one of the world's worst New Year's Eves. Jimmy (Philip Schletter) has lost his job, his girlfriend and his sick kitty, when suddenly he discovers a bisexual burglar lurking beneath his bed.

That's the official set-up, and the punchlines are supposed to flow fast and free from first scene to last. Supposed to, but don't.

Director Bedini deserves much of the blame. He has infused this production with all the zip of a constipated kangaroo. What laughs that are aroused are due only to dialogue, no delivery.

Yet, as wooden and stilted as



**DULL CAT:** Mario Modelli (left) at the mercy of Philip Schletter. Enough is Enough!

the direction must have been, Bedini has somehow found a cast that is not only ready but anxious to follow his lead-paced style.

As the put-upon Jimmy, Schletter's character was a screwball mixture of Milt Kamen and Molly Goldberg. His performance should have been aflame with zany desperation, but instead there was this semi-screchy dropout from the stomp-and-raise school of acting. Schletter didn't speak his lines, he yodeled them, and he displayed all the comic charm of a singing telegram at an infant's funeral.

Mario Modelli has a few (alas, too few) good moments as substitute pussycat, although he's a bit more chunky than hunky. While

his performance is completely schizophrenic (his hood-hair is separated from his queen-side by a mere intermission), Modelli does sparkle on occasion. He shows promise as a character actor, but lacks the professional finesse to carry a lead, even in a production as paltry as this.

Tina Rudick as Jimmy's ex-girl, and Issam Makdissy, as her new guy, are both pleasant, forgettable and painfully amateurish.

There is a line in the play (shouted at the usual high decibel) when a character laments, "I'd rather be reading the collected works of Harold Robbins right now." And at that particular moment, so would most of the audience.

**Cabaret**

**Who Have You Discovered Lately?**

by Gary Menger  
 It's a common belief that Judy Garland, Bette Midler and Jane Oliver, to name a few, achieved stardom largely because of gay support. Closer to home, I'm sure that Sharon McNight and, more recently, Vai Diamond (and probably Ruth Hastings, David Reign and Lynda Bergen as well) would credit our gay community with much of their local success. We crowd-in, a hundred-odd strong, to cheer Samantha Samuels at Trinity Place, Gail Wilson at Fanny's, and show our long memories by letting it up to the Plush Room for Morgana King and Maxine Weldon. But tell me, who have we discovered lately?

The **Boarding House** preferred to go for funk with bigger names (and that's what happened to them!) The **Plush Room** goes mostly for familiar name "nostalgia stars" (a game of Russian Roulette the Mocambo lost not too long ago), but they feel the resultant prestige is worth the Hotel York's subsidizing a loss if necessary; the tariff at the Plush Room's a lot more reasonable than the Fairmont's **Venetian Room**, and the entertainment's often on par — it's one of the best bargains in town.

The last bastion for good, middle-of-the-road, professional vocal talents is the gay cabarets. The **Q.T.**, on Polk Street, not charging a cover and assured of its walk-in crowd, can pick and choose its talent. **Trinity Place**, in a similar position, can afford to pay the best, so they stick with those people mentioned in the first paragraph, as well as Pam Brooks, Terri Cowick, Weslia Whitfield and Nicholas, Glover & Wray — why gamble when for a little more you can book a sure thing?

Recent dust-biters who unsuccessfully tried cabaret include Rooney's, Barrett's, Railway Express, Previews, Gordon's, Kimo's and Our Kitchen, leaving us now with **Fanny's** (the grandmother of them all) and two newer contenders: **Valencia Rose** and **Roxy Roadhouse**. These last (with the exception of Fann's weekend bills of Lynda Bergen and Gail Wilson), are forced to experiment with new talent since the modest size of their cozy showrooms precludes guaranteed pay to entertainment that may not generate a large enough audience. The performers work for the door charge; bookings are based, then, sometimes less on talent than on: How much following can you bring?

Considering the apathy of what used to be a more adventurous, show-going gay public, club budgets that can only afford random ads the size of postage stamps, and entertainers who can ill afford to advertise themselves at all, it amazes me that the experimentation of clubs like Fanny's, Valencia Rose and Roxy Roadhouse results in exciting fledgling performers like Aldo Bell, Peter Cambra, Kim Cirino, Joseph Denney, Kaen Drucker, Pam Erickson, Valeria Esposito, Sean Martinfield, Shannon Orrock, Stephen Sloane and Jessica Smith... just to name a few of the many promising new performers who've been emerging.

Valencia Rose has a cover ranging from \$2 to \$5, and specializes in comedy and novelty acts. **Roxy Roadhouse** is \$3-\$4, as is Fanny's, both offering mostly vocalists with some comedy, and all three have pleasant dining rooms and superior food. **Q.T.** is a later evening stop, offering upbeat vocalists at no cover. For more info, here are their numbers: **Fanny's Cabaret** (621-5570); **Roxy Roadhouse** (474-7695); **Plush Room** (885-6800); **Trinity Place** (433-4922); **Q.T.** (885-1114); **Valencia Rose** (552-1445).

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**SUNDAY**

**RENO**

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Hard Balls	38	22
Muffs	30	30
Doodies	30	24
Gorfields	30	30
Team Number 10	37	19
Stallion	195	405
Bobby & Ivory	27	29
Another Country	175	475

**PARK BOWL**

**SUNDAY**

**S.F. WOMEN'S BUSINESS**

As of Jan. 16

Ray Brick Inn	33	15
Phobos	32	15
Cole Valley Graphics	31	16
Twin Peaks	27	21
Amellos	24	23
Peq's II	24	23
Artemis	24	24
Natural Innokas	21	26
Rub-Club Scrub	19	29
Awards by Chris	19	21
Maud's Squad	17	31
Peq's I	14	33

**WON LOST**

**JAPTOWN BOWL**

**MONDAY**

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As of Jan. 24

Play With It, LTD Bomber	49	15
Dvine	415	225
Two Turfles	41	23
Trox	40	24
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ATLAS Savings & Loan	35	29
Knotters	35	29
New Ball	345	295
Talle	33	31
Urban Country	315	325
Dignity	29	35
ICS	29	35
Warlocks	27	37
Grid Room	255	385
Conrad Imports	245	395
The Perfect 10	205	435
Team Number 17	19	41
The Shartesters	1	45
Team Number 21	2	14
Angus Dubs	0	20

**PARK BOWL**

**MONDAY**

**TAVERN GUILD**

As of Jan. 10

Eagle Creameries	32	10
Redlands, SPPA	30	12
Nedra's Hoasties	30	12
WTouch	28	14
G.O.A.	27	15
Ex-Trax	25	17
Planner I	24	18

**WON LOST**

**PARK BOWL**

**WEDNESDAY**

**TAVERN GUILD**

As of Jan. 19

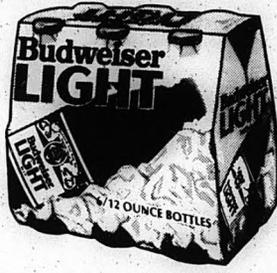
Play With It, LTD.	35	13
Redlands	30	18
Pin Pale	30	18
Planner I	27	20
Wooden Horse	27	18
Sweet Inspiration	27	21
Grady's	27	21
Pendulum	27	21
Different Strikes	25	23
S.F. Eagle	24	24
White Swallow	24	24
Planner II	24	24
Altherton Hotel	23	25
Park Bowl	23	25
Slogosooch	21	27
Planner III	21	27
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Temptations	18	27
Pipeline	15	33
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## GOOD SPORTS

by Will Snyder

**Fired at random:**

Critics of pro football fans accuse the fanatics of treating the game like a religion. I would like to add one more sport to that list, but in a positive vein: pool.

Do not look to me for a run of the table. Frankly, I am embarrassed by my lack of ability. But it is an enjoyable game to watch at a bar when it's time to send home the climes. At least one sees some action.

I think there are some real heroes in our local pool organizations. There are the players competing in the San Francisco Pool Association leagues who are not in it for the money or the glory of the professional. They are a throwback to the old-fashioned meaning of sports (*i.e.*, have fun).

Also, some of the local bar owners are in order for kudos.

These are the folks who show real interest in their customers and think of them as real friends by providing a source of entertainment beyond tipping a few glasses on a Friday night.

Our SFPA is starting up a new pool league season right now. At press time, there were still some openings on teams for interested individuals. Anyone who would like to get on a team should call 563-PMUL.

The SFPA is a tremendously active organization. Each January and July, a SFPA championship team competes in what is known as a West Coast Challenge, a pool championship for teams from San Francisco, Los Angeles and San Diego. Recently, our S.F. team, represented by THE STALLION, finished second in San Diego.

So, if you're looking for good recreation and the chance to travel — start trackin' em up!

Tim Heacox of the Tavern Guild Monday Night league placed second in the Budweiser HALL OF FAME Tourney.

League secretaries: Be sure to contact James Foot weekdays at The Sentinel. Next deadline: February 25.

\*\*\*

**San Francisco Pool Association:**

There is still a vacant team in the third division. Pick up scoresheets and booklets on Feb. 8.

Call J-O-E-P-O-L for details.

\*\*\*

**Community Softball League**

There will be a meeting on Feb. 5 at 1 P.M. of the Mini. This meeting is for the finalization of teams. Sponsors' fees are due at this time. For more information call 434-2789.

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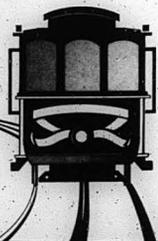
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# An open letter to the gay community on hepatitis B

## Hepatitis B, a serious disease, may be sexually transmitted

Sexually transmitted diseases among the gay community are epidemic. Herpes has recently received a lot of attention; gonorrhea and syphilis are well known; but the Centers for Disease Control (CDC) recently issued a major recommendation for the prevention of another sexually transmitted disease: Hepatitis B. In their *Morbidity and Mortality Weekly Report*, the CDC stated: "Susceptible homosexually active males should be vaccinated [against hepatitis B] regardless of their age or duration of their homosexual practices."

## Gay men are at a high risk of contracting hepatitis B

In one study, from 51% to 76% of 3,816 gay men seen in five sexually transmitted disease clinics had evidence of past or present hepatitis B infection. Once infected, there's a 6% to 10% chance of becoming a carrier—capable of passing on the virus. The CDC estimated there are nearly 1 million carriers in the United States and that 100,000 of these carriers are gay men.

## The hepatitis B virus can be passed on by contact with contaminated body fluids

such as saliva, urine, semen, and blood. The hepatitis B virus can be transmitted through tiny breaks in the skin or contact with mucous membranes. This can occur during intimate sexual contact and can lead to hepatitis B for the partner of an infected person. Although most patients recover and over half contracting hepatitis B do not get symptoms, there is no specific treatment and no known cure for hepatitis B infections.

## Hepatitis B may lead to even more serious complications

For those who do get symptoms of hepatitis B, a mild or severe "flu-like" sickness may continue for weeks or months. Ten percent of all infections become long lasting (chronic) with potential complications that are sometimes more serious than those of other sexually transmitted diseases. The serious complications include the chronic carrier state, chronic active hepatitis, chronic persistent hepatitis, cirrhosis, and even cancer of the liver. Every year almost 4,000 carriers die of cirrhosis. In addition, carriers have a risk 273 times greater than that of the general population of contracting a usually fatal form of liver cancer.

## Now this serious sexually transmitted disease is usually preventable by vaccination with the new hepatitis B vaccine

After more than a decade of research and development, a new vaccine is available for prevention, *not treatment*, of hepatitis B. In clinical studies, the vaccine was highly effective in preventing hepatitis B infection and was generally well tolerated. No serious adverse reactions occurred in these studies.

The vaccination regimen consists of a series of three injections, the first two a month apart and the third, six months after the first. To be effective, the vaccine must be given before a person gets hepatitis B. The vaccine helps prevent the disease: It is *not effective as a treatment*. We suggest that you consult your doctor to determine if you should be vaccinated.

**For more information about hepatitis B and the vaccine to prevent it, contact your doctor, clinic, or the American Liver Foundation, 998 Pompton Avenue, Cedar Grove, NJ 07009 (201) 857-2626.**

This message is brought to you as a public service by  
The American Liver Foundation

### Why you should consult your doctor or clinic

The vaccine helps protect against infection caused by hepatitis B virus. This virus is an important cause of viral hepatitis, a disease mainly of the liver. Even mild forms of this disease may lead to serious complications and aftereffects, including liver cancer. There is no specific treatment for viral hepatitis.

Vaccination is recommended for persons who have a higher risk of becoming infected with hepatitis B virus because of frequent, close contact with infected people or exposure to body fluids from such people. It will not protect against hepatitis caused by

viruses other than hepatitis B virus.

No serious adverse reactions were reported in over 6,000 individuals receiving the vaccine in clinical trials. The most frequent reaction was soreness at the point of injection; less common local reactions included redness, swelling, warmth, or formation of a hard, lumplike spot. The local effects were usually mild and lasted no more than 2 days after vaccination. Occasionally, low-grade fever (less than 101 °F) occurred. When it did, it usually lasted no longer than 48 hours following vaccination. In rare

cases, fever over 102 °F was reported.

More generalized complaints including malaise, fatigue, headache, nausea, dizziness, muscle pain, and joint pain were reported infrequently. Rash was reported rarely. As with any vaccine, broad use may reveal additional adverse reactions.

Your doctor or clinic knows what special care must be taken when administering the vaccine and in determining who should receive the vaccine. The vaccine is not intended for persons who are allergic to any of its components.