

Newsbits

GAY TOURISTS WIN COURT VICTORY

San Francisco, CA—The U.S. Court of Appeals recently affirmed that foreigners cannot be barred from this country just because they say they are homosexuals. The three-judge appellate court ruled that Congress requires a medical examination before excluding gay people. Because Public Health Service doctors refuse to conduct such exams, the Immigration and Naturalization Service is effectively barred from excluding gay visitors. This ruling upheld a 1982 decision that British journalist Carl Hill, an uprooting gay man, could not be excluded from coming to San Francisco's Lesbian/Gay Freedom Day Parade. That ruling was expanded into a nationwide injunction, and gay people have been admitted since then. Leonard Graff, legal director for Gay Rights Advocates, said of the ruling: "This is fabulous. It means the INS can no longer bar gay visitors to this country just because they are gay." (S.F. Chronicle, 9/8/83)

LOCAL DEMO CLUBS MAKE ENDORSEMENTS

San Francisco, CA—The newly renamed Alice B. Toklas Lesbian/Gay Democratic Club has overwhelmingly endorsed Mayor Dianne Feinstein, District Attorney Arlo Smith and Sheriff Michael Hennessey for re-election. The general membership of the club also voted to endorse ballot propositions M (the San Francisco Plan) and N (El Salvador), but voted to oppose Proposition O (Bilingual ballot) and the state redistricting plan, the Sebastian Initiative. The club voted to take no position on Proposition P (the smoking ordinance).

Meanwhile, the Stonewall Gay Democratic Club has decided to endorse Sheriff Hennessey and D.A. Smith for re-election, but not DiFi. In fact, mayoral candidate Cesar Ascarraz came within two votes of getting the club's endorsement. Stonewall is also backing props. M and N, and is opposing Prop. O.



ERREP ROBERT BAUMAN and friend at last Friday night's Concerned Residents for Individual Rights dinner. Guest speaker was Assemblyman William J. Filante.

WOMEN URGED TO GIVE BLOOD FOR AIDS

San Francisco, CA—Bay Area Women are invited to join with women of various local organizations as they donate blood this month in a symbolic gesture of support for patients with AIDS and on behalf of the men in their organizations who have deferred themselves as blood donors due to the outbreak of the disease. The Irwin Memorial Blood Bank will accommodate these women on Saturday, Sept. 24, from 8 A.M. to 3:30 P.M. Participating groups include Congregation Sha'ar Zahav, Metropolitan Community Church, the Bay Area Physicians for Human Rights, California Lesbian Physicians, Lesbian and Gay Singers and other organizations both gay and straight. For information, call 567-6400.

FALWELL FUMES ABOUT AIDS

Los Angeles, CA—Rev. Jerry Falwell brought his anti-AIDS crusade to California last week and demanded that the government shut down all gay bathhouses and arrest homosexual men who donate blood. "Thousands would die," the Moral Majority leader warned unless the government immediately closed down bathhouses where "every possible type of vulgar, bloody, sadistic thing goes on... I think it's a very small sacrifice to ask gays to curb that kind of sub-animal behavior for their own sake." The Moral Majority also wants the government to ban gay men from donating blood by requiring all potential donors to fill out a questionnaire disclosing their sexual lifestyle. Anyone found to be lying on the questionnaire should be charged with perjury and prosecuted, Falwell said. Acknowledging that his platform had been rejected by Margaret Heckler, secretary of Health and Human Services, Falwell said he hadn't given up hope. "I don't think anyone has gone up to the president and told him all the facts," he said. (S.F. Examiner, 9/11/83)

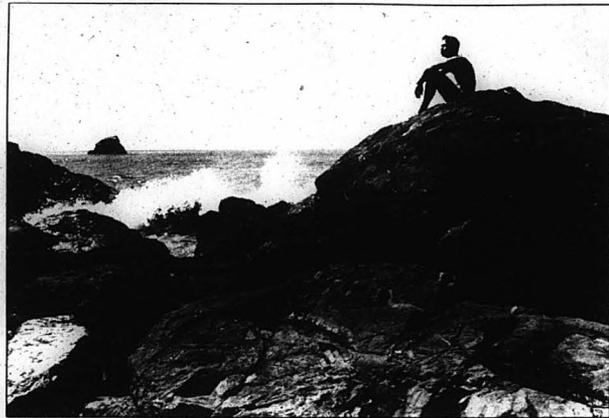
ABREAST OF THE SITUATION

Indianapolis, IN—William Eads, 30, a male go-go dancer who is undergoing sex-change treatments, has been acquitted of a public indecency charge after being accused on baring his "very well-developed breasts" to an undercover police officer. "The dilemma is whether a person the state attempts to prove is a man can have female breasts," Judge Tom Cordingley declared last week as he found Eads innocent. The undercover officer said Eads, whom he paid \$20, performed in women's clothes, then bared his breasts. Eads' attorney, John Lawson, said the state considered Eads a man for purposes of prosecution and the law does not forbid a man to bare his chest. "The evidence is clear that there were no female breasts involved," Lawson said. The judge did find Eads guilty of dancing without a license and fined him \$25. (S.F. Examiner, 9/10/83)

STATE DEPT. TO KEEP GAY EMPLOYEE

Washington, D.C.—The State Department has approved the assignment of a gay foreign service officer to head the U.S. consular office in a western bloc nation, making him the highest ranking official in the State Department allowed to remain after his homosexuality is revealed. The 36-year-old officer has worked in the Foreign Service for nearly six years and says he is out of the closet to colleagues, friends and family. However, he says that he does not want his name published in the news media because he believes publicity could hamper his effectiveness. (Seattle Gay News, 8/26/83)

Benefit Questions 'Top Priority' For AIDS/KS Foundation Directors



Summer's end at Land's end.

by Gary Schweikhart
The board of directors of the National AIDS/KS Foundation will "definitely be re-examining our relationship with RLS & Associates at our next meeting," according to one board member who asked not to be named. RLS & Associates is the production company which coordinated the gala AIDS benefits headlined by Debbie Reynolds in San Francisco last August, and which has announced plans for a series of AIDS fundraisers across the country.

This board action will be in response to serious questions raised about both the San Francisco and

See Editorial on page 5.

L.A. benefits by The Sentinel and other gay publications.

The first event was held in San Francisco's Davies Hall last June 23. Although the benefit did garner an announced \$42,880 for the National AIDS/KS Foundation, The Sentinel revealed recently (Issue X-18, 9/1/83) that there is nearly \$78,000 in unexplained free tickets, financial discrepancies and missing receipts for the event. Furthermore, one of the bills for the June 23 event is from a company called Printing Concepts and, according to the receipt, is for "5,000 invitations," priced at \$4,611.45. Not only has this figure been called "grossly inflated" by the gay owner of one local printing firm, but it has been shown that Printing Concepts and RLS & Associates share an address and their telephone numbers are just one digit away from each other. Gary Weiner, producer of the benefits for RLS, denies that there is any "connection" between the two companies, however.

While the San Francisco benefit did raise some funds for AIDS, the L.A. event was described as "a real bomb" by Philip Conway, executive director of the National AIDS/KS Foundation. Reporter Allen White has also detailed the deep divisions which erupted over the benefit between RLS and Steve Schulte, director of the Los Angeles

Continued on page 3

Push to Unionize Gay Businesses

by Gary Schweikhart

(Ed. Note: The recent labor unrest at Luisa's restaurant in the Castro has raised a number of questions. In The Sentinel - Issue X-15, 7/12/83 - labor activist and political columnist Sal Rosselli wrote a deliberately provocative article analyzing the situation at Luisa's. To fairly present both sides of the question, this is a deliberately anti-union article analyzing the union involved in the dispute and its activities.)

To many gay men and lesbians, the phrase "organized labor" is uttered in reverent tones. The words conjure up heart-stirring images of John L. Lewis and Norma Rae, of striking farmworkers and Solidarity, of the squeaky-clean garment workers proudly warbling: "Look for the union label..."

But there are other images as well, just as emotional, and just as valid of the TV technicians, the nurses, the hospital workers, all who refuse to work around or even come in contact with people

who have AIDS - and all of whom are backed by their unions! Of the unions that come to the gay/lesbian community and plead "support this boycott, support our strike" - but who still refuse to add "sexual orientation" to their own non discrimination clauses because "our members wouldn't stand for it at this time." And of the small gay-owned businesses, bullied and boycotted into being unionized, only to be forced out of operation in the end by burgeoning costs.

The professional union organ-

izers behind the current push into the San Francisco gay/lesbian community are mostly from the Hotel and Restaurant Employees and Bartenders Union, Local 2. While the aspirations of the union rank-and-file may be entirely noble, the record of the leadership is somewhat more sullied.

In an article titled "When the Mob Runs a Union" (Reader's Digest, September, 1983), reporter Trevor Armbrister charged that the Hotel Employees and Restaurant Employees International Union (HERE) was "dominated by organized crime."

"The man at the top of HERE - it's \$140,000-per-year president - is 51-year-old (Edward T.) Hanley..." Says an internal Justice

Continued on page 3.

Lesbians for Lipstick: A Kiss for Makeup?

by Priscilla Rhoades

In the '50s you wore it if you were femme. In the '60s and '70s you didn't wear it at all. But with the '80s came change, and lesbians who had never seen the inside of a compact mirror suddenly found themselves face to face with a new image.

Lesbians for lipstick? What happened?

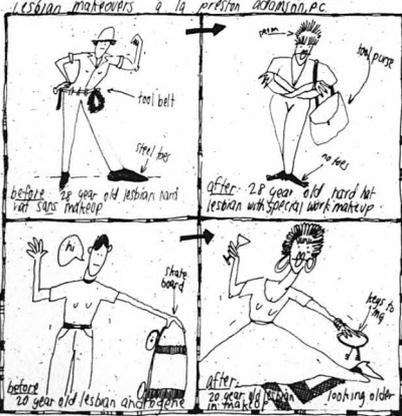
"We got bored with the utilitarian look," says one 31-year-old lesbian. "In the '60s you weren't supposed to wear makeup. It wasn't politically correct. I mean, can you imagine walking into Scott's back then makeup? It just wasn't done."

A 37-year-old teacher agrees. "I've always worn makeup," she says, "but ten years ago when I'd go into Mauds after work wearing makeup and a dress, women would come up to me and say, 'Are you straight?'"

Both these women say they've seen a change in how lesbians view themselves. "We're not downwardly mobile anymore," says the 31-year-old. "We've gained self-respect. We care about how we look."

The teacher thinks the change reflects the lesbian movement coming of age. "We grew up," she says simply. "Sure, there are still lesbians who wear Pendletons and painters pants, but more and more lesbians want to look as good as they possibly can."

For many lesbians, looking good in the '80s includes wearing makeup. Cathy Judd, cosmetics buyer for Headlines, says she has observed a gradual increase in the number of women customers at



both the Castro and Polk Street stores. "I see that gay women are more interested in cosmetics than they were, say, two years ago," she says. "Cosmetics are looked at differently now."

If lesbians are looking at cosmetics differently now, they are not alone. Cosmetic sales are up and profits rising for the billion-dollar beauty firms that cater to the American woman. After a slump in the '70s, the top three cosmetic moneymakers are showing signs of economic recovery. Last year,

Revlon, Inc. spent \$2 million trying to persuade women to buy its products. "We did, to the figure of \$2.1 billion. Avon pulled in \$3 billion and Max Factor & Co. another \$6 million."

A survey by marketing information service Town-Ollet and Associates showed that women bought 32 percent more eye makeup in 1982 than they had the previous year. Face makeup sales rose 31 percent and nail polish was up 21 percent. Clearly, makeup has made a comeback.

There is no way to know what percent lesbians played in those purchases, but there is one way to guess. According to Kinsey, lesbians constitute from between two and five percent of the population. If lesbians were responsible for 28 percent of 1982 cosmetic sales, our contribution to the three beauty giants was more than \$1 million.

"Something to think about, but not an idea likely to inspire Max Factor to introduce a line of cosmetics geared toward the lesbian consumer. Madison Avenue may suggest lesbianism in its four-color glossy ads; it may depict pouting young models starting suggestively at each other, but it will not admit that real-life lesbians are among the women standing in line at the Revlon counter at Macy's

Cosmetics, of course, have been around for a long time. Historians trace their origin to ancient Egypt where they were used by royalty, like Cleopatra. Makeup remained the privilege of the ruling class until the 20th century when the advent of 1950s beauty industry supermarket gave distributors access to a mass market.

In America that market continued to grow as increasing numbers of women entered the labor force. By 1956 the beauty industry had targeted the career woman as a candidate for cosmetic consumption. Cosmetic salespeople knew the working woman had two things going for her. First, she had the disposable income necessary to purchase cosmetics. Second, she had the need to project a profes-

Continued on page 2



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ON LIVES

Randy Alford

Guidelines, Guidelines, Who's Got...?

CONFUSED, FELLA? Various sets of risk-reduction guidelines for AIDS have circulated in the last year. For your benefit, here is a summary of these guidelines for gay men.

NATIONAL FORUM ON AIDS, Dallas, August 1982: Reduce your number of different sexual partners, especially those who themselves have many other partners. Do not inject drugs.

CASE-CONTROL DATA, Atlanta/S.F., September 1982: Though not widely reported in the press, Dr. Alex Ketter of the California Department of Public Health presented data from the Atlanta-based Centers for Disease Control's 1981-82 study at the San Francisco meeting of the Society for the Study of Social Problems.

Ketter revealed gay men with AIDS were more likely than healthy gay men to have had a greater number of bathroom sexual partners in the year before onset of symptoms, to have engaged in fisting and/or rimming, to have had more partners in their lifetimes, more per year, and more in the year before onset, and to have used nitrite inhalants more intensively.

AIDS CONFERENCE, U.C. San Francisco, October 1982: A concluding panel on implications for clinical practice reached a consensus that sexually active gay men should have fewer sex partners (not the same as less sex), use fewer kinds of recreational drugs and less of them, practice excellent hygiene, and get proper nutrition and adequate sleep. The physicians also suggested using condoms in anal intercourse or even refraining from the practice altogether (This panel also was not widely reported).

AMERICAN ASSOCIATION OF PHYSICIANS FOR HUMAN RIGHTS, Honolulu, February 1983: Reducing certain practices known to be associated with sex-

ually transmitted diseases may help reduce the risk of AIDS. These are: one-time, anonymous, and/or group partners; rimming; fisting; active or passive rectal sex, for which the use of condoms may be helpful; and scat or fecal contamination.

KS/AIDS SYMPOSIUM, New York University, March 1983: Michael Marmor presented a paper on the relative risk of various behaviors, based on a comparison of gay men with and without Kaposi's sarcoma. He found a relative-risk factor of 8.1 for passive anal-genital intercourse with ejaculation of partner (having someone come in your ass) and 2.0 for lifetime occasions of use of anal insert. Compared to these, other risk factors dropped out of Marmor's analysis.

BAY AREA PHYSICIANS FOR HUMAN RIGHTS, San Francisco, April 1983: Avoid the direct exchange of bodily fluids; the more partners, the greater the risk. Avoid injecting drugs, sharing needles, or having sex with people who do.

The BAPHR guidelines go into detail on many practices, based on information on other STDs. BAPHR is down on fisting, rimming, fucking (especially without condoms), and swallowing semen or urine. Kissing seems safe, and cuddling, hugging, sensual massage and mutual masturbation are recommended.

AIDS & KS FOUNDATION NEWSLETTER, San Francisco, May 1983: Block the spread of infectious agents in blood, secretions, and excretions from person to person. Reduce the number of different sexual partners. Communicate these concerns with your partners. Know the signs and symptoms of AIDS and STDs. Seek early diagnosis and treatment if you become ill. Participate in wellness programs for yourself (exercise, stress reduction, spirituality, good diet, etc.).

These recommendations sum-

marize the detailed guidelines in the BAPHR brochure, which the AIDS & KS Foundation distributed with its own newsletter.

HOW TO HAVE SEX IN AN EPIDEMIC: One Approach, News from the Front Publications, New York, June 1983: The approach used by authors Richard Berkowitz and Michael Callen, who describe themselves as recovering AIDS patients, is based on the CMV model—repeated cytomegalovirus infections as the cause of AIDS. Among other things, this 40-page booklet advocates not swallowing semen, spitting out accidentally swallowed come or pre-come fluid, not fucking (or not fucking without a condom), and not rimming, fisting, or going to the baths.

AIDS COORDINATING COMMITTEE advertisement, San Francisco, June 1983: Repeats the AIDS/KS Foundation recommendations and adds warnings on sex with people who have multiple partners and on rimming. Ad also urges "minimize" ingestion of alcohol, tobacco, caffeine, marijuana, poppers, and other recreational drugs. Recommends condoms and mutual masturbation, erotic massage, hugging, and body rubbing.

PUBLIC HEALTH DEPT. brochure, San Francisco, June 1983: Decrease the number of different sexual partners in your life. Choose healthy partners (also much recommended in other guidelines). Use condoms. Avoid sexual activity that may cause bleeding, especially fisting and other vigorous sexual acts in the rectum. Eliminate (or at least minimize) recreational drug use, including steroid injections. Do good things for your mind and body: rest, nutrition, exercise.

CAN WE TALK? Harvey Milk Gay Democratic Club pamphlet, San Francisco, June 1983: Sucking: don't swallow cum. Fucking: cum outside or use a condom. Rimming: very risky. Fisting: very risky. Water sports: close your mouth. Jacking off: go for it! Deep kissing: minimal risk. Hugging: yes! yes! yes! Be creative—sensual massage, nipple play, verbal games, role playing, toys, cuddling, erotic touching, costumes, brunch, phone sex, mirrors, uniforms, fantasies... use your imagination!

Lesbians for Lipstick?

Continued from page 1.

sexual yet feminine image on the job.

In the '60s much of that changed. The women's movement brought into question the strictly-defined sex roles of earlier decades. Women who had conformed to the "50s ideal of femininity abandoned that image in favor of a natural look. The natural woman stayed in vogue until the late '70s when New Wave brought a new look.

"It all started with *The Rocky Horror Picture Show*," says a 19-year-old lesbian. "I've worn make-up since I was 15 but it used to be more natural. After *Rocky* it got dramatic.

Drama is an essential ingredient of New Wave. New Wave lesbians wear midnight-black eyeliner, purple eyeshadow and blood-red lipstick to contradict the sartorial message given by more conservative-styled gay women.

"I look at myself in the mirror and think how terrific I look with orange hair," says one heavily made-up young lesbian. "Then I go out to the bars and people stare at me and I know I look good."

Makeup is as much a part of contemporary punked-out fashion as spiked hair and studded bracelets. The New Wave look can take much of the credit for reversing a decade-long trend in cosmetic sales. Advertising executives know this and have capitalized on New Wave to sell everything from lip liner to eyebrow brushes.

"Makeup commercials have

changed," says a 39-year-old lesbian. "They are marketed in a different way now. They use old of New Wave photography and music to make the cosmetics seem appealing."

In time New Wave will lose its appeal and be replaced by a newer look. But the appeal of cosmetics



will remain. Lesbians who love makeup say cosmetic use is habit-forming.

"I can't leave the house unless I'm made up," says one. "And when I come home after a hard day at work, I know that if I take a bath, wash my hair and put on a little extra makeup, I'll feel better."

Some lesbians develop a dependence on a specific brand of cosmetics. "Ralph Lauren," says one. "I buy nothing but Ralph Lauren. I used to buy the cheap stuff from the dime store or market, but not now. Then I'd pay 90 cents for a lipstick. Now I pay nine dollars. But it's worth it."

Lesbians who love lipstick can't afford a nine-dollar price tag find alternative ways to keep themselves in shine and frost.

"I belong to a beauty club," says another lesbian. "Every eight weeks they send me a sample, you know. Adrien Arpelt, Calvin Klein... it's like getting a present every couple of months." For some lesbians, cosmetics may be a present they give themselves. For others there are more practical considerations. Most lesbians use makeup because they believe it improves their appearance. One explains it this way. "I like knowing that no matter how bad I look in the morning, I can do something about it," she says.

NOTEBOOK

Sept. 15 (Thu)—George Moscone Tribute Dinner, a Democratic Party fundraiser to fight the Sebastian Initiative campaign. For details, dial 661-8333.

AIDS? Women?, a forum on AIDS especially for women, co-sponsored by the Women's Action Area, the Women's Building, the Lyon Marlin Clinic and the local AIDS & KS Foundation. All the Women's Building. From 8:05 to 10 PM. Free. Donations appreciated.

Sept. 16 (Fri)—Tom Kipper services, At Shore 2300, 350 P.M. Union City Center, main sanctuary, Franklin & Geary streets, 921-7612. At Alhambra 3:00-7:00 P.M. M.C.C., 150 Gresham St., 621-1020.

KO-FM David Lambie Talk Show presentation and discussion, Mission District, "The struggle of lesbians and gay men to achieve recognition within the Catholic Church." From 8:05 to 10 PM on KGO 104.5 FM.

Sept. 17 (Sat)—Tom Kipper services, At Shore 2300, 10 AM and 6 PM. Union City Center, 921-7612. At Alhambra 3:00-7:00 P.M. and 5:30 P.M. M.C.C., 621-1020.

KO-FM David Lambie Talk Show presents the satirical group, Ladies Against Women, and writer Blair Sanders. From 7:05 to 10 PM on KGO 104.5 FM.

Sept. 18 (Sun)—KSAN's 'Gay Line' presents the CBR dinner with Assemblyman William Florio and ex-Rep. Robert Bauman. At 6 A.M. on KSAN 95.5 FM.

MO 40 presents Bill Ingersoll on travel and work spent on his working trip to the Marshall Islands. At 2 PM of First Union Church, Franklin & Geary streets, 552-1997.

Golden Gate M.C.C. investment car auction, at California Hall, 625 Park St., with parking, 7:00 P.M. For info, call phone 476-0307 (voice), or 474-0135 (fax).

Starwood Gay Democratic Club cocktail party benefit to honor ninth anniversary. At 2820 Sacramento (at Divisadero), from 4:30 to 6:00 P.M. For info, call 626-1245 or 552-4827.

BI POL general meeting, At 7 P.M. For details, dial 567-3871. BI POL is Bisexual, Lesbian, Gay Independent Political Action.

Sept. 20 (Tue)—Lesbian Budget Second Sexuality Group meeting. Second floor lounge of the Women's Building, at 7 P.M. For info, call 752-1482.

Bay Area Lawyers for Individual Freedom is sponsoring a Gay Comedy Night, featuring the talents of Tom Ammons, Leo and Lisa. Donations of \$10 requested, for low income. For more info, call 626-1245 or 552-4827.

National Organization for Women is sponsoring an open meeting with the Sebastian Initiative. At Union City Center, Franklin & Geary streets at 7:30 P.M. For more, call 386-4232.

Valencia Rose presents B.A.R., columnist Bob Stewart on "The Court System and Nature of Rape." At 8 P.M. 541 Pine. Call 863-3863.

Sept. 21 (Wed)—KPFA's 'Full Pencil' presents, the premiere of veteran Bay Area musician John Burger. At 10 PM on KPFA (94 FM) in Berkeley and KFCB (88 FM) in Fresno.

Sept. 24 (Sat)—A 40+ presents a field trip to Sacramento. To sign up, call Bill Ingersoll at 548-8342.

Metropolitan Community Churches celebrate the birthday of Bob Westberry. At the Mt. Diablo 419 First Union Church of Oakland, 685 14th St. (at Castro), 1 P.M. Public invited.

Sept. 25 (Sun)—KSAN's 'Gay Line' presents a panel discussion on the history of the gay movement in Los Angeles. At 6 A.M. on KSAN 95.5 FM.

Sept. 27 (Tue)—Harvey Milk Gay Democratic Club general meeting. At the Women's Building, at 7:30 P.M.

Valencia Rose presents Hal Coll on "The Birth of the Matriarchal Society in San Francisco." At 8 P.M. 541 Pine, 863-3863.

Sept. 28 (Wed)—Gay Voices and Visions, a nine-week study group of 19th and 20th century gay myths and visions. Limited to 12. From 7:10 P.M. For info, call Chris Kibbourn at 548-7570.

KPFA's 'Full Pencil' catches up on new and soon to be released songs and albums by a variety of lesbian and gay artists. From 10 P.M. on KPFA (94 FM) in Berkeley, and KFCB (88 FM) in Fresno.

Shanti Project is sponsoring an ongoing support group for friends, lovers and family members of people with AIDS. Every Wednesday, from 7-9 P.M. For details, call 558-9654.

The Berkeley Gay Men's Health Collective is offering a confidential HIV testing and treatment. Clinic is held every Sunday and other days as well. Call 644-0425 for information.

Incest Support Therapy Group, a 16-week supportive therapy group for lesbians who have been victims of incest. Closed to sexual abuse. Occasional at 1301 Pierce St. at Operation Concern, 1853 Market St. Contact: Rachel Weisbach at 626-7000. Wheelchair accessible.

AIDS Screening Clinic is held every Tuesday morning from 8:30-noon at District Health Center, located at 1301 Pierce St. (at E) Hill. Fee is \$1. For appointment, call 558-3256.

AIDS Analytic Rap Group. No fee. Every Wednesday from 6-7 P.M. at District Health Center, 2121 Pierce St. (at Hill). For details, call 558-2953.

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The on-again, off-again rivalry between the executive committees of Alice and Milk is on-again for "sometime in October," said Milk president Carole Migden. "I had lunch with Randy Stallings last week and the channels of communication are open." Alice's mainman Stallings said, "We need to find ways to work together and not be hostile. It's essential that we work together on AIDS... and I'm hopeful it will be a cathartic process." The annual Alice dinner will now be held on Nov. 1 at the Golden Gate Holiday Inn... see



HOT FLASHES: Maggie Gillette, Robyn Benmouh, Maureen Guthrie & Sheri Gleason.

(Sept. 15-17, 8 P.M., \$6) and three performances at New Performance Gallery, 3155 17th Street, (Sept. 18-20, 8:30 P.M., \$6).

I spent Labor Day at Pete and Kathleen Sheridan's Southside Resort in Guerneville. They threw a great party, the highlight of which was nibbling on roast pork on the studio couch. Well-known window washer Maggie McDonald confided that she wants to run

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for mayor of "Gurneyville" ... good luck, honey. The 7th Annual Russian River Jazz Festival drew quite a crowd last weekend. Fires is celebrating their '83 season closing with a white party at Drums on Oct. 8 from 10 P.M. to 4 A.M. Fee-fees will re-open next April.

Valencia Rose, Sept. 22, 8 P.M., \$5. Women who want to know more about AIDS should attend a special forum tonight (5th) at the Women's Building from 7:10 P.M. to 9 P.M. A lot of things are happening in the gay community this Sunday (18th): RSVP deadline for the Harvey Milk Lesbian Caucus brunch on Sept. 25 at Carol Painter's home; Stonewall's ninth anniversary party at 2826 Sacramento Street from 4-8 P.M., \$10; 'Extravaganza' - a benefit concert for the Bay Area Women's Philharmonic, Great American Music Hall, 859 O'Farrell, two shows at 7:30 and 10 P.M., \$8.50, call Cindy Taylor at 641-7522 for more info; Cathi Walkup and Backup will be playing their own blend of jazz, bebop and blues at Salonica's, 24th Street between Noc and Castro, 6:30-10:30 P.M., free admission.

Happy belated 35th birthday to Zerelda 'Zee' Walton of the Corporation (Sept. 3). Women are admitted free to Dick Collier's Trocadero Transfer every Wednesday from 10 P.M. to 4 A.M. for their rock night. Check out the new "live" dance at Peg's Place on Friday night and say hi to DJ Lauren Ward. The bartender that rose from the dead, David Hirst, works at Chaps (11th and Harrison), not the Eagle. I hear Sylvester had a smash birthday party and invited guests were picked up by limo.

Till next time, lez go and have blunch with the Lezberados.



y'all there. Hot Flashes, San Diego's female comedy troupe, returns to the Bay Area for three performances at Valencia Rose

Contrary to popular rumor, A Little More is not closing. Bartender Susan says they have a lot of events planned to spice things up in the future, so give them a call at 864-9123 to find out what's happening. Macanet's Lounge is showing movies and offering free popcorn, 2480 Mission Street, Suite 214, Los Portales Medical Building is the new home of the Lyon-Martin Clinic. Don't miss the White Lunch Exhibition at

Push to Unionize Gay Businesses

Continued from front page. Department report: Hanley represents the classic example of an organized crime take-over of a major labor union," Armbrister wrote.

The writer gave these examples of questionable financial dealings by HERE: "In 1972, HERE paid its officers' salaries and allowances totaling \$196,170. By May, 1982, the figure was \$1,225,446. Much of the money went to hire relatives and friends... [with] at least three former felons also on HERE's payroll."

"After securing almost autonomous power within the union, president Hanley soon 'committed more than \$6 million to real estate ventures, including a \$2 million loan to a group of resort developers headed by Morris Shenker, who was Jimmy Hoffa's attorney. Soon the developers declared the project abandoned. Other transactions of similar fates, and the union suffered significant losses."

"In San Francisco, in 1978, an upstart named David McDonald unseated Hanley cronny Joe Belardi in an election for president of Local 2. Hanley promptly placed Local 2 in trusteeship, assigned international vice-president Vincent J. Sarbella to manage its affairs and moved Belardi to a job shop in Honolulu."

"In Atlantic City, N.J., in 1980, HERE member Albert Daidone allegedly hired Willard Moran to assassinate John McCullough, a Philadelphia union boss whose testimony he was arrested for the murder of McCullough and is awaiting trial."

"As boss of Local 226, Elmer 'Al' Bramlett resisted intense pressure to merge his health and welfare fund with HERE's international fund. Then in 1977 Bramlett was kidnapped, murdered and buried in the Nevada desert. Bramlett's replacement, Ben Schmutz, agreed to merge the funds. In 1981 HERE international auditors discovered a shortfall in the merged account of some \$30 million and, as a result, about 25,000 members of Local 226 lost

automatic medical-plan coverage for their spouses and dependents."

With a track record like this, it is easy to see why HERE has gone through such a precipitous decline in both members and finances in recent years. "HERE's membership has fallen from 448,000 in 1973 to 380,000 at the end of 1981; the union's assets - \$21.4 million just 10 years ago - have dwindled to \$13.6 million," Armbrister maintained.

This may explain why, in San Francisco at least, there has been this sudden and dramatic push to unionize gay-owned and gay-oriented restaurants and bars. And if successful, just what would this mean to these small businesses?"

"The figure I hear is that unionization would automatically increase the costs by a minimum of 20 percent," said the owner of one business earmarked for unionization.

"If the union took over my place, I'd have to close it down. There's just no way I could afford it," says the owner of another gay-oriented restaurant-bar.

"Sure, you're going to find some gay business owners who are going to mistreat their employees, but I'd wager that 90 percent of them don't. Most businesses now have a health plan for their employees, and most of them pay pretty close to union-scale wages already," said a former president of the Tavern Guild. "I think all the unions really want is to just start collecting more membership dues."

"Interestingly enough, all of the owners of gay bars and restaurants contacted for this article were willing to talk, but none wanted their names used. "If Local 2 knows I'm speaking against them, I'll be the next one they target," said the owner of one Castro area drinkery."

Local 2 has also been sharply criticized in recent weeks for its tactics against both Luisa's and the Casa Loma. "If you want a good look at how the union operates, just consider what they are doing to Luisa Hanson. They have made all sorts of awful and unprovable allegations against her. That she has paid people to harass picketers and that she has lied about getting bomb threats. Well, I have talked to her many times about this and I know she's telling the truth," declared a former president of the Eureka Valley Promotion Association.

As for the Casa Loma, owner Rodney Fye said the blame all

goes to former employee Gordon Hatfield. "He was fired for being incompetent, so right away he went down and tried to make this a union issue, even deluding some of the other employees to go along with him. But now that they have seen the facts, every one of them but Hatfield have returned." Fye did say that the union pressure encouraged him to "add benefits that I hadn't expected to include for another five or six months."

"Criticizing labor is dangerous," admitted one longtime gay political activist. "All you have to do is raise one little question about this union or that one and you find yourself accused of being anti-labor. I'm not anti-labor, I'm anti-the-crooks-in-charge. But there is no way I can even say this without being crucified by the local union activists."

Another local lesbian activist involved with the Alice B. Toklas Gay/Lesbian Democratic Club's women's caucus is also privately expressing disagreement with gay laborites within the club. "They always want the women's caucus to support them in one thing or another, but they never support anyone from the women's caucus. They didn't back Diana Christensen for vice-president, and labor didn't support Gael Sapiro for the public relations chair against Dennis Collins."

For the professional union organizers and blind-eyed apologists, the formula is a simple one: It is the working brothers and sisters of labor against the rich and heartless masters of management. But when it comes to the local gay/lesbian community in 1983, the formula is just the opposite: It is, instead, the Big Unions vs. the little businesses.

AIDS Benefit

Continued from front page. Gay Community Center. Schulte accused RLS of planning the fundraiser "with no thought for the gay community. It was like planning the Thailians' Ball without telling the Thailians." Not only did producers Richard Sheehan and Weiner discourage openly gay entertainers like Sylvester from performing, but they took pains to announce that the AIDS fundraiser was not really a gay event."

While RLS is still planning to produce additional AIDS benefits throughout the nation, at least one board member of the National AIDS/KS Foundation is skeptical. "I don't see how they can do it without our permission, and I really doubt that they can get that now," this person said.

The National AIDS/KS Foundation has already started to separate itself from the L.A. event. "We didn't have anything to do with the Hollywood Bowl benefit, nor are we responsible for any of the financial liabilities. We have a letter stating so," board treasurer Bob Ross told *The Sentinel* in a recent conversation.

Although Dr. Marcus Conant, president of the board of the National AIDS/KS Foundation, has been in Europe and unavailable for comment, several other board members are also privately expressing concern about RLS & Associates. "I don't think we did anything wrong, but I'm no longer sure about RLS," one board member said.

"Taking a very close look at what happened with RLS is going to be a high priority item at our next board meeting (on Sept. 26)," according to another.

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EDITORIAL

Where's the Money?

by Gary Schweikhart

Greta Garbo: "I must have a complete report of your negotiations and a detailed expense account."

Felix Bressart: "No, no, Ninotchka. Don't ask for it. There is an old Turkish proverb that says, 'If something smells bad, why put your nose in it?'"

Greta Garbo: "And there is an old Russian saying: 'The cat who has cream on his whiskers had better find good excuses.'"

The above exchange from Ernst Lubitch's film classic, *Ninotchka*, came to mind recently as we pondered the overwhelming silence from the National AIDS/KS Foundation which greeted our headline story in the last issue of *The Sentinel*: "AIDS Gala Benefit Questioned - \$78,000 in Freebies, No Receipts."

The National AIDS/KS Foundation is the recipient of the largest amount of money that appears in the AIDS/KS budget and it's not clear why.

The report, which analyzed the financial records of the June 23rd fundraiser at Davies Hall featuring Debbie Reynolds and Shirley MacLaine, raised questions in a number of areas:

• **Free Tickets:** While \$67,145 worth of tickets to the event were sold an additional 861,550 worth of tickets were given away. Of the total 585 "freebies," nearly 300 can not be accounted for by the fundraiser's sponsor or producers.

• **Undocumented Bills:** While the show's expenses were announced as \$35,535, there are only \$20,847.34 worth of receipts. The other \$14,678.66 is not documented.

• **Receipt Discrepancies:** In the \$20,847.34 that is explained, there are discrepancies amounting to \$1,716.66 between the figures announced and those with which receipts exist.

• **Use of Non-gay Businesses:** Of the \$10,990.69 in expenses that were not mandated by Davies Hall, only \$651 went to members of the Golden Gate Business Association, even in areas where there were gay-owned businesses possibly willing to do the work at lower or comparable cost. When asked about this, Gary Weiner, producer of the fundraiser, snapped: "I'm not gay myself, so why should I bother with gay businesses?"

• **RLS & Associates:** Although the production company was paid \$2,500 for their work, no receipt or contract is available. Furthermore, questions were raised about the relationship between RLS & Associates and Printing Concepts, which was paid \$4,611.45 for "5,000 invitations," according to the receipt. Not only does this amount seem grossly inflated, but the invitations themselves were stamped "labor donated." Interestingly enough, both RLS and Printing Concepts share the same address and their telephone numbers are just one digit apart.

These are, of course very serious questions that demand a complete and forthright response. Perhaps no other gay-involved organization in



the country today is as important as the National AIDS/KS Foundation - certainly, it is our guess, they are receiving more support, both financial and otherwise, than any other gay/lesbian group currently - so it is critical that they be not only above reproach but, like Caesar's wife, above suspicion as well.

Unfortunately, until the National Foundation demonstrates a willingness to explore and explain the backstage shenanigans of the June 23rd benefit, a cloud of doubt and distrust is sure to settle over their efforts. Yet, surprisingly, the organization doesn't seem to be all that concerned about the financial irregularities. In fact, when Philip Conway, executive director of the National AIDS/KS Foundation, was contacted about the event, he stated that he did not know "or care" about the missing money, tickets and receipts.

This sort of cavalier attitude is totally unacceptable - not only to *The Sentinel* but we think to the entire gay/lesbian community as well. Certainly the response which we have received to our expose from people at large has confirmed this time and time again.

Therefore, we have decided to expand our inquiry. We shall very soon be demanding to examine all the financial records from both the National and the local AIDS/KS Foundation. They are the recipient of funds raised from numerous benefits, mail appeals, personal contributions, governmental aid, etc. Where is this money going? How is it being spent? What sort of guarantee is the community being offered that these contributions aren't being wasted or misdirected?

At this point we can not say that any particular cat has cream on its whiskers, but we can say that a lot of cream is missing - and a great deal has obviously been spent. We demand to know why!

Some more specific suggestions include:

• **Educational campaigns** to exhort physicians to use blood transfusions carefully.

• **Self-donation** of blood in the cases of elective surgery.

• **Deeper screening** should include specific questions to uncover risk factors or exposure to risk factors.

• **Decrease donor recruitment** in potentially at-risk groups.

In these group discussions, the ethical, legal, medical and political implications for the at-risk groups were presented. Our spokespersons were adamant that although there was considerable pressure on the blood banking industry to restrict blood donation by all gay males, direct or indirect questions about a donor's sexual orientation was an inappropriate and unacceptable invasion of privacy.

At several meetings over the past four months with Dr. Herbert Perkins, research director of Irwin Memorial Blood Bank in San Francisco, he has consistently pointed out that there has been only one case involving a blood transfusion that could have been attributed to AIDS - despite approximately 10 million transfusions every year. Further, he states that aside from the fact that blood banks had to protect themselves legally, there was absolutely no scientific basis for the restrictions being taken by the medical community and that he could not justify those actions. Dr. Perkins also stated that transmission of hepatitis through blood transfusion has caused more deaths than from AIDS, and there has been no research done to protect people from this problem. Dr. Perkins' statements have been made in

several public meetings; he has been direct and clear yet we see no headlines covering his statements. We continue to see headlines like the ones in the *New York Post* and the *Chicago Times* - that read "Killer Gay Disease Spreads."

The information first released in December of 1982 is the same child; the same case in August of '83. Gay and lesbian health workers and activists have made concerned statements that, in fact, there is great interest in the safety of blood products and transfusions in the community as a whole. We are gravely concerned for ourselves, our friends and our families. We know from Dr. Perkins and others that getting AIDS from a blood transfusion is a less than one-in-a-million chance and that deaths from hepatitis contracted from blood transfusion is far more risky.

The answer to the problems of blood transfusion certainly seems to be: be careful in who donates blood - be people who have symptoms or lifestyles that would make them potentially at-risk should not donate their blood. However, exclusion from blood donation based solely on sexual orientation is both unfair and ineffective. What is needed is that all the resources of the local, state and federal government should be made available to guarantee the safety of each blood unit. This would effectively protect all of us without exclusion of an entire arbitrary group, and without undeserved discrimination that affects both our lives and our livelihood.

Pat Norman is coordinator of gay/lesbian services for the San Francisco Department of Public Health.

QUOTE DENIED

In the last issue of *The Sentinel*, Gary Schweikhart wrote an article which questioned about the AIDS/KS Foundation's decision to give free tickets for the recent Davies Hall Benefit to people with AIDS. Mr. Schweikhart contacted me to ask about the process through which these tickets were distributed. Unfortunately, his representation of my statements was inaccurate. He made it appear that I was contradicting Phil Conway, the National Executive Director of the AIDS/KS Foundation, when the facts do not support any such conclusion.

When I was contacted, I informed Mr. Schweikhart that I had been in charge of assembling the list of people with AIDS to whom we would offer free tickets. This was done with the assistance of Bob Reynolds, the coordinator of services for people with AIDS at the Shanti Project. At no time did I describe myself as "the person who was in charge of giving out the free tickets to people with AIDS." I merely assembled the list and passed it on to the organizers of the event. The people with AIDS picked up their tickets at the Davies Hall box office.

Mr. Schweikhart quotes Phil Conway saying that some of the people with AIDS were given \$250 tickets, and then quotes me as saying that the tickets for people with AIDS "were all in the \$100 and \$75 category. Absolutely no \$250 tickets were given to people with AIDS." This quote is completely inaccurate. Mr. Schweikhart asked me what price tickets were given to people with AIDS. I told him that I thought that they had been given \$100 and \$75 tickets. He asked me if any people with AIDS had been given \$250 tickets. I told him that I didn't know of any, but that he should check with Phil Conway. This is a far cry from stating that "absolutely no \$250 tickets were given to people with AIDS."

While I applauded every effort to help people understand what their contributions are being used for, I feel that those who choose to raise questions on the front pages of their newspapers have a responsibility to accurately reflect the statements of those to whom they speak.

Edward Power
San Francisco

BAND BEATING DEBT

I am writing in response to the article published in *The Sentinel*, "Gay Arts Groups Funding Increasing for FY83-84" by Gary Schweikhart (September 1983). Band Foundation-rejected because of the continuing problem with deficit.

As of a year and a half ago the San Francisco Band Foundation's deficit was \$25,000. Today this "national deficit" has been reduced to \$8,900. This phenomenon has occurred thanks to the following groups of people: the board of directors, musicians, aids de camp, the FLAG corps, twirlers, the San Francisco Tap Troup, conductor, drum major, and our many friends and supporters who have given us the courage and financial support to help continue to meet our commitments both financial and performance.

In 1982, the San Francisco Gay

I LOVE AGNES

With due respect to I Love Hartgraves' critical zowies, I enjoyed the play *Agnes of God*.

Everyone had forewarned me that Elizabeth Ashley was excellent, but to me she played a bawlsy, professional broad like the vehicle piece it was but also the one whose sweet monies were doubted this year... I think that's called a conflict of interest, but that's nothing new in City Hall. Then I read in "Corrina's Corner" that a "morning" Alan Estes (the theater's director) received a "surprise" award from Harry Britt. I'll bet he did! Perhaps Mr. Morris engineered that one, too. I've been to Theatre Rhinoceros twice to attend what they called PC Lesbian plays. They resembled nothing in my experience and stymie on you, Pat Bond for doing what you did to Caron McCullers. I'd hate to think what you might have done to her in bed.

C.W. Williams
San Francisco

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C.W. Williams
San Francisco

LIKES LEE

The Lee Hartgraves column is funny, witty, brilliantly written and a "must read." He sure gets around. Love it, and his biting remarks!

Don Thorne
San Francisco

WELL AND GOOD
Pat Norman

Transfusion Confusions

The Moral Majority and people of the New Right are exploiting the question of the use of blood for transfusions and the donation of blood from members of the gay male community. This health issue has become a controversial political issue in the AIDS crisis. H.L. Richardson, the conservative senator from Orange City, and Jerry Falwell, leader of the Moral Majority, are distorting and manipulating this information to affect anti-gay legislation on a local and national level.

Their sexual preference in many parts of the country. Gay health professionals and gay activists through the National Gay Health Education Foundation, American Association of Physicians for Human Rights and the National Gay Task Force met last January to look at the issues and to protect the rights of gay and lesbian workers and donors and to dispel the myth of gay blood = bad blood. The gay coalition conferred with the National Blood Bank Association, the Hemophilia Foundation, the American Red Cross and agreed on the importance of making sure the public was kept

The answer is simple: People who have symptoms of AIDS should not donate blood. But this is based solely on sexual orientation, both unfair and ineffective.

informed of the following points:

• Because of the lack of any specific tests, the major focus to assure safe blood use must revolve around two areas:
• Reduce the use of blood and blood products.

• Use reasonable attempts to limit blood donation from individuals or groups that may have an unacceptably high risk of having AIDS.

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Arts & Entertainment

Films

'Mr. Castro,' part 2: On Gays in Film

by Penni Kimmel

Mel Novikoff's last formal words to the interviewer were "I'm really a frustrated writer or producer, but I guess I've been at this too long to switch over now." In too deep, is more like it. Between the management of the five Surf Theatres, the co-direction of the S.F. Film Festival, the viewing, selection and exhibition of quality celluloid, old and new, there can't be much time for frustration.

Known for taking artistic risks that pay off commercially more often than not, "Mr. Castro" has slated for the coming year such film experiences as the upcoming run of Fassbinder's *Berlin Alexanderplatz* (the only one of the few North American theaters able to present the 15-hour, 16mm extravaganza to show it in 5 duplicated segments and a marathon weekend); a festival of "super-silents" hosted by Lillian Gish in the Spring with the opportunity to spotlight the giant pipe organ in concert; the Bay Area Filmmakers' Showcase (the premiere of many an award-winner such as last year's *Dark Circle*); and a full week devoted to introducing fresh blood to cross-cultural cinema, the high-quality film output of a particular country that American audiences would not otherwise see.

Mr. Novikoff's knowledge and interests range far beyond film experience, exploring the areas that best illuminate the past, elucidate the present and validate the future. When we left him last issue, he was speaking of racism and sexism in early cinema, of behavior that is unacceptable in today's context, but...

Novikoff: The films show you that the attitudes were — and there were inbred, unconscious, terrible attitudes — but they were part of our culture. Some of them still are.

And the treatment of gays? Gays were often figures of fun, a little better treated in a way, I think, because a lot of gay people, even though closeted, in the film industry, were screenwriters and all that — they were trying to get the message through in whatever way they could. But it's part and parcel of the same syndrome.

[The interviewer "lights up" When it comes to smoking, for instance (Mel has never been a smoker and deplots the habit), lighting a cigarette in a book, a play, or particularly a film, was integral to characterization, to action, to bridging action. There was a line in a Hemingway book — if a soldier was offered a cigarette and he refused, it was taken as an insult. That kind of reaction has nothing to do with good or bad. We were watching a 1930's labor documentary in Berkeley. Paul Robeson narrated. It was simplistic, idealistic, labor and management joining hands for full production again, for jobs. The visual symbol of hope and success was factories with smoke pouring out of their chimneys. Ever after that, they cannot be shown in theaters. It's very frustrating because sometimes we want a certain title, say the early Marlene Dietrich/Joseph von Sternberg. The archives will have been printed. There's nothing to touch the late silents and the early sound films.

Where did all the old films go that have disappeared; the ones we know of or remember from decades ago? Go over to the Pacific Film Archives in Berkeley. They show films out of the UCLA vaults. Several of the studios — Universal, Paramount — deposited their films at UCLA and they cannot be shown in theaters. It's very frustrating because sometimes we want a certain title, say the early Marlene Dietrich/Joseph von Sternberg. The archives will have been printed. There's nothing to touch the late silents and the early sound films.

Do you think all verbal audience

reactions are negative?

Absolutely not. And the positive responses are louder. The gay audience is the best audience there is — the most enthusiastic, the most appreciative, the most numerous. Again, gays as a group tend to overdo things a bit, given the narrower perspective I see today — reacting, for example, to the word "gay" by blocking out the definitive meanings and hearing only one interpretation.

But the most rewarding experience I ever had at the Castro was during a Bette Davis festival. Now, my favorite of her films is *Jezabel*, and we showed it. I was really concerned because I knew it was a very fine film, a serious film, and I was afraid the audience would simply respond to Bette Davis as a camp or cult figure, as they reacted to her in *Now, Voyager* which lends itself to that much more. When the film came on the screen initially, there was a slight stir, but throughout most of the film, up to the end, you could hear a pin drop, and that was the greatest testament to an actress' talent.

Where did all the old films go that have disappeared; the ones we know of or remember from decades ago?

Go over to the Pacific Film Archives in Berkeley. They show films out of the UCLA vaults. Several of the studios — Universal, Paramount — deposited their films at UCLA and they cannot be shown in theaters. It's very frustrating because sometimes we want a certain title, say the early Marlene Dietrich/Joseph von Sternberg. The archives will have been printed. There's nothing to touch the late silents and the early sound films.

Films with gay content usually have problems with distribution, yet the Castro has always, even through the '70s, seemed to pick up on them. The Castro hosts half of the annual Lesbian/Gay Film Festival.

There's no problem at all. Even though the Castro is in the center of a district which is the most famous gay quarter in the world, I've always wanted to draw from all sectors of the public. It would be easy, a cop-out and even condescending, to play more gay films and be assured of the audience that's there, but I believe that we need to strike a balance. Some of our biggest hits have been things that were almost family-oriented: *Shogun*, and the *Tourist of Animation*. We've been approached by promoters to do live shows — Bette Midler and such — but I don't think people realize that we do not have a full stage. The Castro will remain essentially a movie house. We help out as much as feasible with reduced rates for local benefits (squeezed between engagements).

Do film critics have a place in the scheme of things? Apparently film reviewers are necessary, but I'd like to make a



New CASTRO

distinction. There are very few critics — but film is for everybody and that makes every body a film reviewer. A critic must have a background in film, which most reviewers do not. It means having an understanding of related arts — music, drama, literature — which many do not have. Understanding film technique and history is necessary to a certain extent. And it means having the professionalism to separate out your present company excepted, of course I personal hangups, whims and petty tastes; to realize that what you are trying to do is to communicate and to interpret something about this film that will give the audience a valid idea of what the film is. The most difficult criterion to adhere to is that of objectivity, a flaw in the otherwise brilliant, penetrating Pauline Kael [where?] ... but she's a special case [uh oh].

TOP DRAWERS AT THE CASTRO
If this were your theater, could you pick 'em?

Best First Run: **Spetters**
Best Series: **Film Noir**
Best Single Runs:
The Empire Strikes Back
The Pirates of Penzance ("Better than any other run in the country")
Olivier's Henry V
Full-length Seven Samurai
Periodical Favorites:
The Women
Casablanca
Musicals, or anything with:
MARILYN
BETTE
JUDY

Surefire Double Bills:
Stormy Weather &
Cabin in the Sky
King of Hearts &
Harold and Maude
Mommy Dearest &
Baby Jane
Blade Runner &
Red Warrior

Biggest Bomb:
Disney's The Fox & the Hound ("Based on the performance of Fantasia, the distributor thought it was a natural. It was ... a natural disaster.")

Nastassia's Blue 'Moon'

by Penni Kimmel

Jean-Jacques Beineix' *Divina* is synonymous with "style," perhaps forgotten are its other vital components of convoluted thriller plot, unconventional romance, sly bows to classic filmmakers, and a properly packed denouement. The

brother, Newton, is one of the fascinating unexplored possibilities, superbly played by Vittorio Mezzogiorno, recently showcased in a radically different role as the desperate Jean in Patrice Chereau's *Wounded Man*. For those who are challenged by stunning abstract



Nastassia Kinski

Moon in the Gutter dropped the rest, took hold of that iridescent style and stretched it, if not to infinity, to interminable length and a cinematic width inappropriate to its spare characters. All well and good for the spread of a glowing quayside sunrise or disintegrated gothic cathedral, but for shortening to the casual plot of Gerard (Gerard Depardieu, he of the bull neck and cultured voice), a dockworker halfheartedly hunting his sister's rapist/killer, semi-seduced by the wealthy, slumming Loretta (Nastassia Kinski, whose other-worldly eroticism still only hints at acting abilities). On the leisurely lunar excursion into a wharf-at world — more colorful than *Well*, more remote than *Genet* — the curiosity wanes as the suspects, including Gerard himself, his girlfriend Bella, and his stunted brother Frank, grow in number. Loretta's decadent

puzzles that might have a key piece missing.

No equivocation on two powerful intimations of mortality reviewed here in mid-Spring. Welcome, with open eyes, the premiere run of Miguel Littin's *Alisno* and the *Condor* in which a child tilts at the windmills of war with all the strength of his terror and imagination. *Alisno* targets Latin America but ricochets to the world's heart (at the York, Sept. 21-25 only).

The Ghirardelli (Beach & Polk) gets a new look under New Premiere Cinemas management, re-opening Sept. 16 with the extraordinary sight and sound experience of *Koyaanisqatsi*. Godfrey Reggio's direction and Philip Glass' music mark the rolling undercurrent of the Hopi philosophy, "Life Out of Balance," with soaring emotional perspectives.

Flickerbits

Texas Gets Down To Film Basics: Dallas Fest people planning a seminar on "How to Watch Movies" ... I think I'll wait for the book.

Banned in Boston/Auckland: The New Zealand censor slapped a "Restricted to Film Festival" tag on four titles: **FRUITS OF PASSION**, the laquered, nonerotic sequel to *Story of D* with Kinski, *per*, **ULYSSES IN ESSEN** (not yet released here); **FRANK**, a pop's comedy of promiscuity, **TAXI ZUM KLO**; and the artistically controversial but notably unpornographic **QUERELLE**. Between the labels and feminist picketing of such as Fellini's **CITY OF WOMEN**, the recent fest was a predictable sellout. Good-oh!

FORESIGHTINGS:
Tennessee's Animals Go Crackers at the Castro: Maggie the Cat & Burton the Iguana (15th); Summer Vultures and Sweet Birds (22nd). Sorry, no managerie this time.
Still Surfing: 11 Bergman's in

Lee Hartgrave On Location

WHOOPIING IT UP

One of the Bay Area's brightest new talents, Whoopi Goldberg, made her Great American Music Hall debut last week ... with off-the-wall comedian Jane Dornacker. Whoopi, a regular with Berkeley Blake Street Hawkeyes recently appeared at the Valencia Rose in "A Broad Abroad," a recounting of her European jaunt. Not a standup comedian, Whoopi's not easy to categorize. She launches into a subject. You smile ... you snicker ... you break into a belly laugh. Then whammo! She socks it to you, and you realize she's just made a statement with a capital "S." Belying all sexism, she refers to herself simply as an actor. From the gynecological tribulations of a 77-year-old Jewish woman with love-life problems, Whoopi segued into a segment of her trip abroad, then contorted her body into a handicapped young woman whose incorrigible cheerfulness and indomitable spirit enables her to dance, swim, and fall in love. It's strong stuff ... heartbreaking and beautiful! She closed her set with my favorite number ... a nine-year-old black child, reared on TV commercials whose role model dream revolves around growing up white, blue-eyed, and with long blonde hair that flows in slow motion as she gets into and out of shiny new cars. It's brilliant social commentary. Whoopi's language is strong, but she doesn't use a word that isn't necessary. This girl is a major talent!



Jane Dornacker and Whoopi Goldberg

Jane Dornacker, late in arriving, was off her form, ill at ease with the audience. She meandered, lost the thread, ended up somewhere else. Once into her "snackologist" routine, however, she got it together. A truly funny comedian, Jane's undisciplined performance left many in the audience wondering what all the fuss was about.

SAM: A TWO-NIGHT STAND

A subtly different Samantha Samuels — new eyes, softer hair line, and wrapped in a "split-up-to-her" black sheath with feathers — returned from Hollywood for a two-night stand at the Plush Room. She opened big with "I'm Coming Home Again," moved with fever pitch into some dramatic show tunes, then pulled back with the softer lyrics of Amanda McBroom's "The Portrait." Much of her set was specially written: "The Right Track" and "What Can I Do?" by Stephen Shore; "Nothin' is Comin' for Free," Shore and John R. Burr; "You Make It Feel Like Home," and "If You Love the Man," Shore and Eric Vetro. She closed with "Ciao," and encored "This Land is Mine." This latter number, Miss Samuels reported in a chatty moment with the audience, so impressed Leonard Bernstein at the Rose Tattoo, that he arrived at her dressing room with an expensive bottle of bubbly. *Everybody loved everybody!* But that's Hollywood. Somehow I missed Sam's off-the-cuff stories about real life in the shopping centers of Walnut Creek. Now that's funny!

IT'S A GOOD CAUSE — BE THERE!

Meg Mackay (*Torch Song*) and Tom Anderson (*Beach Blanket*) team up Monday, Sept. 26 for an evening of song to benefit the AIDS/KS Foundation. Place and time: Plush Room at 8:30. The Foundation needs your support and you get top talent for just \$7. Bring a friend!

FUN TIMES ON THE RIVER!

Gail Wilson (why doesn't somebody write her a show?) spread joy liberally at her recent Sunday at File's. Bowing in fan pressure, she reprised those "send-up" specials on Nancy Sinatra and The Carpenters. Plus our personal favorites, Peter Allen's "I Never Thought I'd Break" and "Only Wounded," and everybody's favorite, Tom Waits' "Christmas Card from a Hooker in Minneapolis." *And everybody loved everybody!* But that's the River.

Entertainer of the Year Val Diamond strutted her stuff Labor Day at Drums and Charles Pierce did vintage Charles Pierce at The Woods. The room only holds 120 so they stopped selling tickets at 180. Give you a clue? Hot ... but worth it.

AND MORE SINGING!

Two long absent from the late night scene, Weslia Whitefield came out of summer hibernation for a Sunday afternoon gig at Joe Six's Showcase. It was SRO ... and the music was mellow. This very fine singer introduced some new-to-me numbers, including "You Must Believe in Spring." Mike Greenwell worked his magic on the keyboard (nice to see him back with Weslia) and Jim Putnam coaxed good things from the electric bass. Joe Saris stormed the Valencia Rose stage with what must have been his 300th performance of *La Boheme*. There were costume changes, plot twists, wig changes, missed notes, frequent harangues to and from the audience ... and finally the bitch died! How can you say you love opera if you haven't seen Jose? Yes, love. Hazel McGinnis is still at the piano. Jose's currently doing his thing for the friendly tourists at Finocchio's ... just take it all the fondly remember Old Black Cat (and if you remember the old Black Cat, you're medically dead!).

NITE LITES

Miss these dates for your own peril! There'll be a written test next week. John Lusk sings for you supper at that smashing decorated new restaurant "Reds" (120 at Calif.) Fridays and Saturdays from 10:30. Pilar continues at the Plush Room tonight and Friday. Sandi Lind sings on Sept. 21, Joe Ross, Sept. 22, and Mark Zerga debuts in "Songs of the City" Sept. 24 and 25.

Fanny's features the Brecht Chansonettes on Thursdays, Don Johnson on Fridays, Kate Doyle on Tuesday the 20th, and Mitch Bandiera on the 26th and 27th.

Nancy LaMott and Rick Jensen continue at the 1177 Club on Saturdays through September.

So rise out that drip-drip and get a move-on. You're going to love it!

- P.K.

Opera

Grandstanding at the Opera

by Bill Huck

Terry McEwen may well break the San Francisco Opera financially, but we're going to have a good time while he does. Flying Pavarotti Domingo in from New York must have cost the Opera at least what they would have to pay anybody else to sing the entire run of *Otello*, and still they will have to compensate that second singer. Such grandstanding makes for page news; it makes the Opera look rich. Perhaps in the end that kind of showmanship will pay off. Let us hope the red on the ledger books does not defeat McEwen first.

In the short run, it gave a lucky few the chance to hear the greatest working opera singer in what may well go down as his greatest role. Friday afternoon, as the rumors spread about the town, was a classic example of going for what you want. The general director had done just that earlier in the day when he called Domingo. The house was not sold out for Carlo Cossutta, not even the standing room line was full, so seats and places were available for those who sought them at the last minute. The lesson from last Friday is never assume you can't get in — if you try, you probably can.

The curtain went up at 10:30 to the blazing sound of Verdi's storm. Within moments some very good news was evident. (A similar strength would sustain Saturday night's *Ariadne auf Naxos*.) The San Francisco Opera has finally begun to take their conductors seriously. Marek Janowski drove that opening chorus hard, but he knew the effects he wanted from its churning violin figures and its blaring brass. Not everyone hears the music in Verdi's score as Janowski hears it — there is a little short on tenderness and a bit more time, for example, could



PLACIDO DOMINGO saves opening night.

prediction for bulging out his eyes, but he sang the second verse of the drinking song and the patter about the handkerchief exactly in time.

When you have to hold the curtain 3½ hours for the title character to arrive and get into his costume, that singer does not have much chance to learn the conductor's way with the music. Domingo and Janowski each acted the gentleman in accommodating the other. When *Otello* began "*Gli nella notte densa*," the majestic opening of the love duet, a tempo completely unrelated to any pre-

The pay-off opening night was the last act. By then Margaret Price had focused her sound and centered her being into a regal Desdemona. All of the hoopla of Domingo's valiant rescue should not obscure the fact that from the beginning we had been slated to hear one of the loveliest voices ever to grace the realm of singing. Price's appearance at the concert in the park was of a piece with her performance Friday night. Floated pianissimi, exquisite rubato, and dazzling coloratura all-in-place are only the arsenal of Price's art; a classy imagination is its generating



Strauss' *ARIADNE AUF NAXOS* should not be missed.

have allowed Iago more subtle insinuations in his "Last night I heard Cassio dream" — but quibbles pale before the conductor's total command of the music. The wickedest thought that went through my head on opening night was: if only Janowski were leading our *Ring* cycle.

However, just one of the principal parts was prepared to enunciate the music precisely at the tempi the conductor was setting. Silvano Carloti may lack a strong top register, he may have a stiff stage presence and too great a

voice. Domingo is now at the pinnacle of his powers. You could count the number of moments he was out of tune on one hand! Music is intervals, each succeeding another at sometimes dizzying rates. Real singing is knowing and articulating the music implicit in all those intervals. Right now, Domingo is the most accomplished singer we have, as well as one of the most committed actors on any stage.

Domingo's last act was serene mastery. Partly because Carloti failed to give him an adequate foil, the tenor's middle acts were often great recitations rather than involved dramas. By Act Four, however, the night's arduous labors were over, and despite the clock approaching two in the morning, Domingo showed us a soul in full flight. The anguish that consumes the hero's heart as he prepares to do just what he cannot want lay bare before us. "And you," says

the pained warrior once he understands the crime he has committed, "Come sei pallida, e stanca, e muta, e bella — how pale you are, and wan, and mute and beautiful . . . Ere I killed you, wife, I kissed you. Now dying I seek a kiss, *un bacio ancora*, and yet another." They are among opera's greatest moments, and we had a singer/actor worthy of them.

Saturday night's *Ariadne* contained less splashy news but equal art. Once again the conductor deserves the first words. Christoph van Dohnányi played Strauss's most playful score; he did not let it play him. *Ariadne* is a blend of wit and pathos. The conductor's job is to meld those two elements without slighting either. In the prologue, Dohnányi caught both the passion of the composer and the frivolity of, well, everybody else. In the opera itself, he heard the humanness of Ariadne's predicament and the absurdly heightened conventions Strauss was using and mocking.

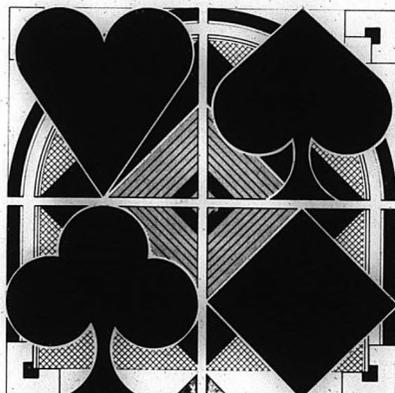
However, we will not be able to keep conductors of the caliber of Janowski and Dohnányi unless the orchestra improves. It tells you what I think if I instigate the "rumor" that McEwen promises a severe wedding of the chorus and orchestra before next fall's opening.

Amid such an array of talent as filled the stage on Saturday night's *Ariadne*, it is impossible to be fair to everyone. Walter Berry, Frank Kelley, Kevin Langan, Alan Titus, James Patterson, Ruth Ann Swenson, veteran and young, important character and bit player — everyone shined. Most glittering of all was, as it should be, the woman who sang Zerbinetta. Kathleen Battle's pure soprano sailed effortlessly through the tangle of Strauss's obstacle course. This singer's voice would be enough to earn her extravagant praise, but it is not all she offers. Battle is as lovely in her person as in her voice — and as charming in her demeanor as in her artistry.

Susan Quittmeyer, local girl on the rise, climbed yet another step in her portrayal of the composer. Strauss unleashed his greatest inspirations on this trouser role, and Quittmeyer deserved the standing ovation she got.

Rosalind Plowright's Ariadne took a little while to warm up, but once she had found her voice, this singer proved a magnificent find. Her biography lists the title role in Strauss's *Little Red Riding Hood* as the vehicle for her Paris Opera debut. Wouldn't that be a delicious idea for her return to us?

In a weekend rich in musical pleasure, we were offered nothing sweeter than the encore of the Concert in the Park. Ruth Ann Swenson and Walter MacNeil sang the "Brindisi" from Verdi's *La Traviata* with all the finesse of superstars. Swenson, particularly, shined. Her greatest voice did not need fame — though I certainly hope she gets it.



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Dance

U-Zulu: Dance Theatre that Throbs

By Mark Woodworth

A whole lot of shaking's going on atop Potrero Hill, as the U-Zulu Dance Theater of South Africa takes over the Julian Theatre through Oct. 2, after a July run there. I first caught the company at Intersection in February; they made the joint jump then, and now on Potrero it positively throbs. U-Zulu is composed of seven powerhouse South Africans, now living in Oakland, all of whom sing, dance, and act with a charm and grace that probably cannot be taught.

They created their show, *Legu-Lethu* ("Our Pride") from a marvelous collection of songs and dances of their land, even one you'll recognize stringing with them on the framework of a Zulu legend: a village's going to the Big City, Johannesburg. A medicine man with magic "bones" foretells trouble, his new boss proves to be an authoritarian bastard, his identity "pass" is prized though it is a rank form of racial control.

But his co-workers on a construction site are a friendly and good humored lot. Building a wall, they clap bricks together and throw them in a musical relay, and do a



The U-ZULU Dance Theatre.

lively clog dance, rhythmically slapping their improbable rubber boots. Happily, every object, even the lowly tin can, seems to possess a musical voice demanding to be set-free, and every event — whatever its emotional implications — summons a song.

The evening's songs and dances derive, so the program tells us, from Xhosa, Shagana, and Soto

traditions, as well as Zulu. Whether lullaby, thrilling Afro-Christian alleluia, or war-chant, they cast a spell, so infused are they with life, and so musically intriguing.

In the Big City the native's progress, if it can be called that, is complicated by pious religion, firewater, and urban women. His pass expires, and with it the promised trappings of modern

life — English, pop music, easy morals, appalling forms of dress, and material superfluities. So he returns to his village, which occasions more terrific dancing, in costumes beautiful with beadwork, plumes, leggings, and zebra-skin shields.

U-Zulu's chief drummer flails away at three congas, producing tremendous sonic support for the dancers, who stomp, kick, leap, shake their spears, the women doing furious stomach contractions that a Graham-dancer would die for. Other instruments used (some recorded) include guitar, jew's harp, harmonica, even the human voice in percussive "click speaking" of hilarious, I-can-talk-longer-than-you can sentences that James Joyce might envy.

The dialogue's a delightful Zulu-English blend, the energy's white-hot and non-stop, the acting and humor are engagingly natural, and the seven masterful performers deserve a long theatrical life: Dingane LeloKane, Sechaba Mokoena, Phuti Matome Sono, Thembe Jaka, Mubi Meredith Mathunjwa, Nomalanga Barbara Ndumo, and Thamsanqa Sulvester Hlatwayo.

Sight & Sound

Events



David Bowie in concert at Oakland Stadium for Day on the Green IV. Saturday, Sept. 17, 5 P.M. Tickets are \$17.50 general, \$18.50 for selected seats. At all BASS and Oakland Coliseum ticket outlets.

• Third Annual AGA Media Awards for realistic portrayal of gay and lesbian characters in the entertainment media. On Sept. 19, in the Huntington Hartford Theatre in Los Angeles. Hosts are Rita Moreno and Robert Preston.

Exhibits



Mark I. Chester, black and white photos, "Lost on a Sea of Desire." Intense visions of men and women lost in passionate obsessions. At The Ambush, 1351 Harrison. Opening Sept. 17, 5:30-7:30 P.M. Exhibit through Oct. 2.

Kico, "City of Men," paintings. At the Stud, 1535 Polson, through Sept. 20. Opens at 9 P.M.

Mick Hicks, color photographs described as "non-art, non-editorial, double takes and photo illusions." Moby Dick, 4049 18th St., through Sept. 21. Daily 2 P.M. to 2 A.M.

In Person

Sept. 15—Hot Flashes, women's comedy theatre, at the Valencia Rose, 766 Valencia St., 8 P.M., \$6. Steam Heat with "lesbian cabaret at its finest" at Sassy's, 238 South B St. in downtown San Mateo, 9 P.M., \$4.

Sept. 16—Hot Flashes at Valencia Rose, 8 P.M., \$6. Steam Heat at Ollie's, 4130 Telegraph in Oakland, 9 P.M., \$4.

Sept. 17—Hot Flashes at Valencia Rose. Steam Heat at Ollie's. Las Nickettes musical parody at the 181 Club, 181 Eddy St., 11 P.M., \$4.

Sept. 18—Jose Barria and Hazel McClintock perform cabaret at the Valencia Rose, 3 P.M., \$3. Gay singers-songwriters Ron Romanovsky and Paul Phillips at the Valencia Rose, 8:30 P.M., \$4.

Sept. 19—Gay Comedy Open Mike with Tom Ammino and Lee DeLaria at the Valencia Rose, performers sign up at 7:30 P.M., show at 8:30 P.M., \$3.

Sept. 20—Robin Harrison and Pam Hessas perform songs and comedy at The Masque, 1160 Polk St., 9 P.M.-1 A.M., no cover.

Sept. 21—Terry Baum presents "The San Francisco Baumatic" at the Valencia Rose, 6 P.M., \$1. Comic Harriet Schiffer presents "Other Things that Fly" at the Valencia Rose, 8:30 P.M., \$4.

Sept. 22—East-West Women's Boxing Exhibition at the Valencia Rose, 8 P.M., \$5.

Sept. 23—Fran and Charlie, the Atomic comics, at the Valencia Rose, 8 P.M., \$5.



Sept. 24—Comics Fran and Charlie at the Valencia Rose, 8 P.M., \$5. Gay Comedy Night at the Valencia Rose, 10 P.M., \$4.

Sept. 25—Primavera plays medieval music at the Valencia Rose, 3 P.M., \$3. Robin Flower Band at the Valencia Rose, 8 P.M., \$5.

Sept. 26—Gay Comedy Open Mike at Valencia Rose, sign up at 7:30 P.M., show at 8:30 P.M., \$3.

Sept. 27—Robin Harrison and Pam Hessas at The Masque, 9 P.M.-1 A.M., no cover.

Sept. 28—Terry Baum and her "San Francisco Baumatic" at Valencia Rose, 6 P.M., \$1. Harriet Schiffer performs "Other Things That Fly" at the Valencia Rose, 8:30 P.M., \$4.

Stage

An Evening of Mayhem with Hard Attack and Kukuku w/Motion Arts Dance Co. At 544 Natoma, Sept. 17, 9 P.M., \$5.

Fourtune, a musical by Bill Russell and Ron Melrose. At Theatre Rhinoceros, 2940 16th St., Thurs.-Sun. at 8:30 P.M., through Sept. 24, \$8-\$10, 861-5079.

Ladies Against Women presents "an evening of consciousness lowering." At the Old Spaghetti Factory, 478 Green at Grant, Thursdays and Fridays at 8:30 P.M., Saturdays at 8 and 10:30 P.M., through Oct. 22, 982-1984.



Treasures from the Attic, two one-acts by William Inge. At Studio Rhino, 2940 16th St. \$8-\$8. 552-4100.

Notes

Vida Gallery invites women to take part in an open-entry, juried exhibit of "Prints," an exhibit of prints by women artists, to be held in December. For info, send a SASE to Vida Gallery, 3543 18th St., San Francisco 94110. Wheelchair accessible.



David Louis of S.F. (R) Arnie Barba of L.A.

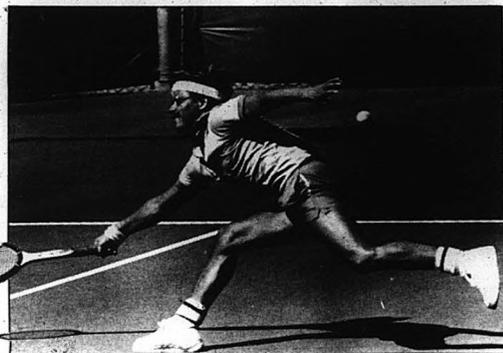


Tennis Time

The first Los Angeles Tennis Association open singles championship was held over Labor Day weekend. The tournament, which drew players from as far away as Miami, offered some first class tennis. The final was an especially dramatic match and one eagerly awaited by the gay tennis world. Number one seeded Jim Asher advanced through his half of the draw with ease, as did number two seed, Arnie Barba. Asher had established himself as a force in gay tennis when he captured the men's singles title at the first Gay Games. Barba didn't attend the gay competitions last year, but tennis buffs were still speculating about the outcome of an Asher-Barba match-up.

Following a move to the L.A. area, Asher won the 1983 U.S. Openly Gay Tournament, which is offered by the San Francisco-based Gay Tennis Federation. Barba had also entered this year's "Openly" but was forced to default mid-match in the quarter-finals because of a pulled muscle. Barba has also established quite a record for himself in the gay tennis world. He won the 1982 "U.S. Openly," and was the number one rated player from the strong L.A. team. With his powerful ground strokes and blistering serve, many players in the L.A. tournament regarded him as unbeatable.

The final proved to be a show-piece of Asher's tenacity and intelligence as he disposed of Barba with surprising ease in 6-3, 6-2 victories. Barba didn't appear to be playing well anyway, but most of the credit still must go to Asher, who prevented Barba from blasting his devastating ground strokes all over the court.



Jim Asher of L.A.

Photos by CHRIS DALE

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Largest Selection of Fresh-Cut Flowers and Plants in Hayes Valley.
Body Shop? Products • Baskets • Clay Pots
• T-Shirts • Glassware • Basic Hardware
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Sentinel Classifieds

Advertisements offering employment, rental, real estate accommodations, business opportunities, goods or services will not discriminate on the basis of sex, race, religion, ancestry, disability, age, sexual orientation or any criterion unrelated to the offer.

Personal ads and roommate ads may specify the preferences of the advertiser regarding which they find desirable. We urge you to state who or what you are interested in who or what you don't want.

Here are two examples of our standard ad styles:

Style 1
TRASHY QUEEN just loves to haul your garbage. Throw me the dirt anytime 555-6666.
 45¢ per word per issue.
Style 2
UNCOIT, HOT TO TROT EAGER BLOND MUSCLE HUNK JUST LOVES TO BE TIED UP AND ABUSED BY JOAN CRAWFORD TYPE. LET ME BE YOUR BETTER DAVIS, BLANCH. 555-1276.
 75¢ per word per issue.
 ALL BOLD

Clearly print or type out your ad on a separate piece of paper, then circle which category you wish it placed under. Categories are:

Business Op. N - Jobs

For Sale Personal ads

Instruction Pets

Jobs Offered Rentals

Jobs Wanted Rentals Wanted

Message Roommates

Miscellaneous Services

Models Travel

Models/Exports Vacation Rentals

THE SENTINEL is now offering JOBS OPENED up FREE until further notice. Limited to 25 words.

Need a heading not included? We are always open to new and exciting suggestions!

We reserve the right to reject advertising which is objectionable or inconsistent with our policies.



Name _____
 Address _____
 City/State/Zip _____
 Phone _____

I certify that I am over 18 years of age

Signature _____
 words @ 45¢ = \$ _____ Issues = # _____
 Style 2 words @ 75¢ = \$ _____ Issues = # _____

\$3.00 Minimum
 Classified ads will not be placed by phone. Payment must accompany orders for classified ads. Make check or money order payable to The Sentinel. Do NOT send cash. Classified ads may be placed in person. DEADLINE: 6:00 P.M. Friday before publication.

Clip and Mail to: The Sentinel, 500 Hayes St., San Francisco, CA 94102

For Sale



COMMUNITY THRIFT STORE needs volunteers even more than donations! Call Don at 861-4910.

GREAT OPPORTUNITY! Experienced stylist wanted in elegant Financial District salon. Guaranteed salary and commission. 391-1933.

UPHOLSTERER: Custom upholstery shop seeks journeyman or person with minimum experience to serve apprenticeship as custom upholsterer. Part or full time. Call 552-5390 for details and interview.

SECRETARY-MAN FRIDAY, EXPERIENCED: for busy president of Gay International. Call Alfred Cassidy 564-8501 or 681-8100.

SHANTI PROJECT needs VOLUNTEERS to counsel people with AIDS. Min. 1 year, 8 hr./wk. Previous counseling or exp. preferred. Training Sept. 15-18, 19-25, 559-9644.

SEAMSTRESS WANTED with own machine. Minor alterations of men's clothing. Following basic patterns. \$4/hr. 673-8776.

AMMA SHIATSU, traditional Japanese massage in authentic environment. Certified and non-sexual. \$40 for two hours. 673-0676.

Get the TOTAL RUB with THE SENTINEL'S massage!

ITALIAN BARD GIVES MASSAGE: 6'1" 190 lbs - Sardo. 559-9288.

TANTRIC MASSAGE = ECSTASY + HEALTH
 2 hrs bliss, balance 7 chakras or 1 hr sensuous therapeutic combination tailored to your individual needs by young French athlete. \$40/hr in - 90% repeats. Jean-Pierre 441-7828

DOUBLE PLEASURE Sensual massage by 2 loving men. Pete/Jim 431-0269.

GENTLEMEN PREFER BLONDES: Eyes of Blue + Clever Ballet Student too. Does anybody need a MASSAGE? • Jason 771-4921 •

DELUXE Generous + Health - Safe - Visit Heaven - The Ultimate Sensual Massage Experience Lloyd 567-2245

CLEAN HANDSOME Black, Craig 441-1550. Nob Hill area.

YOU WILL FEEL LOVED by this friendly guy, just 20 y/o, clean, lean, hung and fun. Mick 928-3071.

\$20 + Super Massage + Athletic Body-builders + Satisfying, Warm, John/Alan, 775-2595.

AD SALES: Responsible, industrious, creative-types are needed for sales territories at The Sentinel. Good commission and fun working conditions. Call Gary at 861-8100 for appointment.

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\$20 + Super Massage + Athletic Body-builders + Satisfying, Warm, John/Alan, 775-2595.

EBALEN MASSAGE CLASSES - Individual sessions. Details: Milo Jarvis: 863-2942 (reg/initial).

THE ART OF MASSAGE BY IRENE
 Therapeutic massage for relaxation, stress reduction & purification. Licensed 12 years experience/Shaibu/Gwich/foot reflexology/outcalls/portable table. 564-1750

EXCEPTIONAL MASSAGE
4 STARS Eric's Word:
 Excellent professional Swedish massage by very goodlooking, experienced, friendly W/M, 26 y/o, 6'1", 185#, very muscular. \$40 in. Flotation tank available. \$20 an hour.
DAVID 673-1308

Good, Nonsexual MASSAGE
 \$15/HR
Charlie 387-3277

Miscellaneous
HELP TELL THE STORY: Anecdotes and impressions of gay life from the 20s to present. If you can help call Jordan at 640-552-1997.

Models Escorts
NEW TO OAKLAND! Former NYC model. Hourly/nightly. Marc - (415) 444-3204. \$60 per hour.

Private Mail: receiving and forwarding. Now with private locked boxes! All American Mail Service, 2269 Market Street. Our 4th year. 621-7111.

MASCULINE BLOND, 24, seeks Latino friend or lover. Hablamos. (415) 771-4891.

SF MASTURBATION SEMINAR, SASE to HC, Box 31031, Santa Barbara 93130. 931-7969 or 776-1291.

7 ROOM VICTORIAN flat for share. North of Haight. Dishwasher, sundeck. 931-7969 or 776-1291.

LARGE EDWARDIAN FLAT 7 rooms, self-cleaning oven, frostfree refrig., dishwasher, washer & dryer, central heat, new paint. 1126 Masonic near Haight. \$850, shown Sun. 12-P.M. 368-8767.

SHARE RENTALS Gay Victorian townhouse, utilities paid, share kitchen/baths. Low move-in. NO pets. furn/urnfurn. \$200-\$250. 550-1810 or 641-9388.

\$65 a week/\$15 a night For Gays since 1970. New Management/24 hr. desk
NATIONAL HOTEL
 1139 Market St. 864-9343

HOTEL PARADISO: A pretty posh, party-pleased place for pleasant people. Particulars, please phone proprietor. 492 Jerome. 821-9440

375 LAKE BERRYESSA 2 bdrm, furn, cottage, 3 1/2 fenced acres, pano-view of lake & mtns. A/c, decks, new kitchen. Great weekend retreat. 647-9840 or weekends: (707) 966-0231.

GOUGH-HAYES HOTEL: 417 Gough Weekly rates. Locally employed welcome. Sauna, TV lounge, game room & shared kitchens. 431-9131

STUDIO RENOVATED VICTORIAN townhouse, fireplace, carpets, all utilities, no pets. \$375. 550-1810 2-6pm.

UPPER NOE VALLEY, LARGE 1-bedroom, Edwardian. View. Sunny. Quiet. \$545. 826-5652 (eves) or 647-4145 (eves).

Roommates
 The Original SAN FRANCISCO ROOMMATE REFERRAL SERVICE
 \$9 Fee. List Your Vacancy Free 610 A Cole St. at Haight St. 626-0606
 \$1 DISCOUNT W/THIS AD THRU 12/83

PERSONALS
THE CONNECTOR: The Bay Area's exciting new gay play line. Call (415) EGO-TRIP.

Victor R. Rusty Van Lear is no longer an ad salesman for The Sentinel. Don Brown, Peter Forster, Corina Radigan and Ron White are the only authorized sales and advertising representatives for this newspaper.

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NEED ONE MAN good and true for trip down into Grand Canyon 2nd and 3rd weeks in Oct. Drive out/share gas, etc. Call Pete at 771-4921 for info.

HAVE YOU BEEN VERBALLY HARASSED BECAUSE OF AIDS?
 Community United Against Violence wants to hear from all gay men and lesbians who have been verbally attacked because of AIDS. If you have been the direct victim of this AIDS hysteria, please call:
CUAV - 864-7233
 If you don't report harassment, then we can't do anything about it!

ATTRACTIVE, SUCCESSFUL, Professional 45 GWA, athletic, shy blond/blue eyes, 5' 8", 180 lbs seeks slim young GWM to meet and possible relationship. Send photo Box 2010, Castro Valley, CA 94546.

PRIVATE MAIL: receiving and forwarding. Now with private locked boxes! All American Mail Service, 2269 Market Street. Our 4th year. 621-7111.

MASCULINE BLOND, 24, seeks Latino friend or lover. Hablamos. (415) 771-4891.

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SHARE BEAUTIFUL CONDO: Near GG Park, with Biker/Jogger/Health Enthusiast: \$350/Don at 864-656

Services
QUALITY CARPETS at near wholesale. Free estimates. Great buys on Remnants. Visa. Call Ken 431-7258.

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EXPERIENCED HANDYMAN: odd jobs, window cleaning, paintings, hauling, garden work or apt. moving with my truck. Call Steve 621-6363.

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5 YEARS OF RELIABLE & FRIENDLY SERVICE
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Expert Painter: 25 years experience. Superior work. References. Free estimates. Reasonable rates. Call Alfred Perry. 348-0315.

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MOVING ON WITH RON. Moving. Hauling. Delivery. Experienced and Reliable. 285-9846.

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

THE NATION'S FIRST S&M Hot Line: 346-8747.

STOCKBROKER - JIM MOCK. Full service and discount rates. Thomas F. White & Co., Inc. 566-8634. Member PSE, NASD and SIPC.

PHONE SEX: 346-8747.

Watch Out! Will return next issue!

THE SENTINEL
 BEST DISCOUNT SUBSCRIPTIONS 1983
 Selected by Silver Publisher, Inc. 1983

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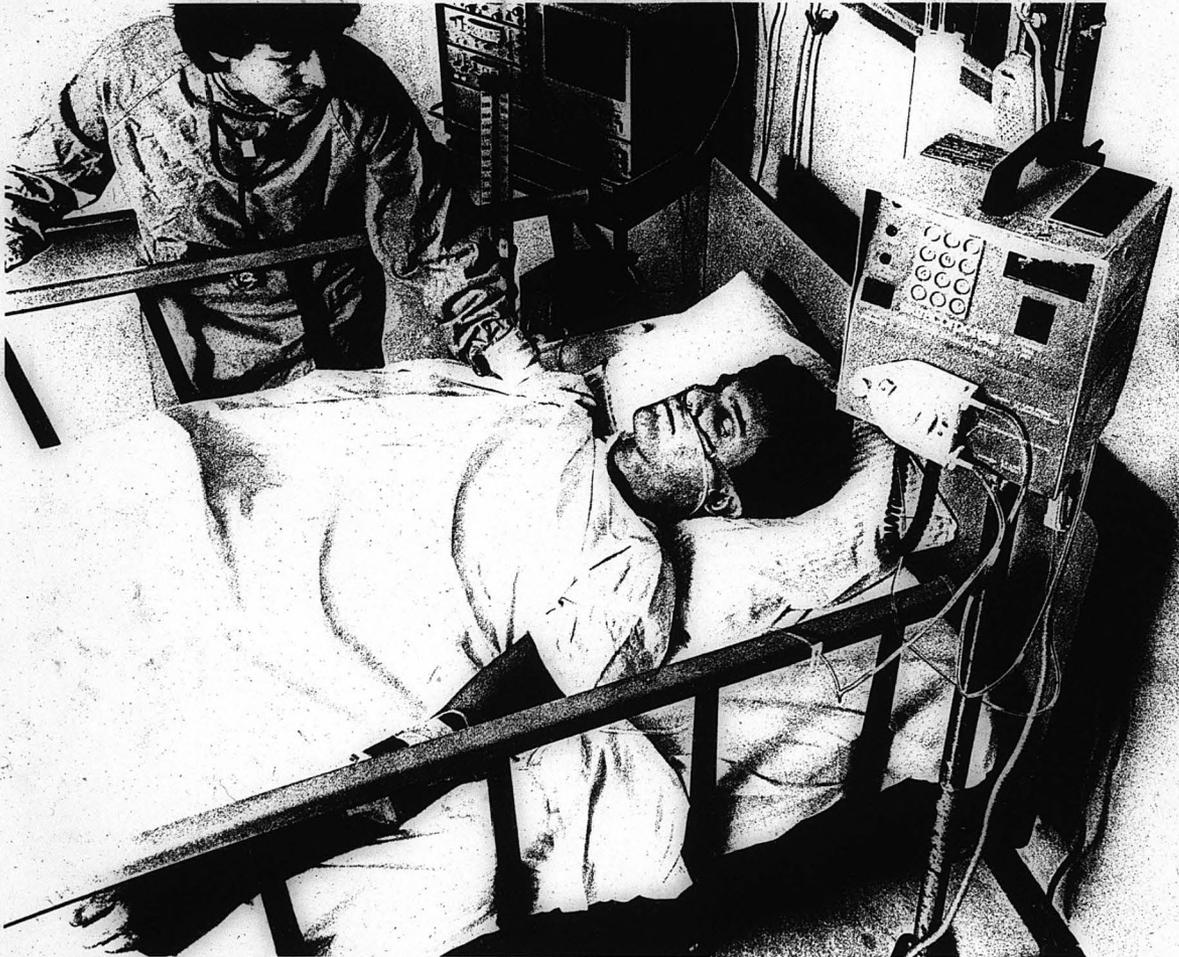
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HE TOOK THE CHANCE OF GETTING HEPATITIS B— AND LOST.



NOW THE CONSEQUENCES ARE JUST BEGINNING. CHRONIC ACTIVE HEPATITIS, CIRRHOSIS...OR DEATH.

You undoubtedly know someone who's had it. The "bad hepatitis" that can keep you in bed for weeks and out of a job for months—that can cause lifelong disability and even death from cirrhosis or cancer of the liver. Where do you get it? From people who have become carriers of the virus. Today, it is estimated that at least 100,000 gay men are carriers of the hepatitis B virus and spread the infection through intimate contact. That's the main reason why more than half

of all gay men will sooner or later become infected.

How can you tell who's a carrier? You probably can't. Most carriers seem to be perfectly healthy, and many are themselves unaware that they harbor the virus.

Once you get hepatitis B, there's no specific treatment for it. But now there's something you can do to help protect yourself.

DON'T TAKE A CHANCE— CONTACT YOUR DOCTOR OR CLINIC AND ASK ABOUT THE HEPATITIS B VACCINE.

It is highly effective in those who receive all three shots. Do it today because you never know where or when you'll make contact with a carrier.

If you'd like more information about hepatitis B and the vaccine, call The American Liver Foundation at (201) 857-2626.

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

Studies showed that the vaccine protected against infection caused by hepatitis B virus in 85% to 96% of those who received the required three shots.

Hepatitis B 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.

Because of the long incubation period for hepatitis B, it is possible for unrecognized infection to be present at the time the vaccine is given. The vaccine may not prevent hepatitis B in such patients.

In three studies involving 3,350 persons, the overall rate of adverse reactions did not differ significantly in those given vaccine and those given placebo (an inactive substance). As with any vaccine, broad use often reveals rare adverse reactions not observed during clinical trials.

Over 200,000 people are estimated to have received the vaccine since its release, and the vaccine continues to be generally well tolerated. Hepatitis B has a long incubation period, and unrecognized infection may already be present at the time the vaccine is given. Thus, reported cases of hepatitis are to be expected and do not appear to be caused by the vaccine. Reactions such as fever, nausea, vomiting, headache, and local pain have occurred. Joint pain has been reported; rash has been reported rarely. Serious illnesses affecting the nervous system—including Guillain-Barré syndrome—have been reported rarely, but no cause and effect relationship has been established.