



## Newsbites

### STATE MUM ON DAN WHITE FUTURE

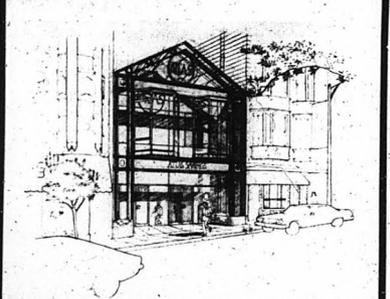
San Francisco, CA — State prison officials have reversed an earlier stand and now say that, although they prefer convicted killer Dan White to serve his parole in California, they will consider carefully any request he might make to be sent to another state. Furthermore, underscoring the state Department of Corrections growing concerns about the security problems posed by White's case, officials said for the first time they probably will not divulge details about how White will be released. When White is released on January 6, 1984 — a date set firmly under the laws on prison sentencing — he will have served more than five years behind bars for the 1978 murders of Mayor George Moscone and Supervisor Harvey Milk. After one year on parole, the slayer will be free to do what he chooses with his life. (San Francisco Chronicle, 12/3/83)

### MONDALE REAFFIRMS GAY RIGHTS STANCE

San Francisco, CA — Presidential candidate Walter Mondale promised last week that he will back federal legislation to ban discrimination against homosexuals. During a stop in this city he dismissed opponent John Glenn's argument that the American people aren't ready to accept gay rights. "I'm against discrimination on principle. I'm not doing it on the basis of public opinion polls. I don't think people should be picked for irrational reasons, and I feel that very deeply," Mondale said. He also pledged to "support a legislative remedy to prohibit discrimination" based on sexual preference. Through executive orders, Mondale added, he also would "use the power of the presidency to prohibit discrimination in other areas like immigration." (San Francisco Chronicle, 12/3/83)

### SHANTI PROJECT NARROWS OUTREACH

San Francisco, CA — The Shanti Project's board of directors voted unanimously a few weeks ago to limit their client clientele just to persons with AIDS, their loved ones and families. Acting on the recommendation of executive director Jim Geary, the board called it a "temporary measure that will be re-evaluated in three months," according to a press release. Geary said that the Shanti Project could not continue to meet the mounting client needs brought about by the AIDS epidemic which is still serving those facing other life-threatening illnesses and grief in San Francisco. "The notion of turning anyone in need away is repugnant; however, we will do everything in our power to find appropriate referrals for persons with non-AIDS-related needs," said Geary. In October alone, Shanti provided direct services to 197 people with AIDS and over 400 lovers, friends and family members.



Drawing of the new \$1 million branch office of the ATLAS SAVINGS & LOAN, now scheduled for a 1984 completion. In its first two years of operation, Atlas Savings has been a remarkable success with assets increasing from \$2.5 million to more than \$85 million currently.

### HOUSE PANEL KNOCKS AIDS EFFORTS

Washington, D.C. — A congressional panel, complaining that federal funding for fighting AIDS was taken from "other critical health needs" early this week protested that the Department of Health and Human Services has failed to come up with plans to plan to fight the epidemic. "Funding levels for AIDS investigations have been dictated by political considerations rather than by the professional judgments of scientists and public health officials," charged Rep. Ted Weiss (D-N.Y.), who heads the subcommittee which issued the report. This report called for creation of a contingency fund to handle health crises and the streamlining of procedures at the National Institutes of Health in order to deal with issuing emergency research grants. The panel also called for creation of an independent panel of experts to review research efforts and to develop strategies for fighting AIDS. (San Francisco Examiner, 12/5/83)

### GAY MEXICANS BEING JAILED

Tijuana, MEX. Homosexuals are no longer released from jails here by the simple procedure of paying their fine. A new policy which applies only to persons believed to be homosexual requires that they stay in jail until they appear before a judge, who will then decide what is to be done. Arrests of "obviously gay" men on the street, a new policy of the recently appointed Tijuana police chief, have begun. Police have also begun circulating petitions near one of Tijuana's gay bars to shut it down. According to a spokesperson for Grupo Liberalista de Tijuana, the new police actions are part of Mexican President Miguel de la Madrid's campaign for "moral renewal," a pledge to end corruption in law enforcement and politics. Madrid's campaign did begin with a reform of the feared Mexican Secret Police, but since then has focused on arrests of transients, prostitutes and homosexuals. Emotional anti-gay articles have appeared in virtually all of Mexico's newspapers. Reportedly, a massive, large-scale roundup of homosexuals in Mexico City's Zona Rosa has been underway for weeks. (Update, 11/30/83)

## 15 Pass but 3 Fail CASTRO BARS DISCRIMINATION TEST



Candles in the night at the recent march remembering the murdered two: Mayor George Moscone and Supervisor Harvey Milk.

## Reflections of a Dying Rage . . . in multiple mirrors, by candle light

by Penni Kimmel  
(Ed Note: The following article contains the opinions of the writer.)  
"Cruption" was a buzzword of the late Sixties, a passive pejorative heard louder as the Movement's lost momentum, factionalized and finally fractured. As a verb it was passive. To those whose intellectualized commitment outweighed their ideals, it signified a conditional surrender, a carefully reasoned assimilation that promised new paths to new power; to those emotionally engaged, feeding on basic convictions that could not merge with lesser alien principles, it was simple treason. Some fought and died — victors and victims, a few "burned out" leading and leaning into the wind, and many changed course while steering the same uncompromising ships of anti-State. Throughout the Seventies the cooption process retained the seeds of the old options: spontaneous group action; felt needs as the basis for common cause; grassroots non-partisan coalitions; canaries ready and willing to bell the cat. Without those options, rage and frustration, like the memory of pain, tend to die the deaths as natural as their births, shrouded in

self-pride and social shame. It is November 27, 1983 on the Harvey Milk Memorial March. Year by year, the candles in the night have illuminated a progressively smaller, more quiescent phoenix until it may no longer have the buoyancy to rise from its ashes. The circle closes and those within are isolated not only from expressions of anger and idealism, but from one another. The Ark Moves Toward Ararat. One cheer, one jeer, one Dyke-On-A-Byke, one symbol, one slogan, one chant, one armband, and one trio in solidarity hassling one disgruntled shepherd in the New Montlors shark-repellent orange. (A Pete Seeger song for dirge, "Whose Side Are You On?") One sniff of California-grown Columbian, one cassock, one monog David, one gentle joke ("I did want a blackcandle, but they were all out... That's OK it's off-white, isn't it?") One conversation on Prop P, one on parking problems, on the architectural drawings for the new Atlas Bank, one on where to have dinner afterward; one lecture on Marches I Have Known and the Leading Part I Played in Them, and one reminiscence on

My Friend's Friend, Harvey, And What He Said When. One primary silence without a single primal scream embedded in its soul — not even a whimper. People knew why they were there — as couples, as members, as numbers — but not why anyone else was an excellent preparation for the speeches to follow. Thousands departed lemming-like before the program began. Let me count the ways our representatives can cool it. Seventeen! Occasionally, the bland eulogistic generalities or a piece of rhetoric would generate a kneejerk response ("Boo, Randy Stallings") and its counterpart from the platform ("Now let's not hiss each other"). When some half-hearted cries of "Off White!" began to do more than fill in the space between speakers, the ever-politic Cleve Jones chose that magic moment to announce the plans — whose does it matter? — for January 6th. The chiding and the instructions were as immaterial as the monitors' hearing of the amenable crowd. By and large, everyone stayed easily between the white lines and mentally marked their

by Gary Schweikhart  
Fifteen out of 18 Castro area bars displayed no entry discrimination against men in drag and women alone during a recent week-end survey. However, three bars — Badlands, Detour and the Phoenix — did hassle survey test people as they tried to enter. The survey was a joint effort between The Sentinel and the Sisters of Perpetual Indulgence to compare the bars' announced dress codes with actual entry requirements. First, each of the 18 bars were contacted by The Sentinel and asked about particular dress code. Their actual responses are contained in the accompanying graph. Later that evening (Nov. 26) of the bars' dress codes were tested by teams of participants. The testers that evening included Sister Boom Boom, Sister Nocturnal Submission, Sister Sadie Saddle the Rabbi Lady, Sister Vicarious Power-Hungry Bitch, George Harcus and Ron White. Boom Boom was the man in leather, Vicarious was the man in drag, Harcus was the woman alone. Most of the Castro area bars — Bear Hollow, Castro Station, Elephant Walk, Men's Room, Midnight Sun, Moby Dick, Nothing Special, Pilsner Inn, Pipeline, Frisco, 10 Bazaar, Transfer, Twin Peaks and The Village — did not attempt to interfere with any of the test persons' right of entry. However, both Badlands and the Phoenix made the man in drag remove his wig and glasses before allowing him to enter (although he was allowed to put both things back on after getting inside the bars), and both the doorman and the barback at the Detour verbally harassed the woman alone. (While there were teams of investigators, the persons taking notes went in alone first and observed the tester — i.e., man in drag, woman alone — as he or she tried to enter.) A few of the bars seemed to welcome the man in drag with particular enthusiasm. At Castro Station, for example, the tester wrote that the "boys went wild over drag." At the Pendulum the owner bought the man in drag a drink and invited him to the bar's Christmas party. There was also this amusing moment recorded by the always witty Sister Boom Boom, that evening resplendent from head to toe in black: "In full leather, I was welcomed at all of the bars. No hassles, but the Twin Peaks was amusing. When I brought in all of my leather, every ultra-vanilla eye was on me. When I got to the Badlands, our drag (Sister Vicarious) was being held at the door. 'Let her in, I missed, she's a troublemaker.' I left, almost immediately and saw Sister still waiting (to get in). On second thought, let the girl in. She's a pig but this place needs the excitement." In the near future, The Sentinel and the Sisters of Perpetual Indulgence will also be testing the bars along Folk Street and South of Market. However, we will be adding two more test categories: a black man alone and a person obviously under the legal drinking age. The results of that survey will be published in a future issue of this newspaper. Furthermore, The Sentinel would like to hear from gay men and lesbians who feel that they have been discriminated against by local bars. The reader's response will also be printed in a future issue. Just write about your experience and mail it to: Bar Survey, The Sentinel, 500 Hayes Street, San Francisco, CA 94102. Or call this reporter at 861-8100. "This discrimination survey of local gay bars is very valuable," one of the testers told The Sentinel later. "Our community has had to fight discrimination for years, so it is critical that we not be in the discrimination business ourselves. This may bother some bar owners, but only those with something to hide."

Bar	Dress Code	Men in Drag	Men in Leather	Woman Alone	Comments
623rd St. 4123 18th St.	No particular dress code	PROBLEM	OK	OK	Doorman stopped the man in drag from entering. Doorman asked the man to remove his wig and glasses. After consulting with head bartender the doorman allowed man in drag to enter and public wig and glasses back on
Bear Hollow 440 Castro St.	People must wear shirts	OK	OK	OK	
Castro Station 4058 Castro St.	No dress code	OK	OK	OK	From man in drag. "Boys went wild over drag. Even brought me a free drink"
2348 Market St.	No glasses on open bar, shirts, no high heels. Don't allow men in drag except on holidays	OK	OK	PROBLEM	Doorman demanded three pieces of I.D. plus birth certificate. Woman was asked if she knew "this was a leather bar." After being allowed in, the woman was verbally harassed by the barback
Elephant Walk 17th & Castro	No dress code	OK	OK	OK	
Men's Room 3448 18th St.	No dress code, anything goes, but no vulgar language, no vulgar language	OK	OK	OK	
Midnight Sun 4087 18th St.	Shirts mandatory, No high heels	OK	OK	OK	
Moby Dick 4049 18th St.	Wear shirts	OK	OK	OK	
Nothing Special 444 Castro St.	No dress code	OK	OK	OK	
Pendulum 4149 18th St.	No dress code, otherwise legal, and comfortable in	OK	OK	OK	From man in drag. "The owner of the bar sent a bar tender to fetch me. He brought me a drink and invited me to the Sisters to a Christmas party"
Phoenix 482 Castro St.	No dress code, otherwise legal, and comfortable in	PROBLEM	OK	OK	From man in drag. "The doorman demanded to see I.D. and told me that the doorman (doorman) checked with another staffer. She let me stay & I did my wig and glasses back on"
Pilsner Inn 225 Church	No dress code, a little bit vulgar, bring beer	OK	OK	OK	
Pipeline 1410 18th St.	No dress code	OK	OK	OK	
2140 Market	No dress code	OK	OK	OK	From man in drag. "The doorman demanded to see I.D. and told me that the doorman (doorman) checked with another staffer. She let me stay & I did my wig and glasses back on"
19 Club 912 Sanchez	No dress code	OK	OK	OK	
Transfer 198 Church	No dress code	OK	OK	OK	
Twin Peaks Tavern 401 Castro St.	Multiple entry requirements	OK	OK	OK	From the man in drag. "The Twin Peaks was amusing. When I brought in all of my leather, every ultra-vanilla eye was on me"
The Village 4088 18th St.	No dress code	OK	OK	OK	

# Reflections of a Dying Rage

Continued from page 1.

Prepostors cries from a male group, sounding uncomfortably like catcalls ("Bring on the lesbians! Where are the women?") added to the feelings of some vague remnants of political correctness at work.

(E.B. White: "It is easier for a man to be loyal to his club than his planet; the bylaws are shorter, and he is personally acquainted with the other members.") Gina Moscone pacing gently up to the microphone, mutely acknowledging applause, and retiring graciously to rejoin the frieze of family sphinx against the back wall while the lawyer (a true multipiece) addresses the crowd. Attractive views from the attractive son. Cheers, raised candles, applause from those who'd deposited theirs on Lincoln's softening pewter. The irony of fashionable Lia Belli articulating a message from Coretta King; the incongruity of Dick Sklar intoning a like but less warm missive from Teddy Kennedy. Solemn, conventional, generous, countercurrent words. Carole Midgen reading forcefully with proper stress on appropriate syllables. A concerted effort at non-alignment. Scott Smith — too many did not know who he was, what he'd been through; too many others spent with presumptions of equal intimacy on the same subject *if there was ever a night for Dianne to appear, it was this; at worst, it would have*

made no greater impact.). There were exquisitely endearing moments of mispronunciation that sent the local network affiliate people into rude convulsions — relatives, no doubt, of the reporters who snoozed through the summation of that travesty of a trial no



Carole Midgen

one mentioned. The rest heard, laughed, and remembered better than other perforations that of Rev. Williams (St. Cecil of Gide) mousing a righteous challenge to the homophobic religion, calling for a new uncloseting, warning against the danger of waiting for something that loses its meaning and never comes... "waiting for Go-dote." And why not? Herb Rusche tugged

more heartstrings than he tapped funny bones when he twice spoke of having "wisdom" the openly gay Green Party representative from West Germany made here his first public speech in English, melding genuine personal pride with a brutal historical reminder (Never Again!), and offering a gift to the leader whose memorial this essentially was — word of a symbolic Harvey Milk at work among the gay community on a far continent.

Call For A Recount! Many remained for the celebrities, counted the names and tallied the numbers (all the way "down to lesbians and gays," as one ill-advised Supervisor put it), making something out of the presence of a large Philippino contingent, a casual but absolute separation from all non-Philippino. Lupita Kashiwahara was the drawing card — for an instant, a live option seemed to hang in the air. (A mental satellite linkage set up between Rusche and Kashiwahara and this city: Madame Marcos' announcement cancelling the Manila Film Festival is scant six weeks before the event; Werner Schroeter's scathing documentary, "Laughing Star," an indictment of Marcos-Reagan collusions and a terrible history set against the glamorous backdrop of last year's festival and

incorporating the funeral of Kashiwahara's brother, Benigno Aquino, Rusche, I later discovered, was a friend of Schroeter's. A triangulation appeared — Manila, West Berlin, San Francisco — composed of fears and anguish, pride and grief and hope. It is not a genuine or lasting



Herb Rusche

connection). The end. Guttering candles set fire to the edge of the lawn behind Honest Abe, just as quickly smothered by the melting plastic of their own containers. The new tower of babble collapses with a mournful, comic sigh as a Chicano queries

"the few people left in slurred Spanish/English as to why the "Pink Sister" will not hear his confession. The nun in question is still about, chatting incomprehensibly in sheerest idiomatic Sydney — another futile exercise in miscommunication. Later, in the Castro, Miss Liberty/Justice's scales will hang away from a branch, covered with pyramided crumbs of orange cream-filled cakes ("I just couldn't find any real Twinkles," she'd said).

The real end. Two cadres of cops feed down from the roof and up from the basement of City Hall, face-plates uphinged and marching sturdily, each to his own lockstep while a pair of superiors stroll along to the rear. They, too, give evidence of disappointment, of missing options — those without which there can be no confrontation. The canaries attack only on White Nights and in Hitchcock films. (Renewed astonishment and enchantment may call me out again that moment when, halfway down Market, you step out of line and look to the East or West horizon to see the dull glitter of numberless candles in the night, the spiral arm of the gay galaxy streaming down the Harvey Milky Way.) So, we are everywhere. Now where, pray tell, is that?

## Newsbites

**LOCAL AIDS/KS FOUNDATION RELEASE \$\$\$ REPORT.** San Francisco, CA — While the National AIDS/KS Foundation continues to fight to keep the organization's financial records a secret, the San Francisco chapter of the group has taken the opposite approach. Last week the San Francisco AIDS/KS Foundation released a detailed report to the community explaining its finances, services and future plans. "Through direct donations and tax dollars, the community has made the work of the AIDS Foundation possible. We have a responsibility and a desire to let them know how we are putting their support to use," said executive director Rick Crane. According to the financial statement, from July 1 through September 30 of this year, the local AIDS/KS Foundation received \$61,086 in contributions, grants, fundraising benefits, etc. During that same period, a total of \$35,791 was expended. The fund balance as of September 30 is listed as \$32,010. In the accompanying press release, the local Foundation has pledged that "the records of the Foundation are open for inspection by interested individuals." The Sentinel has already contacted the AIDS/KS Foundation offices requesting the right to do so and a fuller financial accounting will be printed in this newspaper following our examination.

**GAY DEMOS HELP SENSITIZE OAKLAND COPS** Berkeley, CA — Tom Brougham and Kerry Woodward of the East Bay Lesbian/Gay Democratic Club recently led a sensitivity training session for police cadets in Oakland. The four hour session was part of a state mandated program which requires sensitivity training for police personnel in what is referred to by the state as "variant lifestyles." About 30 students took part in the training, most coming from the Oakland Police and the Oakland Schools security force, according to an EBL/GDC press release.



The Bay Area Career Women and Golden Gate Business Association invite people to start off the season right with the ANNUAL HOLIDAY PARTY EXTRAVAGANZA. Dining, dancing and more at The Apparel Mart, 22 Fourth St., Dec. 10, 8 P.M. to 1 A.M. Call 956-8660 for details.

**NAVY HERO KICKED OUT FOR BEING GAY** Norfolk, VA — A Navy commander who received the Bronze star for valor in Vietnam was ordered dismissed from the service and stripped of his retirement benefits last week for having had a homosexual affair with a crew member. Commander Gerald Vandervier, 43, was convicted of three counts of sodomy. The prosecutor had asked for the maximum penalty of 15 years' hard labor and loss of benefits. "This man has dragged the honor and esteem of the U.S. Navy into a grave disorder," charged Captain Troy Nicks, who prosecuted the case. Vandervier was convicted of having oral sex with former Petty Officer John Rainville, 21, who testified the incidents occurred three times in March. (San Francisco Chronicle, 12/2/83)

**VATICAN REAFFIRMS ANTI-GAY STANCE** Rome, ITALY. The Vatican issued guidelines for sex education last week which are viewed in church circles as largely a stern restatement of the Roman Catholic Church's traditional attitudes. The 36-page declaration, "Educational Guidance in Human Love," called extramarital sexual relations "a grave disorder" and masturbation a "grave moral disorder." Homosexuality was described as "a disorder" and a "social maladaptation." Although priests were urged to treat gay people with understanding, they were warned not to "accord them a moral justification." (San Francisco Chronicle, 12/2/83)



## Don't let winter sneak up on you.

Let PG&E help you control rising energy costs. Energy prices are going to catch a lot of people off guard this winter. They will be higher than a year ago, but PG&E has some good ideas to help you keep your bills under control. Ideas like our Balanced Payment Plan, interest-free financing for energy-saving home improvements, furnace filter discount coupons, and more. By working as a team, we can all benefit.

So this winter, don't face the cold alone. Just call your local PG&E office today and join the winning team.....

**"PG&E and Me!"**

Chris Sprinkle, PG&E Customer Services Representative

PG&E offers information and referral on community resources, activities and events for lesbian/gay youth. 552-6025.

PG&E offers Youth Community Switchboard information and referral on community resources, activities and events for lesbian/gay youth. 552-6025.

Discounts are available with direct sales from the studio. Hours: 12-6 Tuesday, Saturday or By Appointment.

**Dec. 9 (Fri) — The Center in Concord** presents a discussion on "Socialism & Serendipity." At Diablo Valley Community Center, 1818 Colfax St. in Concord. P.M.

**Dec. 10 (Sat) — La Trou Restaurant** Presents will offer a \$5 cooking demonstration to benefit the Shanti Foundation. Starts at noon, 1007 Guerrero. For info, call Robert at 550-8169.

**Free VD Testing** sponsored by the San Francisco City Clinic. Mobile van will be at Park and Sutter, from noon to 3 P.M. For details, call 864-8100.

**Golden Gate Business Association and Bay Area Career Women** present their annual Holiday Extravaganza Party, featuring live food and dancing. From 8 P.M. to 1 A.M. at the Apparel Mart, 22 Fourth St. Tickets \$20 for members, \$24 for non-members. For more, call 856-8660.

**Dec. 14 (Sun) — ISAN's "Gay Life"** presents highlights of the fourth annual dinner of Bay Area Physicians for Human Rights with keynote speaker and honored guest Marcus Conant. Mid at 6 A.M. on ISAN (95 FM).

**Urbaniac-Universal Gay/Lebanon Caucus** present horticulture expert Tom Menendez. At 7 P.M. at First Union Church, 1187 Franklin.

**High Tech Days of San Jose** regular monthly meeting of John & Vince's House. Pollock dinner and meeting at 6:30 P.M. For info, phone (408) 263-3614.

**Dec. 12 (Mon) — The 1983 David Awards** at Cathedral Hill Hall. No-host cocktails and complimentary hors d'oeuvres at 7 P.M., awards at 8 P.M., live entertainment and dancing for reservations, call 801-6329.

**Dec. 13 (Tues) — Harvey Milk Lesbian/Gay Democratic Club's** annual holiday party. From 6 to 10 P.M. at 1730 17th St.

**Dec. 15 (Thurs) — San Francisco Hiding Club** monthly planning meeting. At 1730 Delores. 7:30 P.M.

**Dec. 16 (Fri) — The Center in Concord** presents a discussion on secret lives. At 8 P.M. at the Diablo Valley Community Center, 1818 Colfax Ave. in Concord.

**Dec. 17 (Sat) — La Trou Restaurant** Presents will offer a \$5 cooking demonstration to benefit the Shanti Foundation. Starts at noon, 1007 Guerrero. For info, call Robert at 550-8169.

**Free VD Testing** sponsored by San Francisco City Clinic. Mobile van will be at 18th & Colton, from noon to 3 P.M. 864-8100.

**Operation Conscious Gay/Lebanon Outreach to Biders** invites gay men and lesbians 40 and over to second annual Holiday Open House. Refreshments served, wheelchair accessible. From 2 to 4 P.M. at Operation Conscious, 1857 Broadway St. For details, call Stafford Buckley at 626-7000 w/ly.

**Dec. 18 (Sun) — ISAN's "Gay Life"** presents the first of the film and photo-essay memorial for George Moscone and Harvey Milk. At 6 A.M. on ISAN (95 FM).

**Lebanon/Gay Associated Engineers and Scientists** present a discussion on anti-gay legislation. At New Valley Ministry, 1021 Geary St. P.M. 586-2316.

**40+** will present *Less Parlois* and his films of the 1982 and 1983 San Francisco Lesbian and Gay Freedom Day Parade and Celebrations. At First Union Church, 1187 Franklin, at 2 P.M. 552-1997.

**Dec. 20 (Tues) — Lesbian Butch/Femme Sexuality Group** meeting. On-going, informal and open. At 7 P.M. in the Women's Building, second floor lounge. 752-1482.

**Dec. 21 (Wed) — Physicians for Social Responsibility** present "The Last Epidemic: Medical Consequences of Nuclear Weapons and Nuclear War." At Health Center V, noon. no call. 661-4400.

**The AIDS/KS Foundation**, San Francisco chapter, will be seeking men and men of color for its board of directors. All interested parties should send a resume and a brief statement of interest and qualifications to Nominations Committee, AIDS/KS Foundation, 54 North St., SF, CA 94102. Deadline for applications: Dec. 15. For details, call Rick Crane at 864-4376.

**Write a Prisoner** for those seeking to correspond with a prisoner. Write Kim Walters, GayCops Press, P.O. Box 6437, SF, CA 94101.

**Gay Roller Skating**. Competitive, artistic and power roller skating are being considered for the 1984 Gay Games. Efforts are underway to organize a committee to promote these skating events. If interested, write Harold Booth, San Francisco Arts & Athletics, 890 Hayes St., SF, CA 94117.

Discounts are available with direct sales from the studio. Hours: 12-6 Tuesday, Saturday or By Appointment.

# Corinna's Corner

Corinna Radigan



## Football, Fanny's & Farewell



Cast of A LATE SNOW.

Political pundits: Sal Rosselli will be running against Randy Stallings for president of Alice B. Toklas Lesbian/Gay Democratic Club and the veep race will pit Diane Christensen against incumbent Margaret Frost in that club's January elections. All the political clubs are gearing up for next summer's Democratic convention. Some are planning demonstrations and others are planning hospitality suites; just goes to show how diverse we are. Alice will have a special forum for people to meet all the candidates for the Demo club's executive committee at Valencia Rose on Dec. 15 from 6:30 to 9:30 P.M.



Len Richmond

Jane Chambers' play *A Late Snow*. I highly recommend that lesbians of all ages and everyone who thinks lesbians don't have a sense of humor go see this cabin comedy before it ends on Dec. 18. Call Rhino's box office at 861-5079 to reserve your tix.

Business news: Valvita's is a new nostalgic art deco furniture and accessories shop located at 528 Hayes St. Owners Rosemarie Lockhead and Susan Jordan met only two months ago and decided to open a business together. *Mama Bears* is a new bookstore/cafe/restaurant right across from the White



Debra Friedland

The January issue of *Forum* magazine contains an article on the various techniques for protection against AIDS entitled "How Not to Catch AIDS." Gay author Len Richmond wrote the article along with three MDs. It is a very enlightening story that should be read by anyone who is concerned about the AIDS crisis. *The Sentinel's* art director, Vaughn Frick, drew the front cover of *Gay Comic* #4 and a comic strip on Stan Stone, "the writer that nobody loves." Vaughn is from Seattle and enjoys piking fun at gay foibles and follies through his pen and caustic wit.

The staff of Clementina's Baybrick Inn has been challenged by the staff of Amelia's to a touch football game to be played sometime in January. Sounds like a dyke Super Bowl to me. Overheard at Maud's: "I've got two toilets and one grill" (Rikki Streicher referring to her three bars, Amelia's, Maud's and Olive Oils). Amelia's finally got some new bar stools last week... alright Rikki. Peg's Place is planning a big Christmas party on the 23rd and a gala New Year's Eve bash; call them at 668-5050 for more info. I went to Theatre Rhinoceros last Saturday and saw

I Found It!

David Perez

at the  
Great American Collective  
30 Antique Dealers at One  
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December 8, 1983

The Sentinel

3

Horse on Telegraph Ave. in Berkeley. It's a very comfortable space to browse, drowse or drink capucino. Well known women's music photographer Irene Young is currently in New York City completing unfinished business. She plans to settle in a rambling Berkeley house with musician Robin Flower for a roommate upon her return from the Big Apple.

Local singer-promoter Sonny Padilla, Jr. has a big couple of weeks planned. On Dec. 18 at 7 P.M., he'll be appearing at the Esta Noche where his hit "It's Your Body" will be videotaped. That's the tune that is raising funds for the National AIDS/KS Foundation. Then on Christmas Eve, Sonny and the boys (all the hunks from the album cover) will be singing carols to the people with AIDS in San Francisco General's Ward 5-B.

Congratulations to Patti Flynn of Amelia's on her 16th month anniversary with her lover Patty. I hear they had a very intimate Thanksgiving. Debra Friedland informed me that the Lyon-Marlin Clinic's Christmas party at Olive Oils has been cancelled in favor of a Valentine's Day party for singles and couples. Wendy Cooper of Clementina's sang jazz and blues ditties at Fanny's last Saturday and will entertain at Fanny's again this Saturday (10th) at 6 P.M., no cover.

Gentle Readers, this is my last column for *The Sentinel*. I will be attending City College in January and have decided to quit writing my column in order to devote my time and energy to scholarly pursuits. I hope everyone makes it through the holiday season safely and I'll see you around the campus in '84.

**TOM SHAW PIANO**  
Parties • Restaurants  
Gerwin to Sandheim  
Lataback to Bopgie  
**928-5149**

## San Francisco Gay Men's Chorus

Golden Gate Performing Arts respectfully invites you to witness the

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



## NOW SING WITH HEARTS SING AGLOW

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

Savor the vocal Felicities & harmonious Moods of the

### S.F. Lesbian/Gay Chorus

Thrill to the yuletide Strains & arifful Vigor of the

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

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

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

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

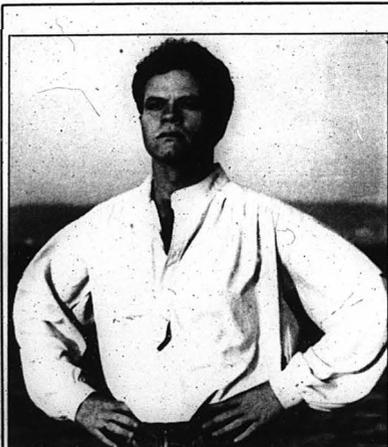
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[NOTICE - A rumor is afoot, to wit: that the evening's Merriment will be capped by the arrival from Northern Climes of a certain rosyred, whitebearded Person of jolly Aspect, who will permit a stupendous SING-ALONG of those happy Patrons present!]



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As part of the CLUB DORI's 21st anniversary celebration, a contest was held to name the most gay bars in San Francisco that are no longer open. The final list ran into the hundreds, and the big winner... **PAULI QUEEN ASSOCIATES**. Many thanks to all who entered.

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**The Sentinel's Feisty Future**

by Gary Schweikhart

*"The reports of my death have been greatly exaggerated."*

Mark Twain

It is customary during this joyous holiday season to put aside old enmities, to cleanse one's soul of scabrous thoughts and to attempt somehow to embrace all humanity — sometime collectively, more often a trick at a time. So, too, shall *The Sentinel* adopt this cheery, turn-the-other-cheek attitude concerning the various published speculations that this newspaper is on its deathbed, slowly — maybe even not so slowly — hacking its way into some journalistic hibernation.

While this thought — hope is more like it — has most assuredly warmed the cockles of our competition's cold, cold hearts, it is just not true.

When publisher William E. Beardemph rescued this newspaper from bankruptcy two years ago, he wrote at the time that it was only for the purpose of putting *The Sentinel*, which he had founded and later sold, back on sound financial footing. He and co-owners John DeLoeff and George Banda have accomplished that goal and more.

Not only has this newspaper resumed its position as the fairest and most journalistically valid publication within the local gay/lesbian community, but the owners' keen fiscal management have kept *The Sentinel* securely in the black. In fact, with only a couple of minor exceptions, this newspaper has either broken even or made a profit on every single issue this year.

But W.E.B. deserves praise for more than restoring this newspaper's financial health, he also deserves commendation for the strict journalistic standards which he has imposed. Following in the publishing tradition of I.F. Stone and other tough-minded reporters who preferred quality to quantity, Beardemph has demonstrated time and time again a willingness to choose controversy over complacency, to use facts to force aside polite (and sometimes even mean-spirited) fictions.

Consider, if you will, just a few of *The Sentinel's* exposés over the last year:

- \$78,000 in freebie tickets, undocumented bills and receipt discrepancies involving the National AIDS/KS Foundation's June 23rd fundraiser in San Francisco.

- University of California-San Francisco's new guidelines which allow doctors and nurses to withhold direct mouth-to-mouth resuscitation from people with AIDS.

- In-depth interviews with Rep. Gerry Studds and ex-Congressman Robert Bauman

- The only coverage of Lesbian and Gay Freedom Day celebrations held by nuclear protestors inside the Santa Rita jail.

- Extensive coverage of efforts by the Adolph Coors Company to end the gay boycott of their beer.

- The pro-gay TV commercials suppressed by the Jerry Brown administration found and released by *The Sentinel*.

No newspaper — no matter how flighty its content or sinister its motivation — should be in the position of limiting the media outlets within the lesbian, gay community.

In addition, this newspaper took a leadership role in opposing the unwarranted and expensive recall effort directed against Mayor Diane Feinstein. Our wide-ranging three-part community forum on the subject and accompanying in-depth interview with the mayor helped clarify the issues for many of our readers who then overwhelmingly supported Feinstein at the polls.

Furthermore, *The Sentinel* has published a series of hard-hitting interviews with such individuals as Rep. Sala Burton, health experts Dr. Mervyn Silverman and Pat Norman, and Democratic Party powerhouse Lia Belli.

With film reviews by Penni Kimmel and the always intriguing column by Corinna Radigan, with original artwork by Peg Adamson and Alice Preston and fascinating investigative pieces by Priscilla Rhoades, *The Sentinel* has made a determined — and we think long overdue — outreach

to the lesbian community. While this issue marks Radigan's last column, this paper will continue to cover the happenings and controversies within the women's community. In fact, watch for an even increased commitment after the first of the year.

Finally, with a staff of creative talents such as Randy Alfred, Bobbi Campbell R.N., Chris Bowman, Rick Crane, Chris Dale, Vaughn Frick, Mick Hicks, Bill Huck, Don McLean, John Mehring, Pat Norman, Ed Power, Sal Rosselli and Mark Woodworth, *The Sentinel* continues to offer a wide range of ideas and perspectives. This newspaper does not reflect just one political party or faction, and our dedication to completely fair coverage of all issues and actions is constant.

We know that this dedication to journalistic principles has been noticed. Not only by press professionals an article in *MediaFile* a few months ago declared that "*The Sentinel* (is) rewriting the rules for gay journalism in Francisco," but more importantly by our readership within the gay/lesbian community. While other papers are left in cluttered piles atop barroom cigarette machines, copies of *The Sentinel* are scooped up almost as soon as they are delivered.

So *The Sentinel* has a lot to offer to any prospective buyer: an 11-year history of journalistic fairness, a secure and attractive financial base, an on-going and ever-building position of intellectual leadership and political open mindedness within San Francisco's increasingly powerful gay/lesbian community, and — finally, but perhaps most importantly — a proven track record of reportorial credibility.

So it is a shock that other tabloids are so quick to pronounce this particular healthy body as dead. No newspaper — no matter how flighty its content or sinister its motivation — should be in the position of limiting the media outlets within a community. Instead all publications should keep in mind this bit of advice by master reporter A.J. Liebling:

"When one cannot get the truth from any one paper (and I do not say that it is an easy thing, even with the best will in the world, for any one paper to tell all the truth), it is valuable to read two with opposite policies to get an idea of what is really happening."

Gay and lesbian San Franciscans certainly have that opportunity these days. It is one our community cannot afford to lose.

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# Arts & Entertainment

## Films

### 'Gorky Park' — A Who/How/Why-Dunnit?

by Penni Kimmel

Three dead bodies lie frozen among the trees beyond the ice rink corpses without papers, without fingerprints, without names.

One of the pleasures of reading Martin Cruz Smith's epic thriller was its atypical Russian point-of-view featuring a central character, Arkady Renko. Renko's detective analog is as grounded in his environment as Simonon's Maigret in French culture, politics — they are taken for granted, any doubt that character, context and content could be successfully translated — the screen is I am happy to report, unfounded. Director Mikhail Apted, with screenwriter Dennis Potter and a fine cast are the ones who dunnit.

*Gorky Park* judiciously pared away non-essential people and exposition and consolidated settings and background. The result is a story of vital complexities and accelerated pace. Helsinki locations recreate a believable Moscow in which the camera stays mostly head-on in a rapid series of show-and-tell exposures fraught with more (and other) than the anticipated surprises. William Hurt's Inspector Renko is a meaty role — a loner, self-disciplined and spoiled, vulnerable and unselfconscious — and he plays it almost effortlessly against the other more volatile personalities. Not all the enemies are corrupt or even corruptible and not all the friends are friendly. Clearly vicious are the KGB officials and the American entrepreneur, Jack Osborne. Lee Marvin at his most poisonously smug, others escape across moral borders, like Brian Dennehy's vengeance NYPD officer, Ian Bannen as Renko's superior/lamskoy and Joanna Pacula as Irina the Siberia-ist student activist whose vacillations extend the suspense through the end. Horror flashes are integrated for maximum effect, and an extraordinary effect of this sex scene is both inherent and crucial to the plot (Hurt, as proven in *Body Heat*, can do wonders with imaginative sensuality).



Lee Marvin, William Hurt and Ian Bannen trade quips and suspicions in the taut new thriller, GORKY PARK.

*Gorky Park* is a who, how and why-dunnit that's just the right balance of satisfying excitement and mental exercise for the holiday entertainment menu. Opens December 16.

.....

The dreaded 1984 closes in... to keep superstition the la Orwell at bay for a few more weeks, we shall look back with hardy deliberation than usual on 1983. The first January issue will run my pick of "the best of" before Big Brother Oscar gets his chance — so how about your selections? Granted, there are a few possibilities still to arrive — *Yentl*, *Silkwood*, *Saura's Carmen*, even the 3rd (or 4th?) Stephen King of the year — but you've got a deadline to meet! Write your top three titles in order of personal perfection on a postcard and send to *The Sentinel* to arrive no later than Tuesday, December 27th. (This is exclusively for films

that opened in the Bay Area in 1983 — if you just now got around to *Making Love* on television, and found it the lavender cat's pajamas, too bad, bozo). The composite "audience acclaim" list will be published in the January 5th issue.

### Flickerbits

**Alternative Video:** Who put the lineal up in linealnow? Check out **HOLLYWOOD LOCAL**, a video, panel and photo exhibit of the momentous history behind the screens as film industry craft unions struggled to form (7:30 on the 13th at Film Arts Foundation, 348 Ninth, 552-8760). And this century's version of the Town Crier, **CSMG VIDEO MAGAZINE**, live to the present-by-daily, continuous 1-hour gay-and-lesbian-interest news, sports, cuisine, personalities, gossip — looking good to start large-screen on-street kiosk at 520 Castro). Heard the Cabbage Patch Kids are slated to follow Miss Piggy's trotters to the Big Screen? Just an old showbiz wish for them — break a leg, doll! Cues for Avoiding Holiday Queues —

line up at your chic neighborhood popcorn emporium. Another form of Turkish Delight without trace of sugar, **GUNNY'S TOL** (Rd Vic, 9 & 10; Oshimo's **MERRY JAMES**, MR. LAWRENCE, where East is West but cannot digest) (Strand, 9 & 10).

For the world-weary, **CIACI MANHATTAN** and **D'Alessandra's TRASH** (Strand, 12th); **PINK TROUBLE** with **FEMALE FLAMINGOES** — or **DIVINE** in a combination (Rox, 16 & 17); 7 unbeset by **Rusa Meyer** plus himself at 8:20 (Strand, 16th); and **Fellini's** evening **SATYRICON**, plus **CASANOVA** (Strand, 21st). For the world never-landing, **DAY AFTER TRINITY** and **ATOMIC CAFE** (York, 13th).

International homoerotic ambience: **Fasbinder's** last film and last filmed words together at least — **QUEERELLE** and **Ridlor's WIZARD OF BABYLON** (Cedar, 13 & 15). And classic Franco-Pruzan title, **MADCHEN IN UNIFORM**, **THE CONSEQUENCE & Queen's CHANT D'AMOUR** (Strand, 14th).

Where do straight filmmakers go after they've done their 'gay' one? **John LIANNI** Sayles has retreated from 50's Newerik into outer space — here comes a new hero: black, mute and non-human. Another giant step backward for science fiction on film.

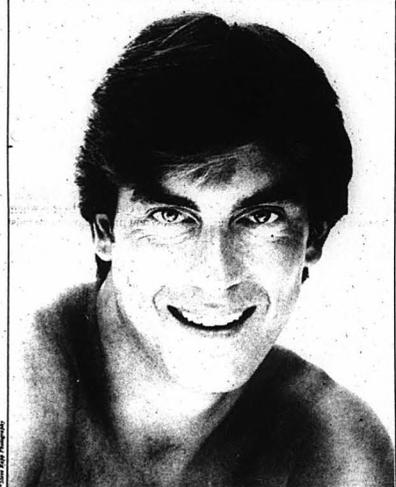
## Donald Mclean's Critic's Corner

### STAGE: DIAL M FOR MURDER

The American Conservatory Theatre has really come up a cropper with its second entry of the season, Frederick Knott's **DIAL M FOR MURDER**. If you treasure the memory of Alfred Hitchcock's film version, hang on to it, cause what's on stage at the Geary Theatre resembles little more than a second-rate summer stock production.

Seldom have we seen worse performances from two of A.C.T.'s most illustrious alumni — **Peter Donat** and **Barbara Dirickson**, both of whom seem to be playing a limp revival of *Angel Street* with all of the schlock melodrama at their command. Donat is a flailing ham with a "tebbly arch" delivery and enough indication to make Bert Lahr seem subtle in comparison. As Tony Wendice, the husband who plots to murder his dreary wife for her money and her affair with an American writer, Donat postures, preens and does strange things with his arms to fill the gigantic gaps left under **Edward Hastings** interminable direction. It's a wordy, intricate play to begin with, and Hastings keeps it slogging along at a nice Chinese water torture pace that diminishes what little suspense Knott wrote to begin with. Miss Dirickson seems bewildered and in search of a character, so she "trills" with fervent obligato in her more impassioned moments and actually garners giggles for her attempted murder scene. All attempts at creating English accents and flavor are totally misguided, since no accents onstage ever even pass in the night. **John Hertzler** as the staid lover/writer lends the only credibility and **William Paterson** underplays to the point of non-existence, as the sly detective who unravels the truth about the front door key that finally traps hubby in his own plot. **Ray Reinhardt** has one good scene before his sharp demise as the hired killer, and you can't help but feel he's the luckiest actor of all — he dies early on.

So does *Dial M for Murder*.



### INTERVIEW: LANCE PHILLIPS

The Ice Follies could skate on his teeth, he's 6'2", with brown wavy hair and piercing eyes, hisiceps almost as big as his baritone voice. Ahhh, but is he happy? Well, he ain't miserable! And he's sitting in my studio on his way to the gym where he works out 2 hours 5 days a week. Am I happy?? Let's just say I've spent worse afternoons... alone with a mirror. Why? Well, was 26, which was back when Pilgrims were deciding whether to get off the boat at Plymouth Rock, big, bicepted baritones weren't considered chic. How times have changed!

His name is **Lance Phillips**, and he is one of the quintet of stars who perform **FORBIDDEN BROADWAY** nightly at The Push Room thru Jan. 1st. I first met Lance last year when he was here with another revue at the Hotel York, "Steppin' Out," or as he reverently puts it — "Schlepping Out" at The Tush Room of the Hotel York!! Oh, I forgot to mention, he's funny too... even though he does reside in L.A. In fact, he's even funny about L.A. — "I don't know what it takes to get a job in L.A. but it sure isn't talent. Hollywood is like the Tenderloin extended in all four directions."

Originally from Santa Clara, he now lives in Santa Monica (okay, so I lied) with his lover **Robert Driscoll**, a nutrition expert. "The basic reason I took this job was to make money to save up to go to Europe together... The thing I hated about coming up here (to S.F.) is I did it for me. We are such selfish creatures. I'm at a crossroads in my life. I'm always going to have the little demon saying 'go!' but what does it all matter if I don't have the one I love with me? I'm thinking of packing my bags and moving to Utah or New Mexico and starting my own theatre group or work with the Santa Fe Opera Co. I need to sing in front of people but what price do you pay for that 'calling'? What's the most important thing? I want to be with the Studio City, and gives it such a handsome resting place. I light up another cigarette and phone for a pizza; I think I'm going to be depressed."

And on that pithy note, **Lance Phillips** gathers up his modeling portfolio and his gym bag and is off to hit the weights and swimming pool. "My performance has to be as energetic as a physical workout... and this opens up my voice" — and gives it such a handsome resting place. I light up another cigarette and phone for a pizza; I think I'm going to be depressed."

### EVENT: ANN MILLER LOOK-A-LIKE

First Sweetlips of B.A.R. swept in, a vision in red leather from head to

Continued on page 7.

## Dance

### Of Fish Dives & Balletomania

by Mark Woodworth

Class will come to attention. Plunge away your hand-held computers and look at the Good. To get your flighty little minds in shape for the ballet season, here's a pop quiz, multiple-choice. Listen carefully, and pardon my French.

**Dance belt** — (a) That area east of the Mississippi River where dance flourishes most. (b) An elasticized garment worn by male dancers that protects the genitals and separates the buttocks.

**Grand rond de jambe** — (a) Dancers' euphemism for when a director falls successively in love with everyone in the company. (b) Large circular movement of the leg, done in warmup exercises and in performance.

**Spandau Ballet** — (a) Germany's third greatest classical troupe, after Stuttgart and Hamburg, directed by H. Goering. (b) A pop music group that does unmentionable things on stage.

**En travesti** — (a) Cross-dressing in ballet, as when men dress as the Widow Simone in *La Fille Mal Gardée* or as the ugly stepisters in *Cinderella*, also applicable to the entire Ballets Trockadero de Monte Carlo. (b) Said of a performer whose talents reveal him to be more suited for a career in welding or demolition work.

**The Hungry Heart** — (a) An unproduced Martha Graham ballet about a mythological being who unknowingly consumes her own children. (b) Slang for an all night diner near Lincoln Center in New York where famished dancers flock to eat a performance.

**Fish dive (pas poisson)** — (a) A

collective movement of dancers digging into their red snapper at *The Hungry Heart*. (b) In many classical and romantic ballets, such as *Sleeping Beauty* and *Coppelia*, a ballerina's running jump and dive into her partner's arms, giving the audience gooseflesh (also known as fish scales).

**Balletomanie** — (a) A gastrointestinal bug that afflicts dancers on tour who eat too often at greasy spoons. (b) One who has a mania, a lust, for ballet, and who will sell his brother into bondage to buy a pair of binoculars, the better to see his favorite dancers from the peanut gallery.

**Beauty and the Beast** — (a) In the 1970s, balletomanes' secret term for the May-December partnership of Rudolf Nureyev and Margot Fonteyn, of London's Royal Ballet. (b) Ballets based on the fairy tale, set by John Cranko to music by Ravel and by San Francisco Ballet's Lew Christensen to Tchaikovsky.

**Pletz** — (a) Derived from skiing and modern dance, a term describing a swift plunge-storm movement. (b) Elements of story that few modern ballets seem to contain, which saves having to pay for a libretto.

**Elevé** — (a) In exercises, rising onto the toes. (b) Dancers' slang for "high" or "stoned," as in, "Oh, last night Jacques d'Aniels was just elevé."

**Piquet** — (a) A state that dumb female dancers think their director is in when he shouts abuse at them. (b) In a classical ballet, a "pricking" movement in which the feet are picked up sharply.



En travesti?

**The Prospect Before Us** — (a) The phrase that falls most trippingly off the tongue of ballet companies' fundraisers, alluding to the grim state of arts grants. (b) A comic ballet on 18th century themes, subtitled "Pity the Poor Dancois," by Dame Ninette de Valois.

**Ballerinas near the water** — (a) Insiders' code for "Pity the poor dancers," meaning "Look, the corps girls are so frustrated they're about to cry again!" (b) In the Paris Opera of the 19th century, the

oldest and least successful dancers who stood at the back near the drop that conventionally had a fountain painted on it, thus becoming known as "ballerines près de l'eau."

**Moves** — (a) A difficult modern ballet by Jerome Robbins, performed to silence. (b) In showbiz, the collective term for a dancer's technique, looks, and grace, as when the man wearing a cigar rasps, "That girl in red's got nice moves."

Continued on page 8.

Opera

Opera Audiences Better Than Critics

By Bill Huck

The critic should be easy to please and hard to satisfy. This bit of wisdom comes from C.S. Lewis who claims for it an illustrious lineage in the history of English letters. It seems to me that literary criticism is light years ahead of musical criticism, and that Lewis' advice exactly expresses the balance and judicious outlook so often missing in American writers on music.

More than almost any other activity, criticism involves turning an avocation into a vocation. No one should review a book who does not like to read or a concert who cannot enjoy listening. The professional listener does have obligations imposed on him or her that the regular audience does not, but perhaps the way to clean the critical air in San Francisco is for our music critics to take some lessons from those who kept their love. The San Francisco Opera audience, for example, show a far more discerning intelligence than most of the stuff I read in the local newspapers. Clearly loud audiences are easily pleased. They are generous also to a fault. But they are also capable of finely shaded discriminations. Never have I been more impressed with their abilities to recognize the real thing than recently.

The thunderous applause that greeted Mirella Freni and the rest of the *Manon Lescaut* was richly deserved. Not since the *Ariadne auf Naxos* in September have we been offered such a total evening's worth of music. These performances had more than just a single shining star, though they had that, nor did they have the sumptuous sets that graced duller offerings this season. The *Manon Lescaut* have been glorious music dramas, telling an artful story in a clear way.

The enthusiastic reception that capped Boris Godunov further heightened my respect for our opera audience. Boris is a towering imaginative creation, one of the highest peaks in the magnificent mountain range of nineteenth century opera. The production, the singers and the conducting met



Ermanno Mauro and Mirella Freni in MANON LESCAUT.

the challenge of this great work, but it did not always encompass the tragic depth that lay therein. I realize I am quibbling about a great achievement, but I think I have the audience with me. They sounded very pleased but not exalted.

Nicolai Ghiaurov, the Boris, is nearing the end of a long and sonorous career. Not that you would ever think so from the way he sang at the second performance this year, the one I heard. The rich, honeyed tones that characterized Ghiaurov in his prime still delight his auditors today. Some around me complained that he sounded too lush to be menacing, but that did not quite catch the problem.

It was his acting, not his singing, that marred Ghiaurov's portrait. The end of the career showed up in the basso's old-school gestures and in the way he husbanded his movement. The formality and stylization Ghiaurov employed distanced him and us from the tragedy Mussorgsky so powerfully imagined. Ghiaurov never became the guilt-ridden Tsar.

Surrounding the unstable monarch are a long list of important secondary characters. Here is where our current production shone most brightly. John Tomlinson's debut here as Pimen introduced us to a jet-black voice and an actor capable of quiet study. The hue and cry that marked his curtain call was a

supreme example of the San Francisco opera audience returning to the performer the gift he had given them.

In a lean season of tenors, McEwen saved his finest for the Russian work. Wieslaw Ochman alone presented that high, clear trumpet sound that is the glory of the tenor range. Kevin Langan, baritone, has been climbing steadily since his debut here in 1980. He has rewarded us at his many appearances this season, but never more so than as his Varian. His drinking song was superbly rhythmic and naughty.

For a conductor, notably can replace really knowing the score. If I am not mistaken this *Boris* series is the first time Marek Janowski has worked with the music. Having heard Thomas Schippers lead this production in New York in the early 70s, I missed both his articulation of individual details and his overall sweep. Still Janowski is a real musician, though a fast one and somewhat unsympathetic to his singers. He is a German who seems to learn foreign idioms slowly; neither his *Otello* earlier this season nor his *Boris* quite live up to the promise of his recorded *Rheingold*.

The basic difference between the impact that allowed Manon Lescaut to mesmerize its audiences may well stem from their conductors. They well stem from their conductors. Maurizio Arena knows every inch of Puccini's youthful masterpiece.

The Italian maestro rose from the ranks of a prompter and he understands the way opera music flows with the words. He has, it must be admitted, a strange and jerky manner about him. He tends to conduct a full beat ahead of the music; he cues the musicians so that they must count one and then come in. It is a sophisticated style to which our orchestra seems unaccustomed. At the Tuesday night (second) performance, this habit led to confusion both in the pit and between the pit and the stage. But by the third and especially the fourth performances, the orchestra had caught on. Monday night, Nov. 23, the intermezzo in Act Three was superbly organized.

Mirella Freni is the diva of the season. She acts, she flirts, she pouts, she sings. She feels poor, heartless Manon's tragedy. If you want a gloss on what Manon is doing, I recommend Emile Zola's novel, *Nana*. More than the Prevost novella, more than Dumas' *La Dame de Camille*, *Nana* is the portrait of the high society courtesan. As a singer, Freni's chief virtue is the way she can etch a melody. Singing for her is not just hitting all the notes, but making of them a musical line, and arch of meaning.

Ermanno Mauro, her des Grieux, is an honest and impassioned singer. While not all elegant, neither is he offensively self-indulgent. His problem is a spry read tone, which he can sometimes control, and sometimes not. Of the three performances I attended, his best was Friday, Nov. 25.

Renato Capocci played the old roué who keeps Manon defiled, with comedy but not exaggeration. As the heroine's brother, Vicente Sardinero poured out solid sound. Walter MacNeil, though light of voice, showed sensitivity in the first act aria of Edmondo, as did Donna Bruno as the second act madrigal singer.

Besides Freni, who won all hearts, the star of this show has often been the audience. They have often been pleased this season, but here they were satisfied and they knew the difference.

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Critic's Corner

Continued from page 6.

foot looking like a giant fire hydrant, then Mr. Marcus of the *California Voice* forced himself into the nearest couch, fighting a hangerover, and wondered aloud what we were supposed to be doing. They, plus yours truly for the younger crowd, were the three judges to join *SUGAR BABIES* star Ann Miller in picking a winner for the Ann Miller Look-A-Like Contest at the Trocadero Theatre on Nov. 21st. At the witching hour of midnight, La Miller, radiating effervescence in a black-and-gold sequin tiger-stripe halston, descended the staircase to the outstretched waiting arms of the S.F. Tap Troupe and the judging began. I gotta tell ya, gang, this is a fun, nice lady. She roared with delight throughout, but especially when winner Robert Williams came on with the wingsed bouffant hairdo and proceeded to tap a la Miller around the stage. Pat Montclair of Church St. Station came in second with the actual best lookalike, and Tommy Jones took third place with some hefty hoofing of his own. Miller who received screaming ovations and stayed on to pose with all the contestants afterwards, leaned over and whispered to me. "You know, we've done contests like this before in New York and Philadelphia; sometimes women enter too but I always seem to vote for the boys. Makeup, hair, they just seem to do it so much better." By the way, *Sugar Babies* has already broken two new records at the Orpheum, and has now been extended through Jan. 23.

DISH, DIRT & DATA

Reid Gilmore, who abandoned the S.F. Ballet a few years back to become a restaurateur, deciding there was more profit in food than feet, has now expanded his operations with the takeover of The Abertown Grill in the Abertown Hotel. A charming intimate room, this is number three

in addition to the Fickle Fox and Castle Grand Brasserie, both going strong. Dropped in at the Fickle Fox last week and heard some awfully good singing at the piano bar; they have "regulars" who sing better than most of our local male pros, headlined by resident waiter David Canfield, a sturdy chap with a lovely lyric voice.

My report that The Plush Room would fold after *FORBIDDEN BROADWAY* is untrue. . . now. New owners, thank God, plan to keep the room going; never have I been so glad to be wrong. *Baomi Butts* just scored a knockout two nights there, revealing the lady with the amazing voice also sings jazz. As she told me, years ago, "Oh, honey, I just do it all!" She doesn't lie.

Gail Wilson is back after four months sabbatical and with much new material and new accompanist (17 new numbers to be exact); get out your scorecard and track shoes Dec. 11th at 3:30 & 5 at Fanny's on the 12th at The Plush Room at 9:30, and 12th - 15th at 132 Bush at 6 P.M. Then she's going to collapse for the holidays.

No Jennifer Holliday is NOT coming in *DREAMGIRLS*, opening the 15th at the Golden Gate. She only played L.A. for the media exposure, considered too "hot" in the biz to tour longer. Understand it got pretty "hot" backstage too.

Carole Cook in town at the 1177 Club looking over the room to bring her one-woman act. Scheduled to recreate her original role in 42nd STREET along with Lee Roy Reams in Feb. in L.A., Carole just finished filming *GRANDVIEW U.S.A.* in which she plays the concession stand owner in a demolition derby, looking grubby-back. Said Carole "It's a new me. And you know I don't play nuts without a grille and eyelashes!"

**CORRECTION:** in my review last issue of *NATIONAL ANTHEM*, the line should have read "Mara Finerty is simply spectacular" to the best of my knowledge, Ms. Finerty is not simple but quite bright actually. Sorry, Red!

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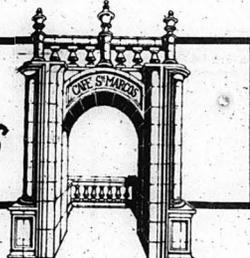


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by W.E. Beardemph  
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Your first problem can be to understand what is going on. There is no one at Kublai Khan's who seems to understand enough English to direct you through their maze. If you are there for the first time, you can have a lot of problems.

When I heard about Kublai Khan's, I didn't believe what I heard. Now that I've been there, I still don't quite believe it. A first-rate host or hostess who could help guests through the paces could well turn this place around and make it a great place to go.

Expect an atmosphere and attitude of a commercial fast food operation. Get a window seat. The ever-changing view outside can be a delight. Who knows, you just might see dessert strolling along Polk Street.

Almost immediately after sitting at a table, someone appears and sets a bowl of soup in front of you on your woven straw place mat. You also receive some fried rice

chips the size of the unfilled wonton skins, and a small dish filled with sweet and sour dipping sauce.

The soup we had was a good chicken stock with a variety of coarsely chopped cooked vegetables. So you understand the quality of what you are getting, remember that the vegetables in the soup, as well as those on the food bar for your selection, are washed, unpeeled whole pieces that are put through a "buffalo chopper" or it's slicer attachment. There is none of the niceties of hand sliced or julienne cutting like in finer Chinese cooking.

After soup you will be directed to select your main dish. While you are away from your table, the soup bowl and other dishes disappear and in their place on your return is a bowl of steamed rice, a plate with Chinese style pancakes, a condiment of plum sauce and some doughy sesame biscuits.

At a group of refrigerated food counters you select your main dish. Take a bowl. Start with the meat which is very thinly sliced pieces of frozen raw pork, and beef, and turkey, and lamb, and mahi mahi for fish the day we went.

Next select some raw vegetables to pile on the meat. We saw carrots, cauliflower, bean sprouts, green peppers, dry onions, green onions, celery, zucchini, bok choy and cilantro to choose from.

Next, read the instructions on the wall above the sauces; take some sauce and pour over the meat and vegetables in your bowl. The selections of sauces range from Cantonese or Teriyaki to hot

and spicy Hunan, Szechuan or Mongolian. The unthickened sauces are basically spices, flavors, etc. in a water and oil base. There is an insert of plain vegetable, also.

The last section of the food counter has inserts filled with extra flavors. These are chopped ginger, minced garlic, hot chili pepper sauce, sesame oil, sweet and sour sauce, lobster sauce, and curry sauce.

Now you are ready to go to the barbecue grill to have your selections cooked. The grill resembles an oversize wok that has been turned over; it is about four feet across and the center is higher than the sides. Your food is dumped on this grill and is turned and mixed with a long wooden spoon for a few minutes by the attending cook. Somehow I suspect that this is meant to symbolize that Mongolians used to put their metal shields over an open fire and cook their food on them, still as they started, cooctions with their swords. Anyway, the cook deftly sweeps the food back into your bowl when done and you return to your table to eat.

Another problem arose when I selected what was to be my first dish. I placed pork, bok choy, cilantro, a touch of onion, minced garlic, chopped ginger, one ladle of Szechuan sauce and sesame oil.

The cook dumped my food on the grill and handed me back an empty bowl. It took three repetitions for confused me to understand the cook's broken English that he needed more sauce and cooking oil. When I did get my finished food, I rolled it in the pancakes spread with plum sauce and had a pleasant first dish.

But, by this time our check with quartered oranges was already on the table. I had not yet started to eat so I asked if I could get another dish of food. "Oh, yes," I was told by a waiter.

Next I selected the Mahi Mahi, green onions, zucchini, sesame oil, and Cantonese sauce. While this particular fish had no smell while still frozen on the food counter, upon cooking it became so strong and dry that I could not finish the small portion. This fish had been in a freezer for months. I inquired what the fish was before trying it and was told "salmon." I said that it was the wrong color and was told, conveniently, "I do not understand what you say."

This ended the food for me for that time. I turned to a glass of wine. We had a half carafe of chablis by C.K. Mondavi at \$2.50. It is a good house wine. Beers are also available. I am not sure, but is the traditional Chinese pot of tea, also.

One can have a splendid time if you are not intimidated, don't rush, and are careful at the food bar. Vegetarians in particular could have a ball at such a place. It would take more than one or two visits to get used to the routine and the flavors, though, but once mastered, this could be an old-fashioned bargain.



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## Balletomania

Continued from page 6

**Spotting** - (a) Picking a promising unknown out of a chorus line on the basis of her "moves." (b) When doing multiple turns, stopping the head for an instant and fixing the gaze on one corner of the room, to avoid dizziness and falling down.

**Les Biches** - (a) A satirical ballet about "The Little Does" by Bronislava Nijinska, created in Monte Carlo for the Ballets Russes and performed and performed by the Oakland Ballet. (b) A derisive epithet used by choreographers in reference to uncooperative or dumb dancers of either sex who scarcely know right foot from left, broken wrist from broken toe.

**Broken wrist** (a) A mannerism that disqualifies a gay male dancer, stupid enough to display it in the presence of a homophobic director. (b) A broken line of the arm made by a drooping wrist, favored by Galina Ulanova.

**Ballet Mistress** - The person, male or female, who knows every bit of every ballet in the repertoire, and who whips the dancers into shape. (b) The person, male or female, who sleeps with the company director, either for salary or out of sheer goodheartedness.

Well, are we finished? Completed every question? Good. Now to score. If you made only one choice per question, you're probably correct. If you made two, you're hereby excited to the top row of the balcony, without opera glasses or a sandwich, for the entire season. May be next year you'll know better.

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**WELL-HUNG BLOND**, 26 seeks hard action in SF and E. Photo a must. EPC, 495 Ellis St., #208, SF 94102.

**"WS" CORRESPONDENCE CLUB** for men into W/S. Now in its seventh year. Send age and \$1 to Tim Boie 635A Castro, San Francisco, 94114 for application.

**NEED SOMEONE TO CARE?** Yellow phone offers top gay, bi & straight info for tonight or later. Large computer base. Friendly prompt service. 10 A.M. to 10 P.M., seven days a week. For more info call: (415) 956-4358.

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

**PRIVATE MAIL** receiving and forwarding. Now with private locked boxes! All American Mail Service, 2266 Market Street. Our 4 hr. 821-7111.

**HUNKY SHOWOFF!** Volunteer driver wanted Community Thrift Store. 861-4910

**Rentals**

**TWO BEDROOM APT.** w/w carpet skylights, cable, dishwasher, G/D. New appliances. Security system. \$725/mo. First, last + 2 month number. Call 861-6032 or leave number.

**VICTORIAN FLAT**, two bedroom, 1 1/2 bath, dining room, fireplace, deck, hardwood floors, dishwasher, disposal, Washer/dryer available. Fresh paint. \$900 per month. Available Dec. 1. 863-8477 or 921-1084.

**GOUGH-HAYES HOTEL**, 417 Gough. Weekly rates. Locally employed welcome. Sauna, TV lounge, game room & shared kitchen. 483-9131.

**ONE BEDROOM:** 1000 square feet, hardwood floors, new paint. \$400. Call Robert at 864-4327 or Harvey at 885-3035.

**FOUR ROOM** original wood, gas lighting, first floor. Live in commercial space w/dishwasher. Cvc/Center, Robert 864-4327.

**SUNNY THREE RM VICTORIAN APT** Fell/Laguna, \$425/mo. Joe eve. 864-6591, Available 11/15.

**TOP FLOOR VICTORIAN FLAT** 6 + rooms. Hardwood floors, fireplace \$660 per month. Eve 885-3035.

**Bunkhouse Apts.**

Office: 419 Ivy Street  
San Francisco  
Mon-Fri, 1-5 PM  
Or By Appointment

Stu, 514 Hayes 10	\$300
Stu, 418 Hayes 10	\$300
1B.R. 418 Hayes 6	\$350
1B.R. 418 Hayes 9	\$350
4B.R. 418 Hayes 6	\$400
3B.R. 514 Hayes 10	\$550

Stove, refrigerator, carpets and curtains included. First and last months rent required. No deposits. Must be employed.

**863-6262**

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

**SHARE RENTALS** Gay Victorian townhouse, utilities paid, share kitchen/baths. Low move-in. NO pets, furn/urnfurn. \$200-\$250, 863-8652.

**THE RIGHT APT** for you... large 1 or 2 bed apt. with hardwood floors, fireplace, dishwasher, disposal, washer/dryer, central air conditioning and parking. \$525/mo. for 1st and 2nd floor. \$525/mo. for 1st and 2nd floor. \$525/mo. for 1st and 2nd floor.

**Roommates**

**FINANCIAL COMPENSATION** for women 35-45 posing as wife regarding my job promotion. Alex 673-9694.

**Services**

**BENTLEY PERSONAL SERVICES** transportation available S.F./Bay Area. 431-1989.

**MAN AND TRUCK** \$10 per hour. Call 776-2739.

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

**HAVE YOUR INTERIOR** painted by Peter. Clean, honest, dependable. Local references. Free estimates. Fair prices. Call 9 A.M. to 7 P.M. Peter 564-1523.

**REFINISH HARDWOOD FLOORS**, painting, sheetrock, wallpaper hanging and removal - Marsha - 428-9440 unlicensed.

**HAULING ON WITH RON**, Hauling, basement cleaning, trash removal. Experienced and reliable. 285-9846.

**ROOFING, ALL TYPES.** Complete or patch. Low price, high quality guaranteed work. Call John at 861-6973.

**GEMINI MOVERS**

5 YEARS OF RELIABLE & FRIENDLY SERVICE

JOHN VIC  
(415) 929-8609 (415) 552-4425

PHONE SEX: 428-6747

**EXPERT PAINTER:** 25 years experience. Superior work. References. Free estimates. Reasonable rates. Call Alford Perry 346-0315.

**Electronic Restoration & Repair**  
AUDIO-VISIO-SPECIALIST HOUSE CALLS

Call: BR 8227 - MSA Systems  
F.C. #FD-12-491 (415) 466-3024

**EXPERIENCED HANDYMAN**, odd jobs, window cleaning, painting, hauling, garden work or apt. moving with my truck. Call Steve. 821-6363.

**METROPOLITAN INTERIOR DESIGN** specializing in creating warm colors of your personality in intimate space. Studios into one-bedroom. Apts, homes and small commercial businesses. References. 673-0678.

**BANKRUPTCY FREE \$180 FEE**  
CHAPTER 13 \$60 cost  
DIVORCE \$180 fee  
IMMIGRATION  
Free Consultation

Full representation by Northern California's largest consumer bankruptcy law firm

Attorney Max Cline  
SF 474-1709  
San Rafael 485-1410  
Oakland 653-2367  
Concord 880-886  
Fremont 790-0122  
San Jose (408) 995-0273  
Sacramento (916) 442-4186

**PAINTING, INT./EXT., REASONABLE RATES, FREE ESTIMATES, MARK, 826-3131 EXT. 178.**

**FINANCIAL PROBLEMS?**

BANKRUPTCY CHAPTER 13  
FREE INITIAL CONSULTATION WITH EXPERIENCED ATTORNEY

355-0583

Walter R. Nelson - Law Offices

**FIXERS - Home Renovation.** Free estimates 673-2511 ext. 102.

**The Sentinel**

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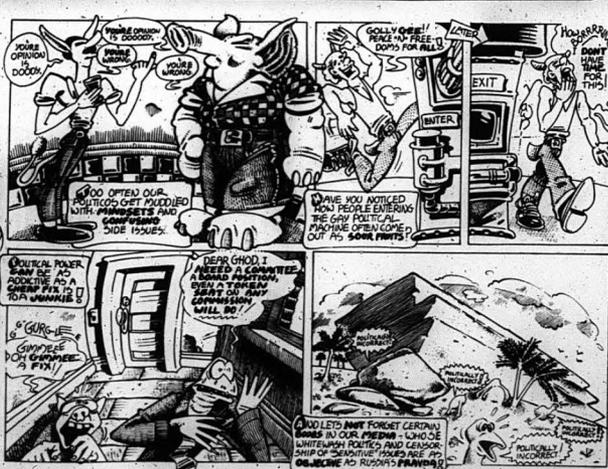
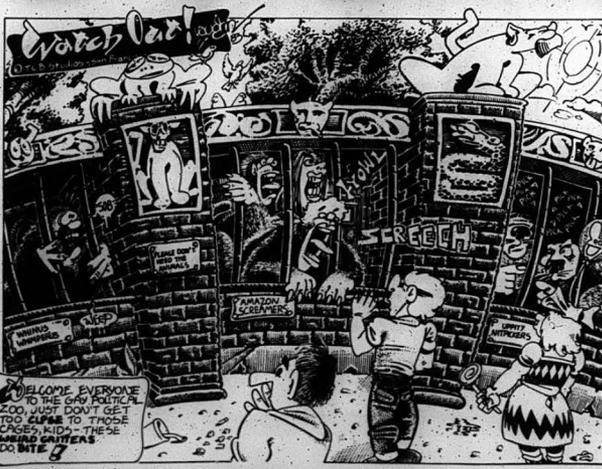
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500 Hayes St. San Francisco, CA, 94102 (415) 861-0100

**SIX-PACK LOWEST RENTALS ON MAN-TO-MAN VIDEO!**

**6/\$15 STUDSTORE**

960 FOLSOM ST. OPEN MON.-SAT. 10-7



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

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

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

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

Sincerely,  
ClockWorks

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

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

Sincerely yours,  
ESCAPES

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

We have not been pleased with our advertising campaigns with others in the past as we felt we got little or no results.

Your approach with THE GAY BOOK appears to us to be the answer to correct that situation.

We are happy to be included in your project and will work with you to obtain the desired recognition.

We are confident that you head a great success.

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

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

Dear Sue,  
I just wanted to write to thank you for negotiating a way for Lyon-Martin to participate in the Gay Communities Directory.

Lyon-Martin is a small and still "struggling" organization. We are constantly facing the dilemma of how to get the word out while not inflating our minimal advertising and outreach budget. As the only comprehensive medical clinic for lesbians and other women in the bay area, it is essential that women know about us so that they can have access to good and non-judgemental medical care. Although (thank goodness) women are not dealing with the crisis of AIDS, we do have ongoing health care problems that require professional care and attention.

So, thanks again! I will have the artwork to you as soon as I create some clever copy!!

Debra Friedland

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

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

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

We are happy to continue advertising with you and having you as a neighbor has been a most welcome addition to 470 Castro.

Best of luck to you and your GAY BOOK staff.

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

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

Over the past year and a half I have grown to know you as an honest, reliable businessperson with quality and timely service. It is these qualities that have prompted us to take a leap forward in advertising with you in purchasing the back cover and several CTMs in the best directory to serve our community.

Our advertising has developed from handwritten xeroxes to first quality color work in the past year and we budget carefully to spend well in order to increase our profits. We are confident your publication will prove we have chosen correctly.

Good products, good service, good management demonstrated you pay good dividends. You have for success.

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

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

I want to congratulate you for the fine work you have done for the community, and with THE GAY BOOK.

Your dedication to the community is evident in your involvement with Business Associations and Charters. THE GAY BOOK also shows your commitment to the community by providing us all with high quality business to consumer advertising.

Very Truly Yours,  
Ken La Pierre  
Grand Duchess Kitty X  
When Movies Were Movies  
2225 Irving Street,  
San Francisco, CA 94122

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

Pacific Answering Service and our subsidiary All American Mail Service have been advertising in the Gay Areas Directory for several years. First we were manager there, before the new owners took over. Now that Jon has started his own business with THE GAY BOOK, we will be advertising with him again in this new business.

We have known Jon for the past four years to be an honest businessperson with an integrity few other salespeople seem to have. We normally have had a 4 page color ad and a couple smaller black and white ads. But with the start of his own GAY BOOK, we are increasing our commitment to a full page color ad.

In short, we would not be putting ourselves on the line financially unless we were certain that it is in our best interests to be associating ourselves with him and THE GAY BOOK.

David Kaye  
Proprietor



**DON'T BE LEFT OUT!**  
HURRY, WHILE AD SPACE IS AVAILABLE  
**THE GAY BOOK**

THE GAY COMMUNITIES DIRECTORY  
CALL OUR HOTLINE TODAY

**415 863 3333**

OR VISIT OUR CONVENIENT OFFICE IN THE CASTRO  
470 CASTRO STREET, SUITE 207  
SAN FRANCISCO