Charges of Union Busting

Macy's Strike Heats Up

by Ray O'Loughlin

The streets around Macy's and Emporium Capwell's San Francisco stores were quieter this week. A court order restraining enthusiastic pickets was being strictly enforced by the police who have arrested 13 strikers so far. As the strike by 3300 members of Department Store Employees Local 1100 approached its fifth week, longer than most had expected to be away from their jobs, negotiators were still far from agreeing on a new 3-year contract. Worse still, following Macy's offer of a two-tiered system of wages and benefits, many began to fear that the real aim of the stores' owners was to undermine and eventually get rid of the union.

The lesbian and gay community, meanwhile, found itself in the middle of what could be a lengthy labor dispute. Not only do the two stores, particularly Macy's, employ large numbers of gay people, many of whom have been active in the strike, much of the store's revenue is also said to come from gay shoppers. "Macy's without the gay community wouldn't be Macy's," said Sup. Harry Britt. "We have an excellent chance to eventually get rid of the union."

"Macy's is saying that many of its employees are not gay. I think that's a crock of shit. "Several local broads and I have been working here for ages. I doubt that many of these people are gay."

The effect of the strike on sales was unclear. Estimates by some sources claimed as much as a 60% drop in business. Store officials, however, say that claim is widely exaggerated and that, in fact, business is near normal.

The strike began July 7 although the union contract had expired May 31. Two days after the 2000 Macy's workers walked out, Emporium Capwell, which shares the same union contract, told 1300 of its employees to not come in to work. Some strikers have since returned to their jobs but union representatives say that solidarity is strong and defections from the ranks are few.

At issue in the strike is a wage and benefit package which the union claims would reduce workers' annual income by over $3000. In that offer by Macy's management, Sunday, holiday and night time shifts that management purposes to cashier Watkins. But, wait again. "A four member board unanimously decided that I had done nothing to affect unit morals, mission accomplishment or job performance—so, I, therefore, should not be discharged from the Army!"

A three month investigation by Army Criminal Investigation failed to uncover any reasons homosexual Perry Watkins should not remain in the service. Seven years later, another Army commander would view the same case through a glass darkly and start the red tape ball rolling to cashier Watkins. But, wait again. "A four member board unanimously decided that I had done nothing to affect unit morals, mission accomplishment or job performance—so, I, therefore, should not be discharged from the Army!"

In 1981 Watkins found the scales of justice weighing against him one more time. Unfairly held in the more conservative Reagan era, the Pentagon

Speaking for Macy's, Karen Firestone-Roderick told Sentinel U.S.A. that "There are many rumors circulating about the issues in the strike and most are untrue. We are not cutting anyone's benefits or anyone's wages." Although she could not elaborate on the details, she explained Macy's position as "offering another benefit package" for new workers.

That proposal to leave present employees at present benefit levels but hire new people under a system of reduced benefits was denounced by workers on Monday's picket lines. "They want to slice the union in half," said Gunter Posner, an 11 year veteran stock clerk. "At the next contract, they're hoping the newcomers will overcome us. It'll lower our position."

Said a single mother who picketed while carrying her daughter, "Those without the higher benefits won't be willing to fight, they'll just give in. It'll create a divisiveness in the union that'll make it easy to bust." She said she'll stay out until the demands are met even though she is now bringing home only $40 a week in benefits. Strikers are not eligible for welfare or food stamps.

Business representative Anthony Guardino of Local 1100 wondered for the record if Macy's wasn't out to break the union. "Why take the most successful store in California, whose

Continued on page 2


The Right to Fight

by David Lambie

"It is quite often stated that changes are brought about by people who are willing to die for what they believe. It is not people who are willing to die for what they believe who cause change, rather it is those of us who are willing to live for what we believe until we die! I am an American. I am black and I am gay and now I would like to be free!"

—Perry Watkins-National/March for Lesbian/Gay Rights

Perry Watkins has come a long way since his pre-induction physical for the Army in 1967. Watkins leveled with Army doctors, telling them he was gay. "After undergoing a mental examination it was determined that I was suitable for military service." Watkins found himself drafted into the Army in May, 1968. Little did he realize that his sexual orientation would involve him in a military game of Catch 22 that continues to this day. "In August of 1969, I was expelled from Chaplain's Assiatants school because I said I was homosexual. However, my request for a discharge for the same reason was denied! In October of '69, I was attacked by four members of my unit. I reported this incident and again requested a discharge."

A three month investigation by Army Criminal Investigation failed to uncover any reasons homosexual Perry Watkins should not remain in the service. Seven years later, another Army commander would view the same case through a glass darkly and start the red tape ball rolling to cashier Watkins. But, wait again. "A four member board unanimously decided that I had done nothing to affect unit morals, mission accomplishment or job performance—so, I, therefore, should not be discharged from the Army!"

In 1981 Watkins found the scales of military justice weighing against him one more time. Unfairly held in the more conservative Reagan era, the Pentagon

Continued on page 8
Macy's Strike Heats Up

by Ray O'Loughlin

The Reagan administration has not only changed its campaign in support of capitalist borders to gay and lesbian foreigners. Under instructions from U.S. Deputy Attorney General Lowell Jensen, the Public Health Service is once again telling immigration officials to prevent gays from entering the United States.

Subsequent to Jensen's request, a spokesperson for Brandt's office, this few months ago, in the U.S. Immigration and Naturalization Service to question anyone who has been to any gay political organizations. The spokesperson stated that the INS was trying to be as clear as possible about who they considered to be gay.

However, the spokesperson added that they did not have the power to prevent people from entering the United States. Instead, they would take a look at the evidence and determine whether the person was gay or not.

AIDS activist who is also a member of the San Francisco chapter of the Gay and Lesbian American Civil Liberties Union, said, "The INS is being very careful not to create a bad precedent by excluding people who are not gay.

But this is not to say that the INS is not taking actions to prevent gays from entering the United States. They are simply using a different method to accomplish their goal.

The latest move to close American borders to gay and lesbian foreigners is a result of the U.S. Immigration and Naturalization Service's refusal to medically certify homosexual aliens presented to theINS. According to INS San Francisco spokesperson, this has been going on for a long time.

President Reagan, in a speech to the American Bar Association, has indicated that he believes homosexuals should be excluded from entering the United States.

The INS has been trying to find a way to exclude homosexuals from entering the United States without creating a precedent that could be used in the future.

Mr. O'Loughlin is a member of the San Francisco chapter of the Gay and Lesbian American Civil Liberties Union and a member of the Board of Directors of the San Francisco Gay and Lesbian Democratic Club.
Gay Leader From Ferraro Country

by David Lambie

In Ginny Apuzzo lesbians and gay men have found their first dynamic, post-Stonewall national leader. In December, 1982, Apuzzo assumed the once vaunted skill for putting the less prominent NGTF, seemed Ginny on the spot...
Dorothy from Kansas into a world unknown, we find ourselves, and our lives, while whispering a simple phrase that will return us safely to yesterday. We cannot change time and our money.

Unfortunately, there is no wizard, there are no magic shoes to click together and there, once again, was his face.

One night, the speed and tubes that mummied his face, and there, once again, was his face.

We had it. This earned us his deadly sarcasm.

Next he was waking us, laughing and dancing. "I'm Captain Harkness! harkness!"

Much later, as gently Peter turned down from the brink to crush her goodnight, encores of verse came drifting through my mind:

A there is a willover arable a breed that digs his keen in the glossy stair

and a song much older, more of the moment.

"Love is stronger than death."

1. We can support the agencies and programs assisting AIDS patients with our money.

2. We can work harder, be less passive as a community. I urge us to resist the temptation to remain complacent in the face of the crises. Let's all learn to be strong. Some here have responded to AIDS with paranoia and jocular companionship are all pleasurable, but this is unwise. I know now, a little, what she meant.

3. We can mobilize on the third or fourth day after it begins to revitalize the body, Christianity and music, sleep, the songs. Paul, the oracles and the salvation of the soul.

4. We can become wise. Dorothy learned a lot during her travels in Oz. So can we. We can cut ourselves to our community and other our sadness, and the risks and possibilities shown in its expression.

5. We can take responsibility, know that there have been certain. While sexual expression is basic, healthy, and normal, many of us have burst out of certain popular appendages of after long years of suppression. We owe to ourselves to choose our path rationally, to meet our needs intelligently, to treat our partners carefully and lovingly, even if the message is brief and one-sided.

6. We can be strong. Some here have responded to AIDS with paranoia and jocular companionship are all pleasurable, but this is unwise. I know now, a little, what she meant.

7. We can be hopeful. All that has taken place over March and April and May, the turn of events, the changing public perception of AIDS. None of this can be explained by statistical data alone. The perception shift was real. It was a miracle.

8. We can become wise. Dorothy learned a lot during her travels in Oz. So can we. We can cut ourselves to our community and other our sadness, and the risks and possibilities shown in its expression.

9. We can work harder, be less passive as a community. I urge us to resist the temptation to remain complacent in the face of the crises. Let's all learn to be strong. Some here have responded to AIDS with paranoia and jocular companionship are all pleasurable, but this is unwise. I know now, a little, what she meant.

10. We can become wise. Dorothy learned a lot during her travels in Oz. So can we. We can cut ourselves to our community and other our sadness, and the risks and possibilities shown in its expression.

The desire to be sexually exclusive is the third element of intimacy. Though Jack and George were not even close to sex, the love and intimacy grew so fast that alone immediately wanted to be sexually exclusive. They liked and loved many other men and. But the wish to be with only one person, the wish to be with only one person, the wish to be with only one person, and their lives and they were succumbing, so they dared not carry themselves so openly as they found the liberty they found. The couple is not sexually exclusive. The couple is not sexually exclusive. The couple is not sexually exclusive.
Gay Fights Expulsion From Military

The Right to Fight

Continued from page 1

trials decided that openly gay service personnel had to be kicked out. And the new rule was made retroactive, so Perry Watkins was expelled from the Army last year.

"I was again brought before a discharge board in October of 1981. The three member board did not find me guilty of any homophobia or bias, nor did any member of the board recommend discharge solely because of my homosexuality," Watkins said. Watkins was one of the members of the Army board who, after reviewing the military code, found that Watkins was not guilty of any homophobia.

"I don't think the Supreme Court would grant the Army's request to criminalize any form of sexual expression on the job," Watkins said. Watkins believes the Supreme Court will not allow the Army to enforce such a restriction.

Vaisey feels that the only way for the Supreme Court to resolve this case is to decide whether the Supreme Court would allow any form of sexual expression on the job. Watkins believes the Supreme Court will not allow the Army to enforce such a restriction.

Vaisey feels that the only way for the Supreme Court to resolve this case is to decide whether the Supreme Court would allow any form of sexual expression on the job. Watkins believes the Supreme Court will not allow the Army to enforce such a restriction.

Vaisey feels that the only way for the Supreme Court to resolve this case is to decide whether the Supreme Court would allow any form of sexual expression on the job. Watkins believes the Supreme Court will not allow the Army to enforce such a restriction.

Vaisey feels that the only way for the Supreme Court to resolve this case is to decide whether the Supreme Court would allow any form of sexual expression on the job. Watkins believes the Supreme Court will not allow the Army to enforce such a restriction.

Vaisey feels that the only way for the Supreme Court to resolve this case is to decide whether the Supreme Court would allow any form of sexual expression on the job. Watkins believes the Supreme Court will not allow the Army to enforce such a restriction.

Vaisey feels that the only way for the Supreme Court to resolve this case is to decide whether the Supreme Court would allow any form of sexual expression on the job. Watkins believes the Supreme Court will not allow the Army to enforce such a restriction.

Vaisey feels that the only way for the Supreme Court to resolve this case is to decide whether the Supreme Court would allow any form of sexual expression on the job. Watkins believes the Supreme Court will not allow the Army to enforce such a restriction.

Vaisey feels that the only way for the Supreme Court to resolve this case is to decide whether the Supreme Court would allow any form of sexual expression on the job. Watkins believes the Supreme Court will not allow the Army to enforce such a restriction.

Vaisey feels that the only way for the Supreme Court to resolve this case is to decide whether the Supreme Court would allow any form of sexual expression on the job. Watkins believes the Supreme Court will not allow the Army to enforce such a restriction.

Vaisey feels that the only way for the Supreme Court to resolve this case is to decide whether the Supreme Court would allow any form of sexual expression on the job. Watkins believes the Supreme Court will not allow the Army to enforce such a restriction.

Vaisey feels that the only way for the Supreme Court to resolve this case is to decide whether the Supreme Court would allow any form of sexual expression on the job. Watkins believes the Supreme Court will not allow the Army to enforce such a restriction.
By Warren Stevens

Nine might be subtitled "A Man and His Women." That may not sound particularly sexy, but it has that fact that Tommy Tune directed the show would seem to promise that it won't be forgotten—or disappointing.

Energized international love has a camp appeal for gay audiences, as people like John Waters and Russ Meyes, who have long known, Nine has its moments with three incredible women, when do things with their legs that gay men are likely to hurt themselves emulating when they get home.

The trouble is that the show is too full of cuddly women, with the protagonists whose middle-class "My body's nearing 10, as my mind is nearing 10." He looked at me and said, "I DON'T KNOW you!"

As for Maury Yeston's songs. I've heard the cast album a few times but could only recall the song after the show—the pathetic number "I Know," and "If I Were a Ballet." After equal exposure I could probably quote the entire score of La Caperella. And still I was not able to come up with an idea for his new film—which is to begin shooting in a few months. The story is set to music, make for a down evening that a few bouncy songs and a happy ending can't rescue.

Not even Stephen Sondheim can emulate when they get home.

The fun parts fall to Karla Tamburri (Carla, the mistress), Jacqueline Doucet (La Fleur, the producer) and Candida Savita (Saraphina, the whore who teaches Grimes the facts of life at the age of 16). Doucet gives Grimes her other desperation device, going out in the spotlight to do the men in front of her and look for a tongue that can embarrass. It works in summer work in the Bach men are likely to hurt themselves when they come to play. If it is anything on a coat of velvet musical than Cage.

Diane M. Hurley as Guido's wife in Guido's life. The fun parts fall to Karla Tamburri (Carla, the mistress), Jacqueline Doucet (La Fleur, the producer) and Candida Savita (Saraphina, the whore who teaches Grimes the facts of life at the age of 16). Doucet gives Grimes her other desperation device, going out in the spotlight to do the men in front of her and look for a tongue that can embarrass. It works in summer work in the Bach men are likely to hurt themselves when they come to play. If it is anything on a coat of velvet musical than Cage.

Diane M. Hurley as Guido's wife in Guido's life. The fun parts fall to Karla Tamburri (Carla, the mistress), Jacqueline Doucet (La Fleur, the producer) and Candida Savita (Saraphina, the whore who teaches Grimes the facts of life at the age of 16). Doucet gives Grimes her other desperation device, going out in the spotlight to do the men in front of her and look for a tongue that can embarrass. It works in summer work in the Bach men are likely to hurt themselves when they come to play. If it is anything on a coat of velvet musical than Cage.
The Jazzy Netherworld

by Michael Mascioli

Jazz clubs are a lot like bars. They are places where you go to see old friends, meet new ones, and enjoy a drink. But what happens when the music takes center stage? This is the question that has been on my mind lately.

A friend of mine, a jazz connoisseur, recently took me to a club in Manhattan that had been in operation since the 1920s. The place was dimly lit, with low-hanging lights casting a warm glow over the crowd. I was immediately struck by the atmosphere, which was one of relaxed camaraderie and musical appreciation.

As we sat down at a table, a band began to play. The music was smooth and soothing, with a slight blues influence that I could appreciate. I listened intently, letting the notes drift through me like a soft breeze. I noticed that my friend was also enjoying the music, and we started to chat about our favorite jazz artists.

We talked about Miles Davis, Duke Ellington, and John Coltrane, and how much we enjoyed listening to them. We discussed the different styles of jazz and how they had evolved over time. I was amazed by the depth of our conversation and the passion we both felt for this music.

As the night went on, more and more people joined us, drawn to the music and the atmosphere. We all forgot about the world outside, lost in the momentary pleasure of the jazz experience. It was a magical night, one that I will always remember. The music, the company, and the atmosphere all combined to create an unforgettable evening.

The Jazzy Netherworld

by Michael Mascioli

Jazz clubs are a lot like bars. They are places where you go to see old friends, meet new ones, and enjoy a drink. But what happens when the music takes center stage? This is the question that has been on my mind lately.

A friend of mine, a jazz connoisseur, recently took me to a club in Manhattan that had been in operation since the 1920s. The place was dimly lit, with low-hanging lights casting a warm glow over the crowd. I was immediately struck by the atmosphere, which was one of relaxed camaraderie and musical appreciation.

As we sat down at a table, a band began to play. The music was smooth and soothing, with a slight blues influence that I could appreciate. I listened intently, letting the notes drift through me like a soft breeze. I noticed that my friend was also enjoying the music, and we started to chat about our favorite jazz artists.

We talked about Miles Davis, Duke Ellington, and John Coltrane, and how much we enjoyed listening to them. We discussed the different styles of jazz and how they had evolved over time. I was amazed by the depth of our conversation and the passion we both felt for this music.

As the night went on, more and more people joined us, drawn to the music and the atmosphere. We all forgot about the world outside, lost in the momentary pleasure of the jazz experience. It was a magical night, one that I will always remember. The music, the company, and the atmosphere all combined to create an unforgettable evening.

The Jazzy Netherworld

by Michael Mascioli

Jazz clubs are a lot like bars. They are places where you go to see old friends, meet new ones, and enjoy a drink. But what happens when the music takes center stage? This is the question that has been on my mind lately.

A friend of mine, a jazz connoisseur, recently took me to a club in Manhattan that had been in operation since the 1920s. The place was dimly lit, with low-hanging lights casting a warm glow over the crowd. I was immediately struck by the atmosphere, which was one of relaxed camaraderie and musical appreciation.

As we sat down at a table, a band began to play. The music was smooth and soothing, with a slight blues influence that I could appreciate. I listened intently, letting the notes drift through me like a soft breeze. I noticed that my friend was also enjoying the music, and we started to chat about our favorite jazz artists.

We talked about Miles Davis, Duke Ellington, and John Coltrane, and how much we enjoyed listening to them. We discussed the different styles of jazz and how they had evolved over time. I was amazed by the depth of our conversation and the passion we both felt for this music.

As the night went on, more and more people joined us, drawn to the music and the atmosphere. We all forgot about the world outside, lost in the momentary pleasure of the jazz experience. It was a magical night, one that I will always remember. The music, the company, and the atmosphere all combined to create an unforgettable evening.

The Jazzy Netherworld

by Michael Mascioli

Jazz clubs are a lot like bars. They are places where you go to see old friends, meet new ones, and enjoy a drink. But what happens when the music takes center stage? This is the question that has been on my mind lately.

A friend of mine, a jazz connoisseur, recently took me to a club in Manhattan that had been in operation since the 1920s. The place was dimly lit, with low-hanging lights casting a warm glow over the crowd. I was immediately struck by the atmosphere, which was one of relaxed camaraderie and musical appreciation.

As we sat down at a table, a band began to play. The music was smooth and soothing, with a slight blues influence that I could appreciate. I listened intently, letting the notes drift through me like a soft breeze. I noticed that my friend was also enjoying the music, and we started to chat about our favorite jazz artists.

We talked about Miles Davis, Duke Ellington, and John Coltrane, and how much we enjoyed listening to them. We discussed the different styles of jazz and how they had evolved over time. I was amazed by the depth of our conversation and the passion we both felt for this music.

As the night went on, more and more people joined us, drawn to the music and the atmosphere. We all forgot about the world outside, lost in the momentary pleasure of the jazz experience. It was a magical night, one that I will always remember. The music, the company, and the atmosphere all combined to create an unforgettable evening.
Exploring Outer Spaces

By Ken Conプランド

This week the subject is alternative spaces, those far-flung outposts of the far-out. In the seventies, generous funding from local government administrations and widespread interest in "conceptual", by definition unsaleable, art, meant that many artists were able to break away from the on-rate of galleries and museums.

Interestingly, many of them ended up back there, and some of the spaces, like Los Angeles' M.O.C.A., became institutions themselves. Similarly here, though many hangouts once or the stars are extinguished, and now spaces seem to be popping up regularly, that comes to deal in performance spaces, as promised in our issue, proved to be tricky.

In the shifting left south of Market, check out just as untidy and designer showrooms, it's kind of a back of work, but who's burnt out, what's active, and who looks promising. And you get accepted. Last week's West Guards ran a guide to new performances, and the next issue's Gay Cover had video territory. Briefly then, some personal favorites.

video gallery, at an out-of-it location on 15th street, near Mission, has one of the best shows this summer. Artists' Olynnck Miniature Golf is worth the trip. Sure enough, it's a series of pitch pot installations, but it works.

The subject of a recent exhibition at the 10th takes its name from its previous location just off Folsom's miracle mile. As 80 Long Street, San Francisco, it showcased the very best performance work on both coasts, and its program combined the ambitious (626-5416) with the pedestrian. Each should be presented to a wider reading public without raising questions of standards or to set aside the feminist principle that they use that hard-won wisdom to keep track of who's burned out, who's going to keep track of who is working. It is impossible to critique writing without raising questions of standards or to set aside the feminist principle that they use that hard-won wisdom to keep track of who's burned out, who's going to keep track of who is working.

No CREDIT CARDS

The location of a recent exhibition at the 10th, Longworks Art, takes its name from its previous location just off Folsom's miracle mile. As 80 Long Street, San Francisco, it showcased the very best performance work on both coasts, and its program combined the ambitious (626-5416) with the pedestrian. Each should be presented to a wider reading public without raising questions of standards or to set aside the feminist principle that they use that hard-won wisdom to keep track of who's burned out, who's going to keep track of who is working.

No CREDIT CARDS

The location of a recent exhibition at the 10th, Longworks Art, takes its name from its previous location just off Folsom's miracle mile. As 80 Long Street, San Francisco, it showcased the very best performance work on both coasts, and its program combined the ambitious (626-5416) with the pedestrian. Each should be presented to a wider reading public without raising questions of standards or to set aside the feminist principle that they use that hard-won wisdom to keep track of who's burned out, who's going to keep track of who is working.

No CREDIT CARDS

The location of a recent exhibition at the 10th, Longworks Art, takes its name from its previous location just off Folsom's miracle mile. As 80 Long Street, San Francisco, it showcased the very best performance work on both coasts, and its program combined the ambitious (626-5416) with the pedestrian. Each should be presented to a wider reading public without raising questions of standards or to set aside the feminist principle that they use that hard-won wisdom to keep track of who's burned out, who's going to keep track of who is working.
Another Find On Castro

The Anchor Oyster Bar, 590 Castro Street

by Steve Silva

Where but in San Francisco could you find a restaurant that is pure Cape Cod in appearance, serves seared oysters cooked with French style and is owned and operated by a Thai chef?

The Anchor Oyster Bar, located on a shady corner in the Castro, is a new find. Everything here is new, well prepared and pleasantly served. The owners/operators have built their new restaurant on many of the finest seashore places to visit—and best of all, it’s modestly priced.

Ambiance at the Anchor is very much nautical. Seacape paintings and a nautical sculpture grace the walls and there is a large, immaculate fish tank filled with tiny tropical fish. The dining room, which holds a dozen or so tables, is sunny and cheerful with white walls and deep blue tablecloths. Each table has woven placemats and pink carnations in glass vases. Sturdy naugahyde dining chairs give the room an added New England flavor.

My friend had the Fillet of Sole Meuniere ($7.95) which was very fresh and tasty, if not particularly interesting. He chose the House-Cut Fries over the rice but concluded the rice was a better choice with the more delicate fish entrée. The house wines were quite good and can be ordered by the glass. There is a nice dry white and a good sweet rose. A separate wine and beer list also is available.

Diners are limited to two kinds of champagne—strawberry and chocolat. The dishes were small but rich and very satisfying, although I do hope the Anchor will expand its offerings to include the Strawberry Shortcake and the Flaming Island which are served on the menu. House coffee proved to be a decent brew.

A few of the featured entrees at the Anchor include: Seared Scallops in Wine ($8.30), Fillet of Sole Oscar ($9.95) (topped with crabmeat, asparagus spears and Hollandaise sauce), Caicutta Seafood Curry ($8.95) (shrimp), scallops, fish and lobster, and the Crab and Shrimp Curry ($8.50) which is made up of crisp iceberg lettuce, red cabbage, tomatoes and hard boiled eggs. The Anchor includes: Sauteed Scallops in Cream Sauce ($6.50) which is a classic French curry and can be ordered by the glass. There is a large, immaculate fish tank filled with tiny tropical fish. The dining room, which holds a dozen or so tables, is sunny and cheerful with white walls and deep blue tablecloths. Each table has woven placemats and pink carnations in glass vases. Sturdy naugahyde dining chairs give the room an added New England flavor.

The Crab and Shrimp Curry ($8.50) are available, too. Appetizers at the Anchor include Steamed Clams and French-Fried Shrimp or Crab or a choice of four entrees with complementing glasses of wine or ice tea.

The Anchor Seafood Restaurant accepts major credit cards and is open Tuesday through Thursday and consists of a choice of four entrees with complementing glasses of wine or ice tea.

We began our meal with a cup of the Boston-style clam chowder ($1), served without garnish but with a sprig of parsley, celery and onions and celery. The flavor was excelente and we ordered a second cup—a half bap, in the bottom of my cup. French bread was provided and it was deliciously fresh and chewy.

The entrees came next. They were made up of crisp iceberg lettuce, red cabbage, tomatoes and hard boiled eggs. The Anchor’s Italian dressing was heavy and fragrant but lacked with onions. Our waiter, who was most pleasant and helpful throughout the meal, provided us with a few grindings of black pepper—always a nice touch.

The Crab and Shrimp Curry ($8.50) came in a small casserole and the sauce turned out to be a classic French curry cream sauce that was quite mild yet fragrant. The dish was served with a few grindings of black pepper. Everyone enjoyed this dish.

Dinner at the Anchor is pure Cape Cod and is a rare find. Everything here is fresh, well prepared and pleasantly served. The house wines were quite good and can be ordered by the glass. There is a nice dry white and a good sweet rose. A separate wine and beer list also is available.

Diners are limited to two kinds of champagne—strawberry and chocolat. The dishes were small but rich and very satisfying, although I do hope the Anchor will expand its offerings to include the Strawberry Shortcake and the Flaming Island which are served on the menu. House coffee proved to be a decent brew.

A few of the featured entrees at the Anchor include: Seared Scallops in Wine ($8.30), Fillet of Sole Oscar ($9.95) (topped with crabmeat, asparagus spears and Hollandaise sauce), Caicutta Seafood Curry ($8.95) (shrimps), scallops, fish and lobster, and the Crab and Shrimp Curry ($8.50) which is made up of crisp iceberg lettuce, red cabbage, tomatoes and hard boiled eggs. The Anchor includes: Sauteed Scallops in Cream Sauce ($6.50) which is a classic French curry and can be ordered by the glass. There is a large, immaculate fish tank filled with tiny tropical fish. The dining room, which holds a dozen or so tables, is sunny and cheerful with white walls and deep blue tablecloths. Each table has woven placemats and pink carnations in glass vases. Sturdy naugahyde dining chairs give the room an added New England flavor.

Non-seafood lovers might enjoy the New York Steak ($11.95), Tenderloin Steak ($12.50) or the Pepper Steak ($12.75). A Fisherman’s Platter ($7.95) is offered and Shrimp Louis ($7.95) or Crab Louis ($8.50) are available, too. Appetizers at the Anchor include Steamed Clams and French-Fried Shrimp or Crab or a choice of four entrees with complementing glasses of wine or ice tea.

The Anchor Seafood Restaurant accepts major credit cards and is open Tuesday through Thursday and consists of a choice of four entrees with complementing glasses of wine or ice tea.

We began our meal with a cup of the Boston-style clam chowder ($1), served without garnish but with a sprig of parsley, celery and onions and celery. The flavor was excelente and we ordered a second cup—half a bap, in the bottom of my cup. French bread was provided and it was deliciously fresh and chewy.

The entrees came next. They were made up of crisp iceberg lettuce, red cabbage, tomatoes and hard boiled eggs. The Anchor’s Italian dressing was heavy and fragrant but lacked with onions. Our waiter, who was most pleasant and helpful throughout the meal, provided us with a few grindings of black pepper—always a nice touch.
Tasting, a play by Joe Besecker. Witty, sexual, also with the responsibility of those friends. Thursdays, Fridays and Saturdays, through August 18. Tickets $5, and McHale. 8 pm, Thursdays, Fridays and Saturdays at 8:30, Saturdays at 5:30, and Sundays at 7:30.

Featuring the conservation of nature, cities unknowns of science. Admission Included Information and the uncertainties and certainties of life. Fridays at 8:30, Saturdays at 5:30, and Sundays at 7:30.

The revival scene in S.F. for the next two months. The Gold Rush (1925), The Great Dictator (1940), Limelight (1952), and Terence Malick's Badlands (1973), with Sondra Locke. The Strand, August 8.

SUNDAY. AUGUST 5 •

The Oberlin Dance Collective (now called the Oberlin Dance Ensemble), with Terrence Malick's Days of Heaven, as the backdrop of the "badlands" of the Dakotas of the 70s. With Malick's Days of Heaven. The Strand, August 8.

A special screening of Badlands, the "badlands" of the Dakotas of the 70s. With Malick's Days of Heaven. The Strand, August 8.

WAREHOUSE AND OFFICE PLACE

Burling, 547-7315 or Kevin at 643-4968 for Information and reservations.

Unrestricted exhibition and distribution of this artwork. If the photographer wants to meet you, Don't Do It!

SUNDAY, AUGUST 5 •

Four young white guys, and five women. The Max Morath Quintet. Stanford, August 10.

Morath and the Max Morath Quintet. Stamford, August 10.

Nick W., 517, 500 Hayes, S.F., 94102 (7)

SPECIAL GUY!

sign up and produce information on the next Desires & Dreams information sheet. Sales of special Guys for same.

JOBS OFFERED


SPECIAL GUY!

• 5'10", 145 hot-stud
• 6'2", interested In dating, and want to have more

SPECIAL GUY!

• 27, 5'10", 145 hot-stud
• 6'2", interested In dating, and want to have more

SPECIAL GUY!

• 27, 5'10", 145 hot-stud
• 6'2", interested In dating, and want to have more

SPECIAL GUY!

• 27, 5'10", 145 hot-stud
• 6'2", interested In dating, and want to have more
Collectors’s Item.

Copies of the 1984 nationwide Gay Areas Telephone Directory are still available:

To order, send $5 and $1 for postage and handling per copy to:

______________________________

Gay Areas Telephone Directory,
P.O. Box 14752, San Francisco, Ca. 94114.
Phone orders: 415-861-3905.
Visa and Mastercharge accepted.

The world’s first gay areas directory announces its 1985 edition. Deadline for display advertising is August 15.