

You Said You Wanted Good News

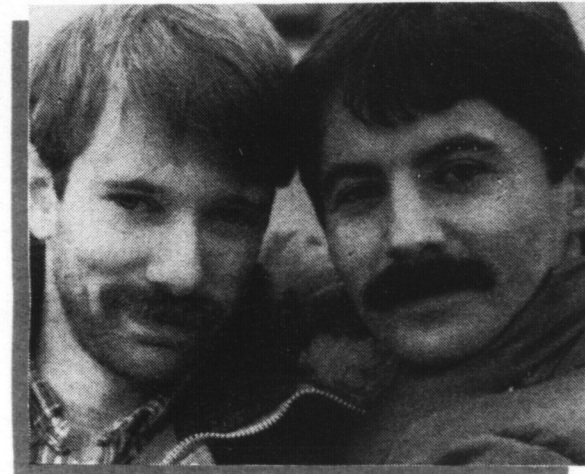
# LOVE IS IN THE AIR



HONEY BUNCH

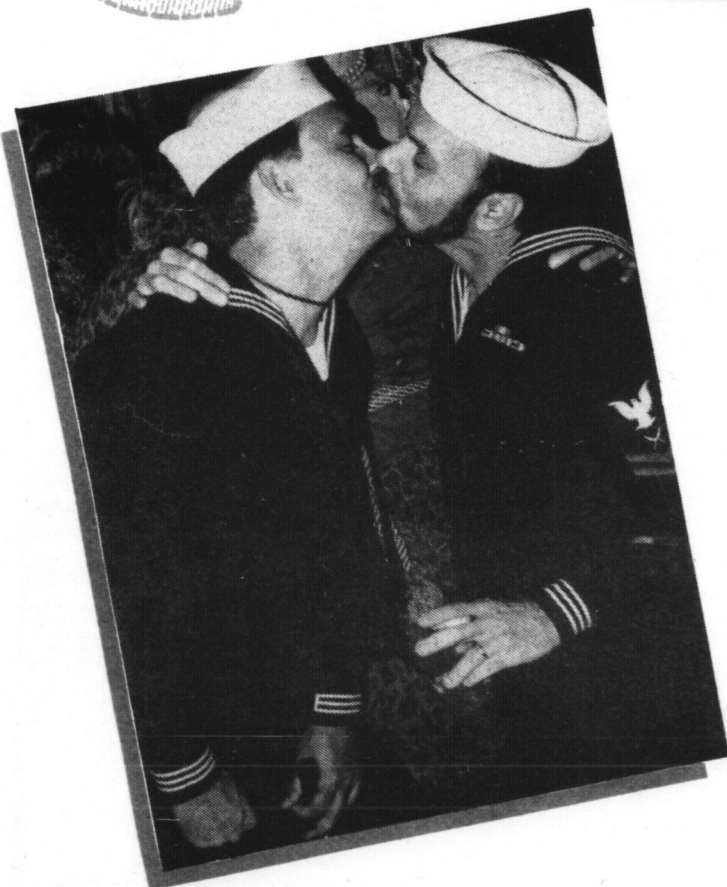


LOVER GIRL



KISSY FACE

DREAM BOAT

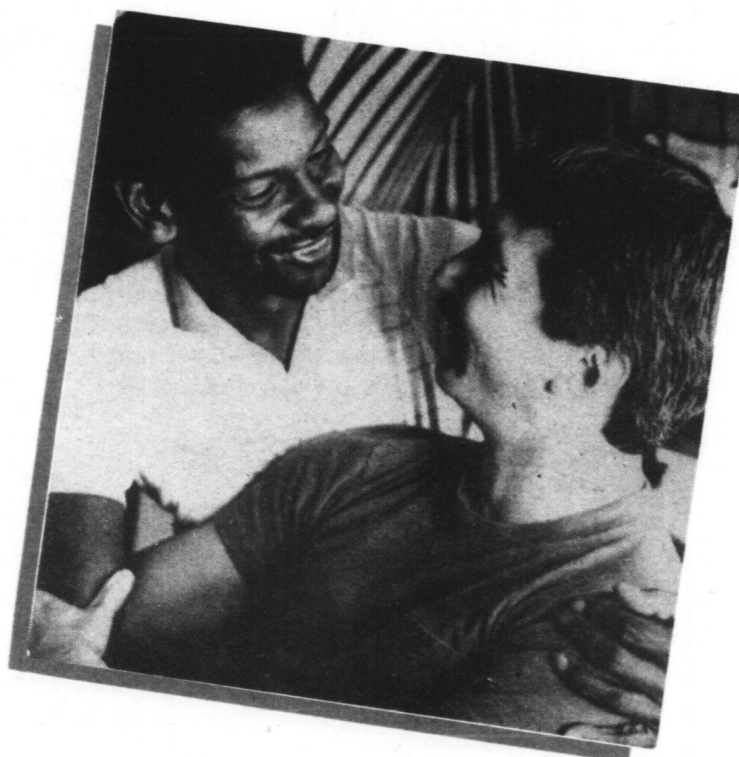


## BULLETIN

The sun came out. The birds were singing, commuters were smiling and love was in the air. Early reports indicated Spring.

There was no plaque from the Board of Supervisors, no pickets, and best of all, no one was left out.

B.A.R. has learned that happiness has been approved for the entire week. Further developments as they arrive at the news desk. ■



HEART'S DELIGHT

Happy Valentine's Day from

# BAY AREA REPORTER

TUTTI FRUTTI

# BAY AREA REPORTER

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1528 15TH STREET, SAN FRANCISCO, CA 94103

TELEPHONE: 415/861-5019

## Jones Resigns Post; 'Taking a Break'

Activist Candidly Assesses the Status of the Gay Movement

by Allen White

He was there on May 21, 1979, when San Francisco erupted with rage at the Dan White verdict. He scoured the Castro, shouting "Out of the bars! Into the streets!" and thousands followed him—a leader who looked like a cherub but sounded like the angry man he was.

He was there for five years after that, travelling the state as an aide to Assembly member Art Agnos. He lobbied for five years for passage of AB-1, the Gay job-rights bill. In 1984, the bill passed—but the Governor vetoed it.

Now, Cleve Jones is going away. He needs a rest. "I'm tired, sad and I need a break," he said last week. On March 1, he heads for Hawaii to "goof off." "I'm going to get a tan and regain my sense of humor."



Cleve Jones (Photo: Rink)

Jones' forthcoming break from Gay politics provided him with a rare opportunity to candidly assess the movement—and those who think they are running it. Political leaders are out of touch, he says. And if anybody in San Francisco has a right to make that comment, it is Cleve Jones.

Jones sees the strength of the Gay and Lesbian movement on Castro Street, not in the meetings of the political clubs. He attributes the declining membership of the Gay political clubs to their "inability to communicate" with the community.

(Continued on next page)



## IN THIS ISSUE

(Above.) FRISCO HAS a bathroom in it! That's the Mayor's lament as she is surrounded by hunks in the finale of "Men Behind Bars." Two pages of pictures on pages 14, 15.

RULES ARE OKAYED to regulate blood testing. A state law is headed for the Senate while, in San Francisco, the supes issue warnings. Page 5.

GAY LOVERS defend themselves in highly publicized Wall St. fraud case. Morgan Pinney is at the trial and reports on page 11.

## On the Cruise for 'Sensible Sex'

Porn Daddy Richard Locke Maps the Route to Lower Risk

by Richard Locke

First of a Series

On April 30, 1983 I attended the world's largest gathering of Gay men under one roof. It was a benefit for the Gay Men's Health Crisis, performed by the Barnum and Bailey Ringling Brothers Circus at Madison Square Garden. I was in New York to work and live with Allan Noseworthy III, who was on the board of The AIDS Resource Center.

Allan and I became "lovers" of a sort. He followed me to Palm Springs in November, 1983 where he and I began a life together. In May, 1984, Allan was diagnosed as having Kaposi's Sarcoma. He died on June 21, 1984.

We had practiced "sensible sex," not only with ourselves, but with others. Allan and I got into sensible sex activity through a course from the American Red Cross in which we learned about basic hygiene in the care of persons with AIDS. Secondly, I read in a pamphlet put out by Michael Callan and Richard Berkowitz, "How To Have Sex In An Epidemic: One Approach."

This was the foundation, but with the imagination of Allan and I had to practice what we then called "safe sex." Had Allan known earlier about disease prevention he could have been here to help write this essay. I dedicate this essay to my hero, Allan Noseworthy III.

I feel I owe my life to sensible sex and the resolve that Allan and I had to practice what we then called "safe sex." Had Allan known earlier about disease prevention he could have been here to help write this essay. I dedicate this essay to my hero, Allan Noseworthy III.

The sex drive is second only to survival in importance in our lives. Sexual prowess, hunger for acceptance, the search for love, and sexually compulsive behavior all create a heat in us that can circumvent all the parameters of good common sense.

In the heat of passion we do things, fearful things, that place us at very high risk of contracting a sexually transmitted disease. Good common sense goes flying out the window in the passions and ecstasies of the moment.

With proper planning and conduct in our lives we can gratify our animal needs with minimal risk and maximum protection.

In the past two years I have traveled around the country trying to ascertain the cause and prevention of AIDS. I have read articles in the Gay and straight press as well as articles in medical journals. I have learned that there may or may not be a vaccination in the years to come. I also learned that AIDS and all other sexually transmitted diseases are preventable.

In any and all sex acts there is risk of disease. Many sexually transmitted diseases have cures; but, even with a cure, most of these diseases are epidemic world wide. With AIDS now in the spectrum, it's very scary.

The "Zen Buddhist" knows that in the measure of all things, it's not how far, how fast, nor how high one goes—in climbing

## Sierra Club Axes Plan for Gay Group

Opponents Call It 'Divisive'—A New Look at 'Sierra Singles'

by Jeanne Carstensen

Gay and Lesbian Sierra Club members almost made Sierra Club history Feb. 11. They proposed that the Bay Area Chapter Board should form a new activities section—Gay/Lesbian Sierrans (G/LS). But G/LS lost on a 4-4 vote of the board. It would have joined the ranks of "Sierra Singles," "Solo Sierrans," and "Sierra Couples"—some of the current activity groups among the club membership. But the Gay group was considered "divisive" by dissenting members of the board.

The proposal, obviously controversial within the Club, drew about 20 Gay and Lesbian supporters, the president of the National Sierra Club, the National Chairperson of the Sierra Club's successful Inner City Outings program, and other Sierra Club leaders to the board meeting.

The Sierra Club is one of the nation's largest environmental organizations with a national membership of more than 350,000. The Bay Area Chapter alone has 32,000 members.

G/LS's proponents, all active

environmentalists in the Sierra Club and other areas of the environmental movement, stressed that, "We are not attempting to make the Sierra Club a voice for Gay and Lesbian political concerns. On the contrary, we are trying to make the environment an important concern in the homosexual community."

Tom Oliver, G/LS's spokesperson at the meeting, summarized the Gay group's goals: "To increase club membership, enlist new support and financial

(Continued on page 4)

(Continued on page 4)

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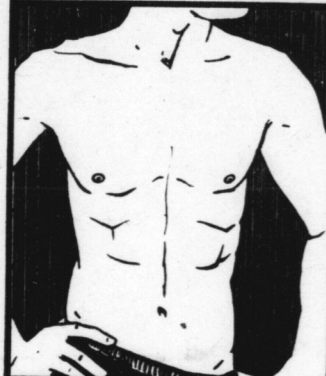


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# Cleve Jones Calls It Quits

(Continued from page 1)

"What's more important," he said, "going to a meeting or developing a community?"

That positioning of Cleve Jones was demonstrated last spring. Following an automobile accident, he failed to make it to an endorsement meeting of the Harvey Milk Lesbian/Gay Democratic Club. The club executives tore him apart in a letter released with their recommendations for endorsement for Democratic County Central Committee.

The club failed to endorse Jones, the person who just three months earlier had earned praise from his boss for his work in getting a Gay rights bill through the California Legislature.

The snipe at Jones backfired on the club. He was one of the highest vote-getters for Democratic County Central Committee in the 16th District. On the other hand, the Milk Club lost incumbents in the election. One of those Milk Club people served as Treasurer of the committee. Today, Cleve Jones is the Treasurer of the San Francisco County Democratic Central Committee.

He quickly moved his political allegiance to the Alice B. Toklas Lesbian/Gay Democratic Club. Last September he chaired the Toklas annual dinner, which had the highest attendance and the largest net profit of any dinner in the history of the club.

The bitterness didn't end between Jones and the Milk Club after the June elections. The club chose to schedule its monthly meeting at the same time as the annual Nov. 27 memorial march last year honoring Harvey Milk and George Moscone. The absence of the club's banner at the march for its namesake became more of an embarrassment for the club than for Jones, who had again brought hundreds out to follow him on a wet November night—with candles to remember the assassinated leaders.

Since the memorial last Nov. 27, there has been no successful effort at street activism in the Gay community. "People will still march, but I don't think they see it as useful now. The reason has to be clear. There has to be a defined reason such as the outrage at Dan White or our grief for people with AIDS."

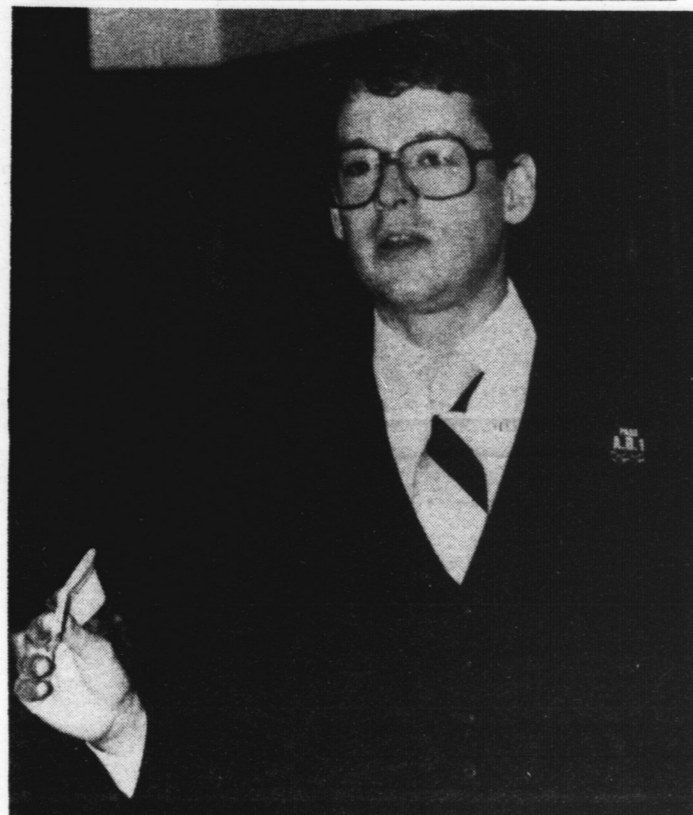
Jones points to the "Mobilization Against AIDS" organization which he believes has failed to communicate with the people in the street. "Let's face it," Jones says, "any group that schedules their meetings the same night as 'Dynasty' is not in touch with the Gay community." "The group, Jones believes, hasn't been able to convince people to react to anything specific. "The AIDS funding by the Federal government is a farce but it is ongoing. People aren't going to believe that a march will change anything.

"My advice to leaders is to follow. Our strength comes from the people who are bartenders, clerks, telephone operators. Political leaders need to pay more attention to what is going on in the lives of their constituents," Jones said. "People are not demonstrating but they are active. They are visiting their brothers at hospitals, they are shopping for their sick brothers, they are volunteering at Shanti and they are burying their dead. The Gay movement is stronger than ever—as we have responded to AIDS with love and courage.

"Our movement hasn't died. We still have people coming to San Francisco. We also have



On the Street with bullhorn in hand, Cleve Jones (L) was a familiar sight as he assisted Harvey Milk, (r.) as seen here in a 1978 demonstration... (Photo: Rink)



... Or in a Three-Piece Suit, as he was last year, Jones pushes for Gay rights; in this case, AB-1. (Photo: Rink)

more heroes than ever. There are almost 1,000 people with AIDS. Many of them live in my neighborhood. I can point out homes where there is a person with AIDS. I don't know the person, but I know there are people caring. Hundreds of people in our community have taken on enormous responsibilities caring for each other. You know, heroes don't need meetings."

He has been on the cutting edge of the AIDS crisis. "I've lost a lot of friends. I'm not asking for sympathy because I'm not alone. I still haven't found a personal way of processing my grief or my fear. If one or two people died, you could move on. Now, every week I pick up the B.A.R. to find out who died this week."

He remembers back to 1982 when he helped set up a small one-room office. It would evolve into the AIDS Foundation. At the time there was only one or two people in a room with two chairs, no other furniture and a single telephone.

A. White

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# Interest in Lesbian Motherhood Grows—Many 'Choosing Children'

House Is Packed, Second Screening Is Added  
As Parenting Film Focuses on Child-Raising Issue

by Eric Peterson

The vital concern with parenting rights in the Lesbian community was revealed by the full house Wednesday, Feb. 13, for the York Theatre's screening of "Choosing Children." It is a documentary film on Lesbian parenting by Debra Chasnoff and Kim Klausner.

Roberta Achtenberg, an attorney with the Lesbian Rights Project, called the screening "as large a gathering as we have had in our community for as long as I can remember."

The first screening's 950 seats sold out the weekend before the screening, said Sue Libow, Lesbian Rights Project development director. She added that a hastily scheduled 9 o'clock showing Wednesday drew another 400 people, even though the later showing had not been publicized.

At the screening, Achtenberg said the Lesbian Rights Project gets at least one call a day from a woman somewhere in the country who is in danger of losing custody of her children because she is a Lesbian.

Achtenberg said in an interview that although Lesbian mother custody and Gay male father custody are decided state by state, the general trend across the country is better for Gay men and Lesbians involved in custody cases. "Things are pretty good in California, but better in Alameda and San Francisco and Los Angeles counties" than elsewhere, Achtenberg noted. She added that judges have tremendous discretion in trying to discern who is the most significant parent to the child psychologically. "Prejudice can swing the balance," she said.

In other states, the custody question is less encouraging. Achtenberg spoke of three Oklahoma cases in which Lesbian mothers are losing their children, and of a Virginia State Supreme Court decision which "presumed the unfitness of the Gay parent." The case will not go before the U.S. Supreme Court. "This is not the trend, but it is a terrible instance of homophobia," Achtenberg said.

Lesbians choosing to have or adopt children of their own, face some of the same obstacles as Lesbians fighting to retain custody of children from former marriages. Some Lesbians who have given birth through artificial insemination or through sex with a man have had custody battles with the "donor." Donna Hitchens, founding attorney of the Lesbian Rights Project, suggested a contract between mother and donor to avoid disagreements. "What this means is that partners are really clear with each other," Hitchens said.

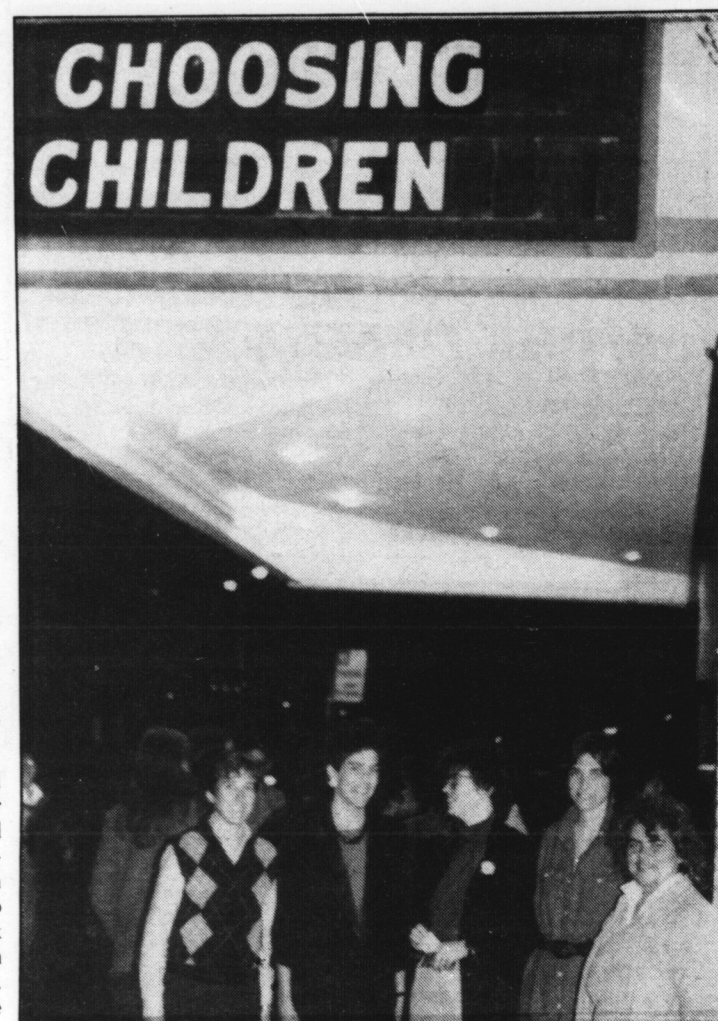
Hitchens explained in the film that no state except Florida has laws against Lesbians adopting children, but that adoptions are always treated as single-parent

adoptions, leaving the co-mother with almost no legal rights. Hitchens advised a co-parenting agreement and a will as "the only evidence of the parenting role the other mother might play."

Filmmakers Chasnoff and Klausner chose people to appear in their documentary for racial and ethnic diversity, and diversity in the arrangements chosen for conceiving and bringing up children. Two women had sex with males; two had children through artificial insemination. One of them explains her home technique using jars from baby food or marinated artichokes, covered with socks to keep the sperm warm and safe from light.

A Seattle woman shares parenting with a Gay man, and a San Francisco family of five women are all parenting the daughter of one of them. The lack of a social framework for alternative parenting arrangements is always apparent in the film.

"There's no word in the English language to describe my relationship with Annie," says one of the women in the San Francisco family.



At the Opening for parenting film are Terry Tenant, Debra Chasnoff, Karla Clement, Kim Klausner and Deena Clevon. (Photo: Rink)

After the film, emcee Margaret Sloan-Hunter honored Cathy Cade, Donna Hitchens, Jeanne Jullion, Phyllis Lyon, Del Martin, Pat Norman, Cheri Pies, Frances Reid, Patti Roberts, Sue Saperstein, and Liz Stevens for their efforts for Lesbian mothers.

Several of the honorees, among them Lyon and Norman, had their own custody battles to keep their children. Chasnoff stressed the importance of honoring women of courage.

"This recognition ceremony couldn't have happened in many other places," she said.

Chasnoff said the film will be shown to small groups as well as to professional and academic people. She noted that although the filmmakers got some grant money for "Choosing Children," the largest part of funding by far came from within the women's community.

E. Peterson

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# OUT OF THE BARS— AND OUT OF THEIR SEATS!

## Bartenders' Folly Packs the House And Knocks 'Em for a Loop

For those who say San Francisco is losing its lead as Gay Mecca, we prescribe a shot of **Men Behind Bars**. The show proved again why San Francisco is the center of the Gay Universe.

The 107 members of the cast, all volunteers, prepared for months. The 3-hour extravaganza they produced was nothing short of Busby Berkeley in scope. The hats alone were worth the price of admission. The only people who worked as hard as the cast—and had as much fun—was the crowd. We don't rave about a show unless it deserves it. We're raving about this one.

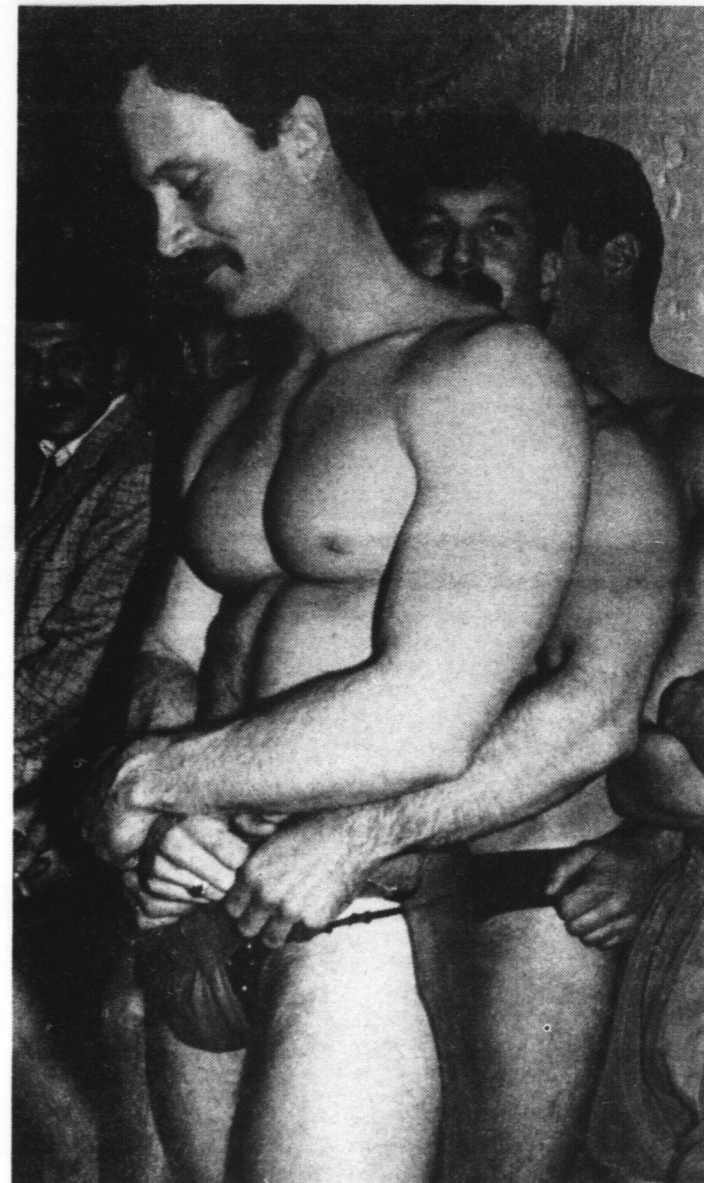
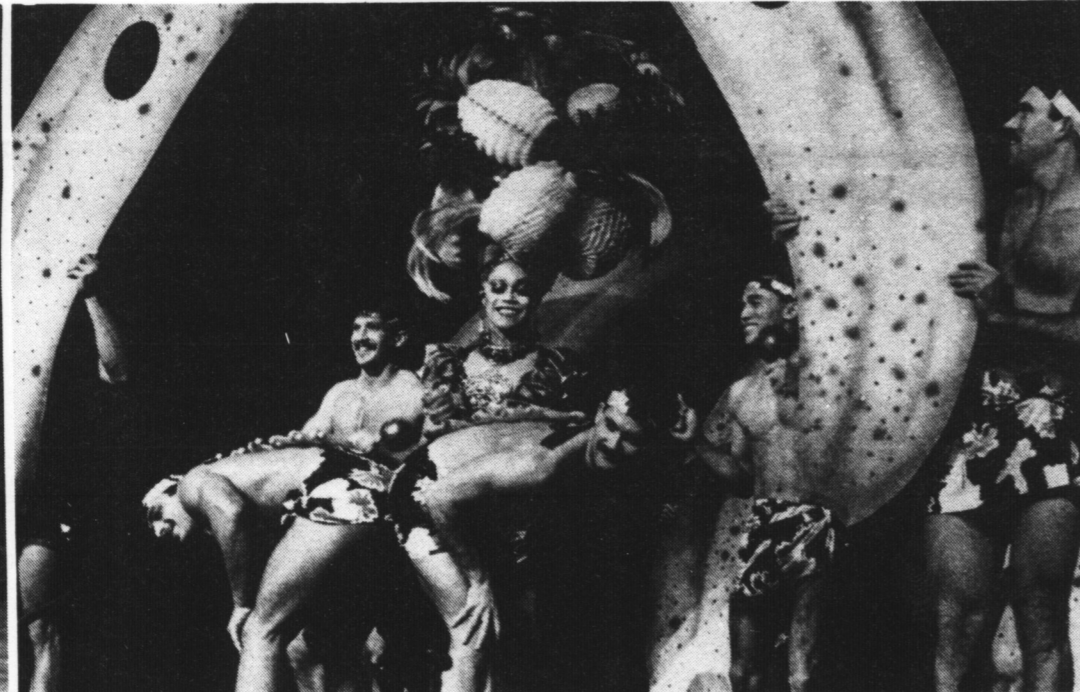
You say you missed it? Plan to attend next year or you might find yourself banished to someplace dull like L.A. In the meantime, catch the video.

And the best part: It was all a fund-raiser for the Shanti Project and the Band Foundation.

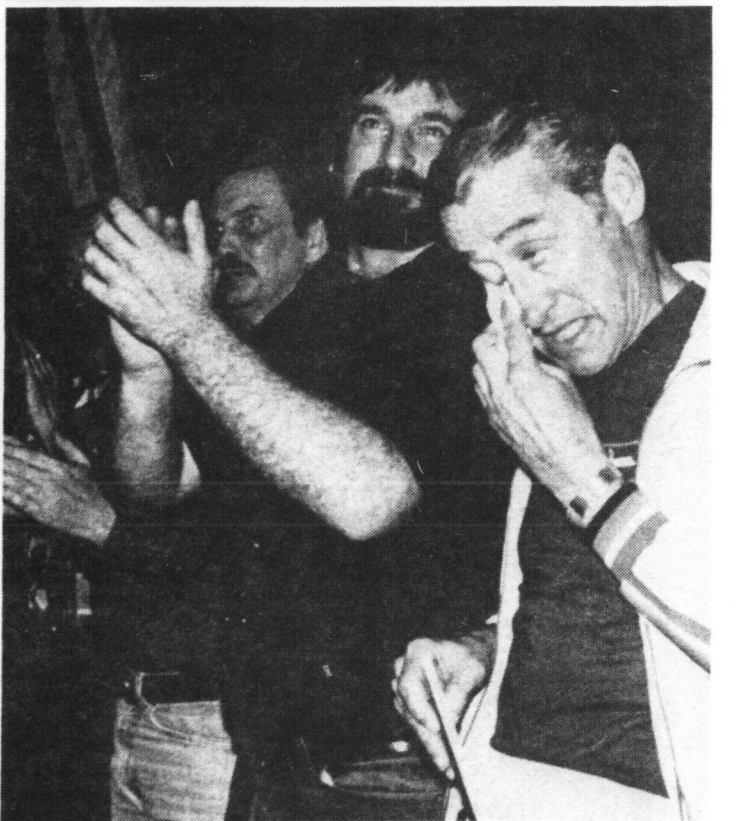
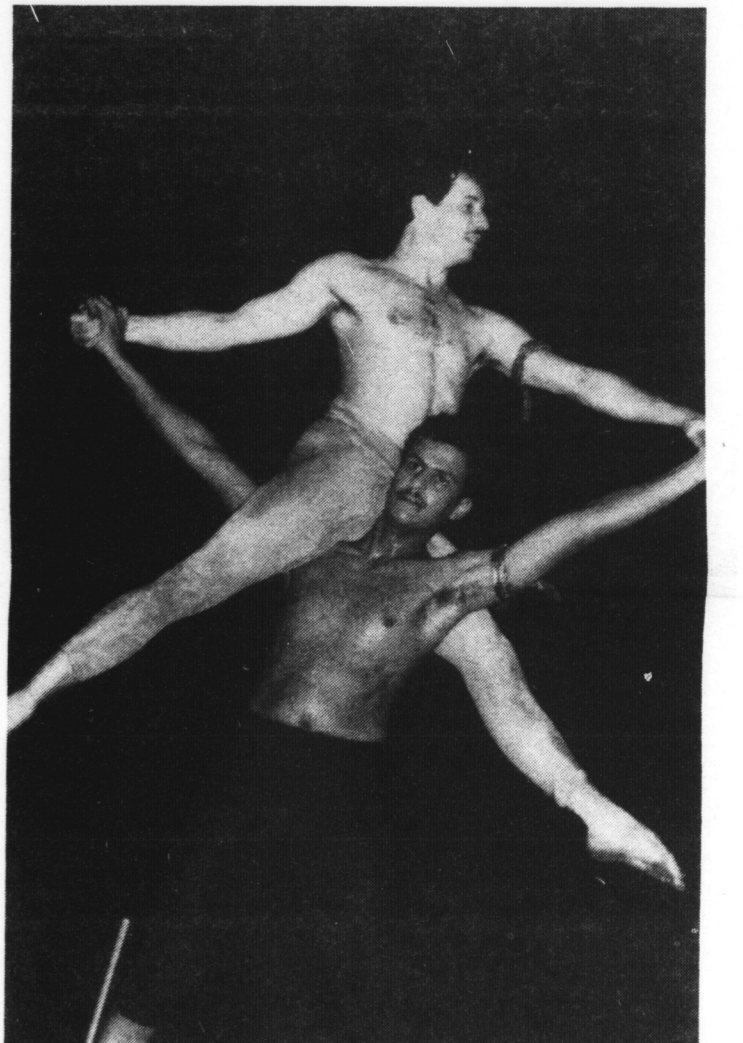
Working hard, getting outrageous, having a great time—and doing it all with the flair that says SAN FRANCISCO! That's what we're all about. And that's why we wouldn't want to be anywhere else.

Brian Jones

Clockwise from top right: Ed Stark, owner of the Special, flies away at culmination of "Ballet de Nothing Special" as Ray Perea gives him a lift (Photo: R. Pruzan); The "girl" in the tuti-fruti hat is David Sabado as a bunch of top bananas strut their stuff (Photo: R. Pruzan); Kate Smith—looking a bit like Mr. Marcus—belts out God Bless America (Photo: R. Pruzan); Kimo, of the bar by the same name, sets crowd on fire with his Samoan Fire Dance (Photo: Rink); and Will Tucker of Fife's makes moon eyes while singing Sondheim's "I Never Do Anything Twice" (Photo: R. Pruzan).



Clockwise from top left: Can you believe it?—This is just some of the 107-member cast (Photo: R. Pruzan); A close-up of "Miss Liberty" shows a hunk in a jock strap beneath—and yes, that's a HAT (Photo: R. Pruzan); Randall Krivonik and Carmelo Millan in a stirring pas de deux (Photo: Rink); Some in the audience were moved to tears by the show (Photo: R. Pruzan); Leather and steel meets Pussies of the South Pacific, from Amelia's and Maud's (Photo: Rink); and, backstage, some of the cast members help each other adjust those essential parts of the costume (Photo: R. Pruzan).





# GAY AREA REPORTER GREATER BAY NEWS

## Stanford Sets Probe Of Anti-Gay Incident

### Frat Boys Re-Enact Attack On Segal's 'Gay Lib' Sculpture

Stanford University's Dean of Student Affairs, James Lyons, agreed Friday Feb. 8 to Lesbian and Gay Students' call for an investigation of the recent fraternity reenactment of the destruction of George Segal's "Gay Liberation" sculpture. Lyons stated that the university will look into the stunt: its initiation and the intent of the participants.

"Dean Lyons has shown a sincere interest in getting to the bottom of this frightening event," said David Cuff, the Gay and Lesbian Alliance at Stanford (GLAS) spokesperson. GLAS hopes this will begin much needed dialogue between Gay people and fraternity members.

The incident took place in White Plaza on Jan. 15, disrupting a rally commemorating Martin Luther King, Jr. Four pledges of Sigma Alpha Epsilon (SAE) fraternity powdered themselves white and assumed the exact pose of the Segal sculpture while other pledges gestured at them with hammers.

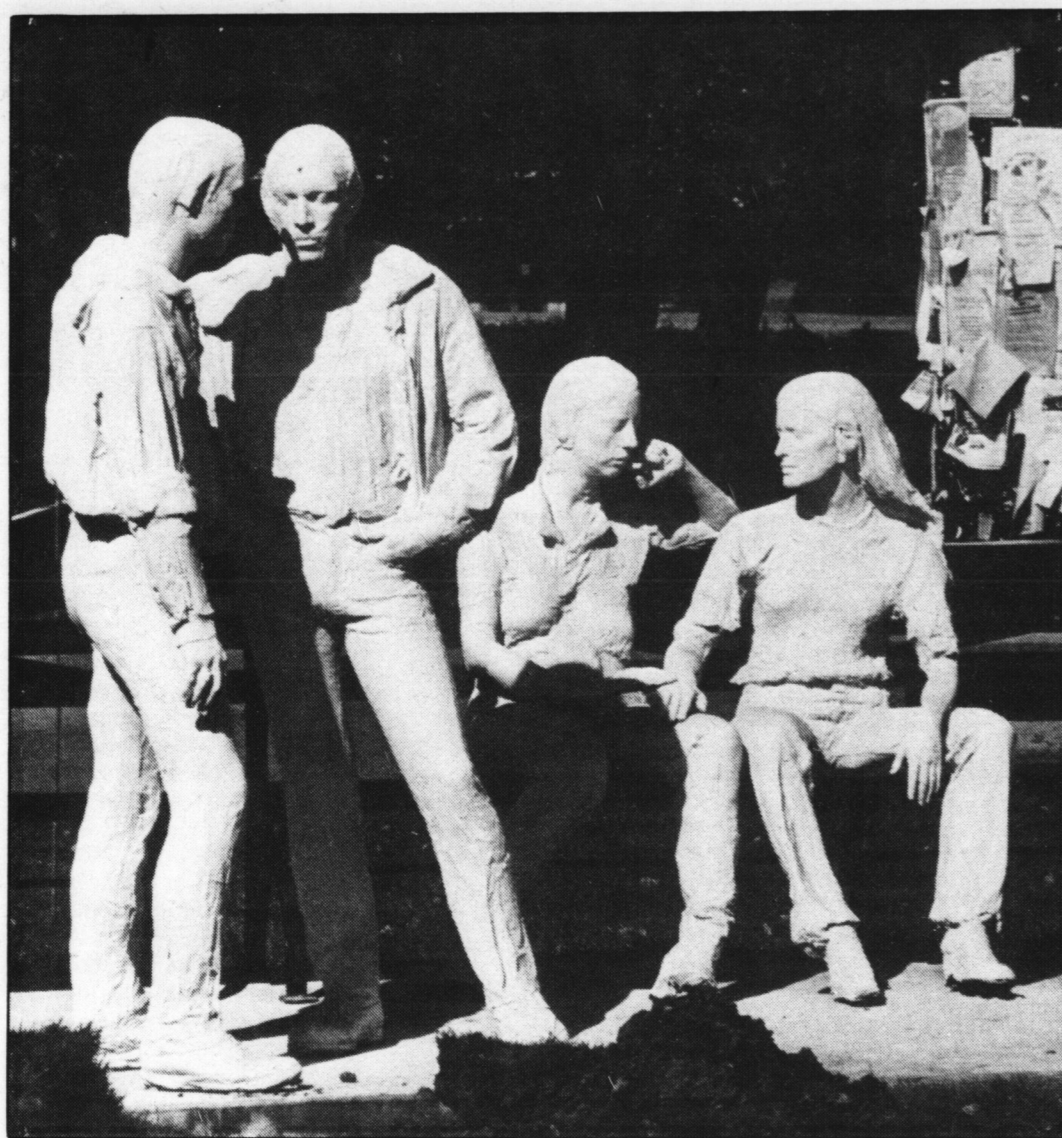
"I was angered and ashamed," said bystander Su Uhlund, Stanford student. "The attack on the sculpture itself last year was an embarrassment for Stanford. For one of our own organizations to reenact it is sick." Uhlund was one of four people who met with Lyons and Assis-

stant Dean of Residential Education Diana Conklin.

The Black community also felt a sense of outrage at the act. Steve Phillips, the chair of the Black Student Union (BSU) stated, "The Black Student Union was angered and offended by the actions of the SAE fraternity at the rally on Dr. King's birthday. It was an intolerable attack on the Gay community as well as a mockery of the principles of acceptance, brotherhood, and sisterhood we were there to celebrate."

GLAS Steering Committee members initiated Friday's meeting with Lyons out of concern that this incident reflects broad insensitivity among the fraternities, particularly in light of other irresponsible acts this school year.

*From a press release provided by Gay and Lesbian Alliance at Stanford.*



A Morbid Anniversary is what Frat brothers gave the Segal "Gay Lib" sculpture when they reenacted March, 1984 scandal attack.

## State Appeals Court Hears Domestic Partners Bias Case

On Feb. 19, the California Court of Appeals for the Third Appellate District heard oral argument in the case of *Hinman vs. California Department of Personnel Administration*. The suit challenges the state policy of denying dental insurance benefits to family partners of Lesbian and Gay state employees.

Boyce Hinman, a long-time employee of the California Employment Development Department, applied for dental insurance benefits for his family partner of 12 years. Spouses of heterosexual employees are entitled to these benefits. The Department of Personnel Administration denied Hinman coverage for his partner, despite his claim that as a Gay employee with a family partner, he was in effect being paid less than his heterosexual co-workers, because he had to pay an additional sum for his partner's insurance.

The Lesbian Rights Project, a San Francisco-based, public interest law firm, represented Hinman at trial and represents him in this appeal. The Project charges in the appeal that Lesbian and Gay state employees are denied equal protection under the California Constitution, and are being discriminated against in contravention of the Governor's Executive Order B-54-79.

The Hinman case is the first case of its kind to be brought to the appellate level. Its outcome could have significant impact on the rights of Lesbian and Gay state employees to equal employment benefits as an element of compensation.

*From a press release provided by Lesbian Rights Project.*

## Oakland Elections Forum

On Sunday evening, Feb. 24, candidates running for Oakland Mayor, City Council, School Board, and Peralta College Board will address the East Bay Lesbian/Gay community at a candidates forum to be held at the Claremont Middle School, 5750 College Ave., one block north of the Rockridge BART station in Oakland.

The Forum starts at 7 p.m. and will run to about 10 p.m. It is being co-sponsored by the East Bay Lesbian/Gay Democratic Club and the Oakland Block Organizing Committee. The latter organization is a recently formed group of Oakland women, mainly Lesbians, who wish to become more politically active in that city's affairs.

The meeting, a free public forum, will be followed by an endorsement vote of members of the EBL/GDC only. Candidates will need 60% for endorsement, and there will be only one ballot. For more information, call 841-4663, or 843-2439. ■

## AIDS Forums In East Bay

The Pacific Center's East Bay AIDS Project is conducting a weekly series of educational forums on the AIDS epidemic as it is affecting Alameda County (with over 100 cases throughout the county), the nation (with over 8,000 cases), and the world. Since people of all races, ages and lifestyles are being diagnosed with AIDS, the forums will include discussions of the disease, who is at risk, how the disease is transmitted, risk reduction guidelines, medical developments, impact of an AIDS diagnosis on the person with AIDS, family and friends.

Public library meeting rooms have been chosen for the forums whenever possible, since they are accessible to public transportation and centrally located. In Alameda and Albany, the forums will be in school libraries. All forums will be from 7-9 p.m. The schedule is as follows:

**FEBRUARY**  
19 - Castro Valley, 20055 Redwood Road, Castro Valley, 881-6036  
27 - Pleasanton, 4333 Black Avenue, Pleasanton, 462-3535 (this is a Wednesday)

**MARCH**  
5 - Newark, 6300 Civic Avenue Terrace, Newark, 791-4792  
12 - Albany, Albany Middle School Library, 1000 Jackson, Albany, 526-6441  
19 - San Lorenzo, 395 Paseo Grande, San Lorenzo, 881-6034

Mr. Lumberjack wishes to gratefully thank the cooks who all did an outstanding job: Barry Casselman, Jeff Albin, Yours Truly, Hank Goul, Pierre Nunot, Paul Vierra, and Jim Heath. Extra special appreciation to the floor people: Dean, Kevin, Rick, Steve, Bruce, and Kevin. Grateful acknowledgment goes to the 59 who bought tickets, and the 55 who participated in the event. Extra special kudos must go to Rick Woolley, whose organizational talents exceeded all expectations; and Phil, whose generosity made possible the fabulous table decorations and souvenirs. Also, Pierre's coolness and consistency made the kitchen duty go very smoothly.

## OAKLAND

### Diners' Club

NEZ PAS

#### SUBLIME BURRAKHANA (An Erectating Nose?)

To my knowledge, nothing like it has ever been done before in the Bay Area. Consider the logistics: recruiting seven "gourmet" cooks, each doing a particular course for a grand dinner of 60 servings; selecting five waiters and one cocktail waiter, who will volunteer their time for an evening; requesting (and receiving) table decorations, advertising graphics and ticket printing, and press coverage; inventorying and accumulating all necessary utensils and serviceware; setting up a timetable and schedule of events so the left hands would always know what the right hands were doing; overseeing all details, including those ever-present last-minute emergencies which always crop up; and presiding over nearly three score scrutinizing members of the Gay community.

Miracles do happen, and Mr. Lumberjack III George certainly gave ALL title holders something to think about. I won't say something to aim for, as most title holders won't even open their armamentaria, much less their eyes, until their particular sobriquet is up for grabs.

"A Bit of Heart with a Touch of Class" just has to go down in the books as one of the rarest evenings ever witnessed by any follower of fundraising events. Wednesday evening Feb. 13 was, indeed, long, but not nearly as long as some coronations and investitures. After all, nine courses of food do take time to serve and consume. A "Fast-food palace" it was not!

Consider, if you will, sitting down to: stuffed mushroom caps and bacon-wrapped stuffed prunes, herb and garlic pastas with meat and white clam sauce, salmon in walnut-thyme butter en crouste, sweet golden cream of mushroom soup, ginger-tea sorbet, breast of chicken Vapalsane, dilled tomatoes with Parmesan cheese, spinach and Mandarin orange salad, and lemon mirror cake. That, dear reader, cannot be consumed in 30 minutes.

Mr. Lumberjack wishes to gratefully thank the cooks who all did an outstanding job: Barry Casselman, Jeff Albin, Yours Truly, Hank Goul, Pierre Nunot, Paul Vierra, and Jim Heath. Extra special appreciation to the floor people: Dean, Kevin, Rick, Steve, Bruce, and Kevin. Grateful acknowledgment goes to the 59 who bought tickets, and the 55 who participated in the event. Extra special kudos must go to Rick Woolley, whose organizational talents exceeded all expectations; and Phil, whose generosity made possible the fabulous table decorations and souvenirs. Also, Pierre's coolness and consistency made the kitchen duty go very smoothly.

As mentioned earlier, emergencies do happen, and when the promised dishwasher didn't appear, Jeff Albin and Hagatha pitched in to accomplish the thankless task. Don't put too much credence to rumors that Nez Pas was seen scrubbing a pot or two!

Gross ticket sales totaled a marvelous \$885. Expenditures for food, printing, wines, etc., came to \$318, leaving a grand total of \$629, going directly to the participants in Alameda County Special Olympics. Their track competition at Laney College on Saturday, April 20, is a

"must attend" in my book.

Because of the success of that type of fundraiser, it was heard that it just might become an annual event. When the suggestion was brought to George's attention, he was heard to say something to the effect: "Next year? Hell, I'm already thinking about Easter!"

For a first-time-ever type thing, I think everything went exceptionally well and there are 55 overly requited diners in our midst.

#### OMNIUM-GATHERUM (An Around 'n' About Nose)

The Turf Club in Hayward had its Valentines celebration with a different twist. Topping off the festivities was a striptease contest; and the winning ecdysiast was none other than Joe Garza, who, if I remember correctly, was elected to Mr. somethingorother of Alameda County. To my knowledge, nothing was ever done with that title—by any of its winners.

Big Mama's went "heart and heavy" for this season of lovers, as proved by its changing decorative wall. The stunning hunk, at the center of attention, certainly rates more than a passing glance. Another panoramagram is planned for the near future, but this particular one will be long remembered.

No news is slow news: work on the re-flooring of the Spoiled Brat hasn't as yet commenced by the landlord, thus preventing all other remodeling plans. Chomping at the bit is a tad mild for describing Frumpy and his crew.

This is really an "in" story, as it were, but the gist went something like this. It seems that one bar owner called another bar's manager to ask how one goes about getting a cab phone installed in his bar!

Rick, senior bartender at Revol, raffled off a Cabbage Patch doll, splitting the proceeds between the Battered Children's Fund and Special Olympics. He sold \$124, worth of tickets, meaning each charity received \$62.

The winning ticket was drawn on the night of Mr. Lumberjack III's dinner party, and the winner was—you guessed it—Mr. Lumberjack III. I can't imagine what he is going to do with a doll. Come to think about it, yes I can! He'll re-affle the toy at a later date, proceeds going to the same charities.

Now that L.C. has convinced Bobby of Lancers to organize a softball league in the East Bay, L.C. herself wants to organize a cribbage tournament. Off the top of my pointed head, I can name eight contenders, if and when the tournament materializes.

The East Bay Lesbian/Gay Democratic Club, along with the Oakland Block Organizing Committee, presents a Candidates Forum and Endorsement Meeting on Sunday, Feb. 24, 7 p.m., at Claremont Middle School's Multi-Purpose Room, 5750 College Avenue, in Oakland. The meeting will focus on Oakland mayor, City Council members, School Board members, and Peralta College Board members. For more information call 843-2459.

I'm curious. Is there an East Bay Lesbian/Gay Republican Club?

A compromise will always be more expensive than whatever it is compromising. I'll try to smile. Love, Nez

## GUEST COLUMN

## Hopeful News on Vitamin C and AIDS

by Keith Barton, M.D.

On Sunday, Feb. 17, the *San Francisco Examiner* reported on a promising, new treatment for AIDS which used a combination of intensive psycho-social and nutritional therapy. This treatment program has been coordinated by Dr. Russell Jaffe, M.D., Ph.D. of Vienna, Virginia. Dr. Jaffe reported on the preliminary results of his study before the Orthomolecular Medical Society in San Francisco on February 16, 1985. I had the opportunity to hear his presentation and to speak with Dr. Jaffe in detail afterwards. I was impressed and encouraged by what I heard, and I would like to share some of this information with others.

Dr. Jaffe's study has involved a collaborative effort in five cities across the country from Boston to Santa Barbara, Ca. It has included 19 patients with AIDS. Seven of these patients had KS alone, four had PCP alone, and seven had both conditions before starting therapy.

Several had received chemotherapy before entering the study. Most patients have been in the program for about one year, and a few have been in it for nearly two years. Of these, only one has died, and what is better, those who are living are substantially improved in terms of subjective well-being, regression of KS lesions, and improvements in their laboratory tests such as the T cell helper/suppressor ratio. Jaffe's study shows.

In a few cases, this improvement has been about tenfold with the helper/suppressor ratio rising from less than 0.2 to between 1.8 and 2.0. Most of the patients were quite ill at the onset of the program, and most are substantially improved. It is too soon to describe these patients as "cured of AIDS," but the medical term, "remission," which is used in cancer therapy, seems justified, the study says.

The therapy program which Dr. Jaffe has designed is complex. It demands a great deal of commitment from both the person with AIDS and from his network of friends.

A major part of the therapy program involves emotional and interpersonal work and development, which requires much time and effort. This is combined with an extensive diagnostic evaluation checking for everything from amoebas to adrenalin levels.

This is followed by a therapeutic diet reinforced by large amounts of nutritional supplements (particularly Vitamin C), minerals, and several herbal preparations (particularly ginseng).

This comprehensive program can be criticized in several ways. First, the period of observation is too short (about one year in most cases) to be conclusive that a prolonged remission has occurred.

Second, the people in the program were, by necessity, highly motivated as well as physically able to meet the demands of the program. Perhaps they would

have done relatively well anyway.

Third, the program involves a variety of treatment modalities that are unfamiliar and often alien to most medical practitioners.

Despite these limitations, this program for treating AIDS is hopeful and promising. Perhaps with continued use, it can be shortened and streamlined so that it is more readily available to persons with AIDS—at least until medical research finds the wonder drug that cures AIDS once and for all. ■

Keith Barton is a physician practicing in Berkeley.

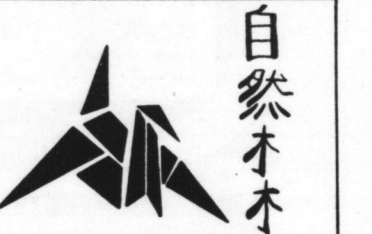
EDITOR'S NOTE: A year ago, a San Mateo doctor first publicized his research on vitamin C therapy for people with AIDS. In a series of articles which began March 8, 1984 in the Bay Area Reporter, Dr. Robert Cathcart explained the therapy and discussed its success for people with AIDS.

Subsequently, the Bay Area Reporter editorialized on the subject and published follow-up articles on people with AIDS undergoing the ascorbate strategy. The reporting earned not a few snickers and the criticism of some who called it all "quackery."

This past weekend, the Sunday Examiner—all half-million copies—reported on the ascorbate strategy. A new study indicates that initial hopes for the vitamin C therapy are being borne out.

We are pleased the therapy is winning wider attention now. And we believe that the developments of the past year have validated our efforts of a year ago to publicize ascorbate therapy.

Brian Jones



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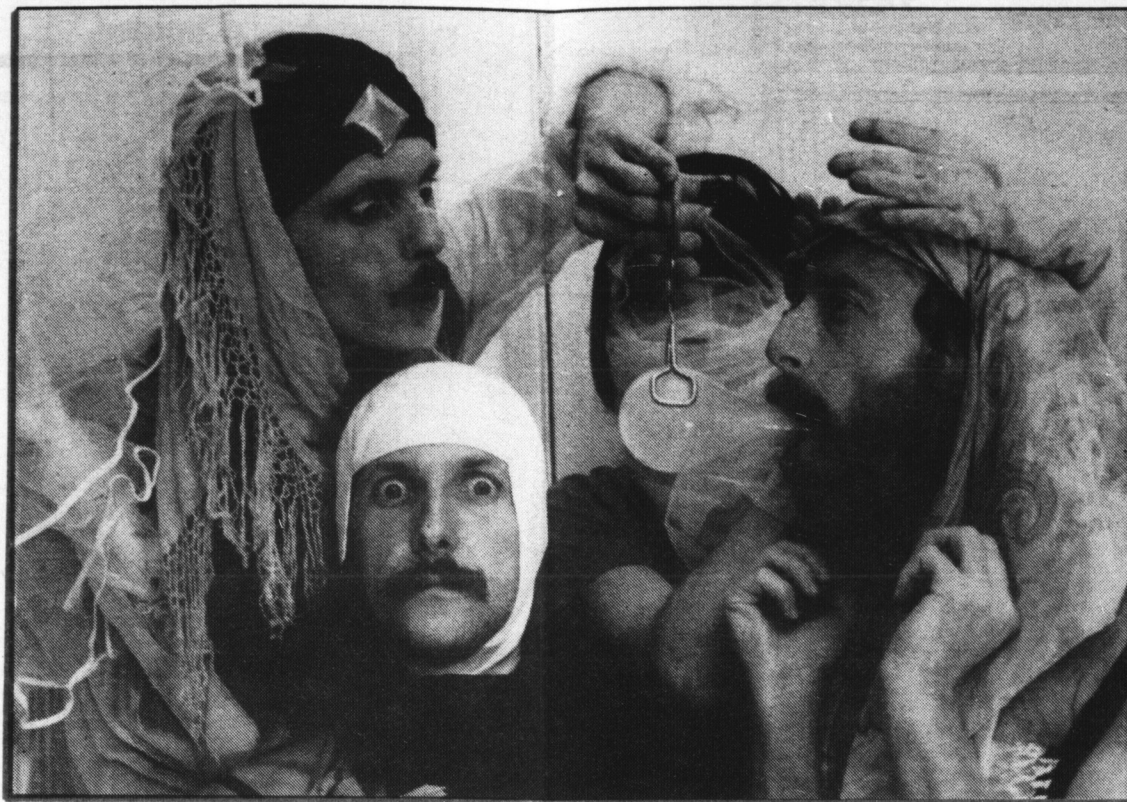
# THIS WEEK

## FRIDAY 22

- **2 Queens in Search of a Motif:** comedy, Valencia Rose, 766 Valencia St., S.F., 10 PM, \$5. Tom Ammiano and Doug Holsclaw continue their search in a new series of skits.
- **Betsy Rose with Fran & Charlie:** music and comedy, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$5. Singer-songwriter Betsy teams up with the Atomic Comics, Fran and Charlie, for some nuclear comedy.
- **Dealing with Stress:** lecture, Fraternal Order of Gays, 2038 22nd Ave., S.F., 8 PM. A workshop with short exercises designed to alleviate stress. Call 753-6786 for further information.
- **Gwen Avery:** music, Artemis Cafe, 23rd St. and Valencia, S.F., 8 PM.
- **Alexander Hamilton Veterans Association:** dance, Veterans Building, 401 Van Ness Ave., S.F., 7 PM, \$5. Join the Gay vets in celebrating George Washington's birthday with country rock band Conan and cabaret singer Jae Ross in the Green Room.
- **The Singular Life of Albert Nobbs:** stage performance, Vida Gallery, Women's Bldg., 3543 18th St., S.F., 8 PM, \$6.50 and \$7.50. She discovered she could make more money if she dressed as a man and so became Albert Nobbs, a "perhapser." Tickets at 864-8432.
- **Chrissy Hicks and Doug Darrin:** cabaret, Buckley's, 131 Gough St., S.F., 9 PM, \$5.
- **Love Kamp:** stage performance, Co-Lab Theatre, 1805 Divisadero, S.F., 8 PM, \$5. Two WW II GIs make their way from a prison camp to a present day disco in this tale of erotic suspense and combat humor. Box office: 346-4063.
- **Mourning Metro:** stage performance, Theatre Rhinoceros, 2826 16th St., S.F., 8:30 PM, \$9 & \$10. Philippe Roy directs C.D. Arnold's new play that takes a young man to the Paris of his dreams and beyond. Box office: 861-5079.
- **A Name You Never Got:** stage performance, Valencia Rose, 766 Valencia St., S.F., 7:30 PM, \$6. Ronda Slater's autobiographical story held over once again. Reservations suggested, 863-3863.
- **Women's Drop-in Space:** conversation and caring, 1615 Polk St., upstairs, S.F., 7-9 PM, every Friday.
- **Russia:** stage performance, Theatre Artaud, 450 Florida St., S.F., 8:30 PM, \$8 and \$10. Antenna Theatre returns to the stage with this story of intolerance and self-righteousness.
- **Livin' On Salvation Street:** stage performance, Theatre Rhinoceros Studio, 2926 16th St., S.F., 8:30 PM, \$7. This Southern gothic portrait of three generations of women by Terry Cammon Garner opens the Studio's new season.
- **X-posed:** stage performance, People's Theatre Coalition, Fort Mason Bldg. B, S.F., 8 & 10:30 PM. Sex, sensitivity, female impersonation and songs such as "Clones in Love." For ticket information, call 776-8999.
- **Acupuncture Free Clinic:** for persons with AIDS and their Gay families, The Parsonage, 555A Castro St., S.F., by appointment. Call Mark Densin, C.A., or Peter Betcher at 567-2315 for information.
- **Femprov:** comedy, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 6 to 8 PM, free.

## SATURDAY 23

- **Brunch to Benefit Hospice of San Francisco:** Bradley's Corner, Cole & Carl Sts., S.F., 10 AM to 3 PM, \$7. All proceeds go to providing home care for people with AIDS.
- **Different Spokes:** Nicassio Valley Loop, bicycle ride, meet in Woodacre on Sir Francis Drake Blvd. and Nicassio Road at 11 AM; few low hills, moderate pace with occasional stops, 35 miles. For information, call 550-8121. Also, decide and ride, 1 PM, meet at Fell and Stanyan, Golden Gate Park.
- **The AIDS Show:** stage performance, Campus Christian Center, 300 South 10th St., San Jose, 2 & 8 PM, \$10. The Arts Council of Gay and Lesbian San Jose brings the Theatre Rhinoceros production to the South Bay. Call (408) 737-0214 for tickets.
- **15th Anniversary of Metropolitan Community Churches:** service, Grace Cathedral, Nob Hill, 4 PM; dinner and dance, Golden Gateway Holiday Inn, California and Van Ness Aves., S.F., \$22. Rev. Troy Perry will speak on this commemoration honoring all eight MCCs in the Bay Area.
- **Chinese New Year Banquet:** Association of Lesbian and Gay Asians, Yank Sing Restaurant, 5 PM, \$22.50 and \$25. Virginia Apuzzo, director of the National Gay Task Force, will speak. For information, call 861-1495.
- **Black and White Men Together:** party, 8 PM, call 863-0925.
- **Tom Ammiano:** comedy, Jeremiah's Steak House, 5875 Sonoma Highway, Santa Rosa, 8 & 10 PM, \$5. Will it play in Santa Rosa?

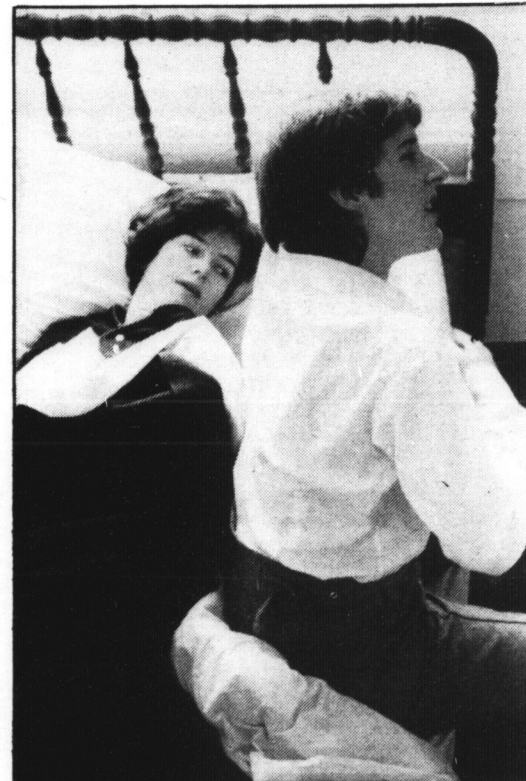


The K'thar Sissies will perform Intensive Care Unit Sunday.

- **Passing: Identities Hidden and Exposed:** stage performance, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$5 to \$8, sliding scale. Mother tongue presents its moving study of women forced to conceal their sexual identities.
- **Monica Palacios and Marga Gomez:** comedy, Baybrick Inn, 1190 Folsom St., S.F., 6-8 PM, no cover.
- **The Singular Life of Albert Nobbs:** stage performance (see Friday for details).
- **Writing Workshop:** for women 60 and older, Operation Concern, 1853 Market St., S.F., 12 noon. Sponsored by Gay and Lesbian Outreach to Elders, call 626-7000 for more information.
- **Love Kamp:** stage performance (see Friday for details).
- **A Name You Never Got:** stage performance (see Friday for details).
- **Mourning Metro:** stage performance (see Friday for details).
- **Russia:** stage performance (see Friday for details).
- **Black and White Men Together:** potluck brunch for couples only, call 563-2443 for information.
- **Intensive Care Treatment:** stage performance, Co-Lab Theatre, 1805 Divisadero St., S.F., 2 PM, \$5. The K'thar Sissies present a comic curative to the AIDS crisis; benefit for the AIDS Fund.
- **Gay Atheist League of America:** meeting, Valencia Rose, 766 Valencia St., S.F., 2 PM. Reading and discussion of the works of Robert Ingersoll, 19th century freethinker.
- **5th Anniversary of The 15:** 4-8 PM, 10 Rodgers Street, S.F.
- **Gwen Avery:** music, Ollies, 40th and Telegraph Ave., Oakland, 5-8 PM, no cover.
- **The Linda Tillery Band:** jazz, Baybrick Inn, 1190 Folsom St., S.F., 5-8 PM.
- **The Vocal Minority in Kidstuff:** music, Valencia Rose, 766 Valencia St., S.F., 7 PM, \$7. A revue of songs about children and childhood.
- **Pamela Erickson:** cabaret, Buckley's, 131 Gough St., S.F., 9 PM.
- **Affirmation:** meeting, Gay and Lesbian Mormons will meet in San Francisco at 7 PM; call 641-0791 for details.
- **Love Kamp:** stage performance (see Friday for details).
- **Mourning Metro:** stage performance, 3 PM and 8:30 PM, \$7 to \$9 (see Friday for details).
- **Russia:** stage performance (see Friday for details).
- **X-posed:** stage performance, 8 PM (see Friday for details).
- **Livin' on Salvation Street:** stage performance (see Friday for details).
- **All Join Hands:** square dancing, 2140 Market, S.F., 5 to 7 PM. Dance with the Bay City Ramblers. Call 474-1917 for more information.
- **Drop-in VD Clinic:** sponsored by the Gay Men's Health Collective, 2339 Durant Ave., Berkeley, 7 to 9 PM. Free and confidential. Testing and treatment for gonorrhea, syphilis, NGU, scabies, lice, etc., also counseling and referrals. Call 644-0425 for more information.

## SUNDAY 24

- **San Francisco FrontRunners:** LaFayette Park to Presidio Gate, 1 to 5 hilly miles; meet at 10 AM at the corner of Octavia and Washington Sts., S.F.
- **Different Spokes:** Napa to Sonoma bicycle ride, meet at Redwood Plaza parking lot, Redwood and Solano Ave., in Napa. Call 339-2345 for time. Also decide and ride, 10 AM, Golden Gate Park (Fell and Stanyan Sts.).



Ann Houle (r.) and Ann Darragh in The Singular Life of Albert Nobbs, at the Vida Gallery through March 2

## MONDAY 25

- **Bad Girl Rap Group:** support group for women at risk of AIDS, Valencia Rose, 766 Valencia St., S.F., 7 PM. For anyone who has been seen as a "bad girl" because of sex, race, class, or sexual activity. For information, call 552-1849.
- **To Honor Work for Lesbian and Gay Youth:** reception, 2268 Market St., S.F., 5:30 to 8 PM, \$10 donation. Greg Day hosts this reception for the directors of Coleman Children and Youth Advocates.
- **Wild West Cloggers:** class, Nova Academy, 347 Dolores St., near 16th St., S.F., 7 to 8:30 PM. A ten week class for men and women. Call 829-0846 or 586-8376.
- **Line Six:** script reading, Theatre Rhinoceros, 2926 16th St., S.F., 8:30 PM, \$3. The festival of finalists in the First National Lesbian Playwriting contest continues with this play by Melanie Fife.
- **Mary Watkins, Sapphron Obols & Joy Julks:** music, Baybrick Inn, 1190 Folsom St., S.F., 7-9 PM.
- **Elman, Goulder & Eisenberg:** cabaret, Baybrick Inn, 1190 Folsom St., S.F., 9-11 PM.

## TUESDAY 26

- **Gay Comedy Open Mike:** comedy, Valencia Rose, 766 Valencia St., S.F., 8:30 PM, \$3. Performer sign-up, 7:30 PM.
- **Harvey Milk Lesbian and Gay Democratic Club:** meeting, The Women's Bldg., 3543 18th St., S.F., 7:30 PM.
- **T'aint Nobody's Bizness:** Eric Garber reveals Gay life in Harlem in the 1920s.
- **Bingo:** Pride Center, 890 Hayes St., S.F., \$6, 7:15 PM. Cash prizes.
- **Playwriting Workshop:** winter session, 7:30 PM. Conducted by George Birmisa. Call 431-6254 for more information.
- **Beginning Square Dancing:** dance, 2140 Market, S.F., 8:15 PM. Learn with the Bay City Ramblers. Call 474-1917 for more information.
- **Lady Bianca:** music, Clementina's Baybrick Inn, 1190 Folsom St., S.F., 7 to 9 PM.
- **Artists Involved with Death and Survival:** stage performance, The Studio, 2926 16th St., S.F., 8:30 PM, \$7. A collaborative effort of 13 Bay Area Gay and Lesbian artists that delivers new insights into the deepening AIDS crisis.
- **Yoga and Meditation Class:** for people with AIDS and their lovers, 10 AM to noon. Call 921-4471 for more information.
- **International Folk Dancing:** dance class, Nova Academy, 347 Dolores St., S.F., 7 to 9 PM, \$2. No preregistration necessary. Call 552-8413 for more information.

## WEDNESDAY 27

- **Phooey on AIDS Benefit:** music, Congregation Sha'ar Zahav, 220 Danvers, at Caselli, S.F., 8 PM, \$5. Randy Weiss and Patricia Whaley perform works by Bach, Mozart and Bartok.
- **Elements of Style and Slantstep:** music, Baybrick Inn, 1190 Folsom St., S.F., 9 PM.
- **Informed Consent:** film, St. Priapus Church, 583 Grove St., S.F., 7 PM, free. A documentary on the evils of foreskin amputation by the Anti-Circumcision League.
- **Mourning Metro:** stage performance, 8:30 PM, \$8 and \$9 (see Friday for details).
- **The God of Ecstasy:** stage performance, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$7 (\$5 unemployed). For reservations, call 863-3863.
- **Audrey Finer:** Baybrick Inn, 1190 Folsom St., S.F., 7-9 PM.
- **San Francisco Lesbian/Gay Chorus:** rehearsal, Kassman Piano, 425 Hayes St., S.F., 7:30 PM. For information call 566-6496.
- **Artists Involved with Death and Survival:** stage performance (see Tuesday listing for details).

## THURSDAY 28

- **The Singular Life of Alfred Nobbs:** stage performance (see Friday for details).
  - **Vickie Randle Band and Woody Simmon's Band:** music, Baybrick Inn, 1190 Folsom St., S.F., 9 PM.
  - **Writing Workshop:** for men 60 and older, Operation Concern, 1853 Market St., S.F., 7 PM. Sponsored by Gay and Lesbian Outreach to Elders. Call 431-6254 for details.
  - **The God of Ecstasy:** stage performance (see Wednesday for details).
  - **Mourning Metro:** stage performance, 8:30 PM, \$8 and \$9 (see Friday for details).
  - **Debbie Saunders:** music, Baybrick Inn, 1190 Folsom St., S.F.
  - **Russia:** stage performance (see Friday for details).
  - **X-posed:** stage performance, 8 PM (see Friday for details).
  - **All-Male Strip Show:** Renegade, 1548 Polk St., S.F., 10 PM, no cover.
  - **Beginners Square Dance:** free introductory classes, YMCA, 220 Golden Gate, S.F., 7:15 PM. Call the Western Star Dancers at 864-6134 for more information.
  - **Yoga and Meditation Class:** for people with AIDS and their lovers, 7 to 9 PM. Call 921-4471 for more information.
  - **Couples Group II:** ongoing drop-in support group for persons with AIDS and their lovers, Pride Center, 890 Hayes St., S.F., 7 to 9 PM. Call 821-8830 or 558-9644 for more information.
- The Bay Area Reporter welcomes organizations, businesses, and individuals to submit items for its weekly calendar. Placement in the calendar is free and the sole responsibility of the editors. Deadline: 5 PM on Thursdays. This Week compiled by Ray O'Loughlin.

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# BAY AREA REPORTER ARTS & ENTERTAINMENT

STAGE

## So Dish is New York

Manhattan Celebs Talk About What Everyone Else Does

by Steve Warren

George Hearn cheats on Van Johnson, Lillian Gish turns young, Mark Hamill suffers sexual confusion, Michael Bennett directs Swoosie Kurtz in an orgy, and AIDS spreads to the New York stage. It's all part of the buzz picked up by keeping an ear to the stars during a weekend meeting of the American Theatre Critics Association.

The best source of information is a Saturday brunch at Sardi's, an annual opportunity for performers to chat informally with the press.

Among the first to arrive is George Hearn, Albin of La Cage aux Folles, who is still honeymooning with his new co-star, "my fourth husband," Van Johnson. "Van's the cutest of my husbands . . . he's gonna be terrific," Hearn announces to all who will listen, while confiding privately, "He's still a little rocky in some of the songs."

Trained as an opera singer, Hearn is set for three roles with New York City Opera after he leaves La Cage in August: Casanova's Homecoming by Dominic Argento; Wright and Forrest's Kismet, and "a Mozart." He took Beverly Hills up on her offer, he says, to show those critics who have said he can't be a *serious* singer if he does eight shows a week on Broadway. With an open schedule next year and beyond, he would welcome a chance to sing with the San Francisco Opera. Is Terry McEwen reading this?

Hearn doesn't appear at Sardi's with Van Johnson on his arm, but Leslie Simons, whom he introduces as his fiancée. They say they plan to marry in June. Simons describes herself as "a swing and an understudy" in La Cage, a swing being a replacement dancer. Because there are so many injuries in the show, Simons says, she gets to go on a lot, in both male and female parts. "Some of the guys are having lower back problems," Hearn elaborates. "I think it's the heels . . . It hasn't bothered me. I don't do as much dancing and I don't have any muscle tone to ruin." Hearn and Simons are spotted the next afternoon in the audience at Sunday in the Park with George.

Mark Hamill is announced as a no-show but shows anyway. He explains that his two sons,

aged five and almost two, put up a fuss when their mother left to see a show in New Haven, and he didn't think he'd get them quieted down in time.

Aside from his domestic problems, Hamill is in the first week of previews for a new musical, *Harrigan 'n Hart*, about a pair of 19th century vaudevillians. Hamill-as-Hart does several drag numbers in the show. His sexuality isn't clearly defined at this point, but the script is changing with every performance.

Jim Dale, appearing in Joe Egg, says he's glad for the chance to show Americans, who know him mainly from *Barnum*, the kind of serious acting he does routinely in England. Of the remarkable chemistry bet-

ween he and his co-star Stockard Channing, Dale says, "When you give and give you've just got to get something back, from someone who's that good." The actor says the best advice he ever got came from his father, a steel foundry worker, who told him, "Learn how to move."

Swoosie Kurtz, a Tony winner for *Fifth of July*, says she

spent a month in San Francisco last fall shooting a CBS-TV movie, *Guilty Conscience*, a labyrinthine thriller of the *Sleuth/Deathtrap* genre with Blythe Danner and Anthony Hopkins. Her principal project since last May has been a series of workshops for a new Michael Bennett musical, *Scandal*, with a score by Jimmy Webb, which should open either on or off-Broadway this spring.

"It's about sex," Kurtz explains. "It's just me and all these guys! . . . It's a tough job, but somebody has to do it." What amazed and gratified her most was that Bennett, the creator of *Dreamgirls* and *A Chorus Line*, told her he had her in mind from the beginning, even though she'd never done a musical before.

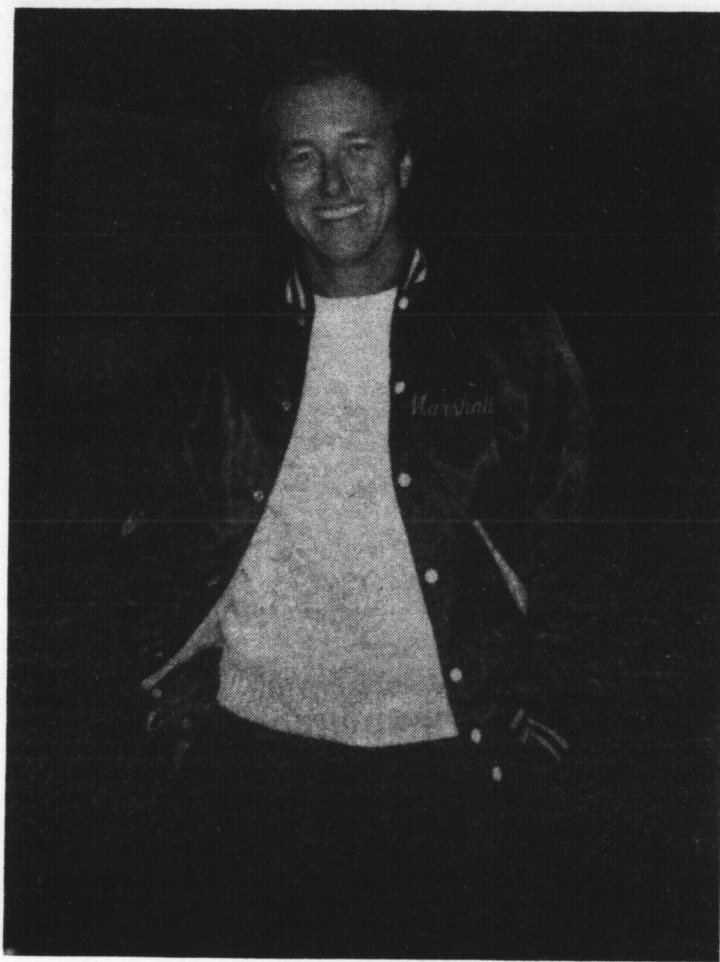
Jerry Stiller jokes about a similar honor. When Mike Nichols offered him his current role in *Hurlyburly* he told him, "You are the part." The star of stage, screen, and *Blue Nun* commercial adds, "I was flattered—until I read the script." His character, a writer, is a real scumbag. Perhaps rebutting some of the assembled critics,

The hit of the brunch is the actress who is probably the least-known outside of New York, Anita Gillette. Currently playing her "first 'old' part" in *Brighton Beach Memoirs*, the vivacious gamine speaks frankly about the problems of finding work when you look like you're in your 20s but have been around so long everyone knows you're in your 40s. "I'm still 'cute.' I'm not Maureen Stapleton yet, or Colleen Dewhurst."

Gillette tells of having been in Hollywood recently, where the accent on youth is obsessive. She went to get glasses, she says, because she "was having trouble reading the phone book. The guy who examined me took hold of some skin on my eyelid and said, 'You might want to do something about this.' I said, 'Why? Is it interfering with my vision?' This is a guy who sells you glasses! That's how they are out there."

The Sardi's brunch is the social highpoint of a weekend that begins Friday morning at Circle Repertory Theatre with a reunion with that theater's founder and artistic director, Marshall W. Mason. Last year he was in San Francisco to direct the late Jane Chambers' *Last Summer at Bluefish Cove* because he felt the play about a dying lesbian and the support she receives from her friends had a message about "the family the Gay community really needs to become in a difficult situation with the advent of AIDS."

This year Mason's own company is preparing a play that deals specifically with AIDS, *William M. Hoffman's As Is*, for a March 10 opening (previews begin March 3). He's



Marshall W. Mason (Photo: S. Warren)

Stiller explains, "(David Rabe) didn't write a (Arthur) Miller play where you understand everything at the end . . . or a (David) Mamet play with a twist at the end . . . He has given us his idea of what his life is all about and what the world is all about."

Mason has happy memories of his *Bluefish Cove* production and the time he spent in San Francisco, except that the producer didn't pay him all the royalties he was entitled to. Contacted in Los Angeles, the producer, Judy Miller, calls it "kind of an in-house problem . . . a family affair that a lot of people are involved with . . . The solution is in process. All of those problems are being resolved."

"I think the world of Marshall," she adds. "He did a wonderful job for us, and our association is continuing."

One of the weekend's panels features playwrights Lanford

been in an unofficial race against Joe Papp's Public Theater which starts previewing its own "AIDS play," *The Normal Heart* by Larry Kramer, on March 29 for an April opening.

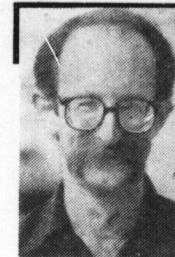
Mason says he was worried when the Kramer play was scheduled to open first, but it was postponed. "Now I say, 'Shit, I wish they'd gone first,' because our play is better." Public Theater publicist Richard Kornberg says it was Kramer who "turned it into a contest . . . We didn't give a shit when the hell we were doing this play. Joe Papp's producing it because he thinks it's a good play."

Advance word indicates *As Is* is more concerned with relationships while *The Normal Heart* is more political. Mason adds that *As Is* "has a lot of humor, which is helpful when an audience is going to go through what they go through for an hour and a half."

Kornberg isn't worried about there being too many "AIDS plays." The point of *The Normal Heart*, he says, "is that the horror of AIDS can never be covered enough . . . If the press—not just the Gay press—had given it more coverage, we might not have had the epidemic we have now."

One of the weekend's panels features playwrights Lanford

(Continued on page 27)



EVEN IN BABYLON

## Men Dispel Cabaret Doldrums

JOHN F. KARR

It's been the dog days for cabaret in San Francisco for some time. Hindsight says such doldrums could have been expected. A rising group of stars—McNight, Hastings, Hutchison, Reign, Rankine, Brooks, and Ross—established careers and got out of town in order to sustain those careers. They were replaced by a bunch of aspiring clones who realized only too late that the bottom line of cabaret work was a strong identity. The clones died out; the usual bunch of self-indulgent dreamers (those "I'd like to be a star" dilettantes who are just as amateurish after a year of work as at the start) died out; indeed, most of the cabarets they hoped to play died out.

Well, if the legit theater can be dubbed *The Fabulous Invalid*, then cabaret is certainly *The Incredible Malingeringer*. For as soon as we heard the shout, "Cabaret is dead!" we had to shout back, "Long live Cabaret!" A new generation, with its own identity, has arrived, presenting us with several arresting talents. This renaissance itself is not too unexpected, but a most surprising element of it is that, instead of the customary female stars, the best of the new headliners are men.

The top names in this new group, Reginald McDonald and Joseph Taro, couldn't be more markedly different. The latter is all Broadway, the former all bouidoir.

That's not to say Reginald McDonald is only soft lights and sweet music. There's a good deal of excitement to his stylings, but it's more the sizzling heat of sensuality than the conjuring of a chorus line, which is Taro's specialty.

McDonald's progress since his debut a year and a half ago has been amazing. Although he truly does have, as Phil Elwood wrote, "a voice of pure gold," he also had the problems of a beginner. A difficult environment or a case of nerves could throw his pitch so slightly yet painfully off key for an evening. His breathing and phrasing was unmusical at best, and between songs he was lost.

Experience and hard work seem to have banished these blues, and McDonald's recent appearances suggest his act is about ready for the big time. I don't know how long our local cabaret circuit can contain him. McDonald is obviously legit. Working with the Joshua Rich Band at the 1177 Club last weekend to be repeated Feb. 23, he had the audience un-

dulating with his scorching performances of devilishly well-picked tunes, plus some snappy between-song repartee.

Matter of fact, McDonald's song list is the best I've heard since some fondly remembered performances of The Hal and David Show, or the concerts of Scott Rankine. Which is not to say McDonald's tunes are so chic and sophisticated they'll sail over your head. Most of his repertory are known tunes. It's just that he's picked them with a twinkle and spruced them up—the choices are fresh and the performances smart.

McDonald's "Zing Went the Strings of My Heart" is a zinger alright, with a clever arrangement packed with surprising twists. He sails through "Lover Come Back to Me" with only drums for accompaniment, and turns the frequently sordid "I'm All Smiles" into a sprightly jazz waltz, connecting the short phrases into the single long arches they demand to be but rarely are. "I'm Gonna Sit Right Down and Write Myself A Letter" gets a hot workout, and Elvis Presley's "Don't" is a seductive plaint. "Love," once Lena Horne's tune, arrives in a sneaky arrangement that creeps up and slowly begins to steam. Its ending is a chiller. The line reads "love is almost never ever the same," but McDonald drops the last two words. It's a *coup de grace*, a plunge in the snow after a sultry sauna.

And then there's "Taking a Chance on Love." What a payoff to a swell evening. It's a ride past the second star on the right and straight on 'til morning. McDonald gives it that sweetly honeyed flow of sound that is his continuation of the Nat Cole/Johnny Mathis tradition, and his sly personality unfolds the gamble of love to a triumphant joy. With Joshua Rich on piano bringing just the right touch of backbeat to McDonald's dream of love, I could have taken a chance all night.

If McDonald's specialty is the simmer and heat of love, Joseph Taro is San Francisco's own Broadway Baby. After many years of legit work in New York, Taro's style is hardly that of a local boy aimed at the Big Apple. More than anybody else in town he is Broadway. What Jim Dale was to *Barnum*, Joseph Taro is to Buckley's, where he'll share a bill with sassy Molly Breen on Feb. 23 and present his own variety show with guest stars on Feb. 20.



Karr says Mikio (L.) and Joseph Taro make a great pair.

Taro also goes to town on material that isn't Broadway, particularly soul music, like Smokey Robinson's "Ooh, Baby, Baby" and particularly a juicy version of "Rockin' Robin" that starts as a lullaby and ends as full tilt boogie, although Bob Bauer's four-square accompaniment is an impediment. Taro's wacky sense of humor brings forth Kazoos, maracas, and a pencil-thin mustache for Allan Sherman's "Mexican Hat Dance," and he adds contemporary ballads to keep us sane. He has the savvy to sing quietly where others would boom ("Swanee"), and as a result we are allowed to realize we like him rather than be instructed, "like me."

Last week he shared an evening at Buckley's with Mikio, a recently arrived performer with a long list of experience, a bright personality, and a robust voice. He's one of the few local performers who can conquer Sondheim's imposing "Everybody Says Don't." Then he switches gears, and at soft volume and with musical grace made a new creation of Hoagy Carmichael's "The Nearness of You." His ornaments, creatively applied, were more allied to soul and gospel than jazz, quite a surprise from a Japanese singer. Well, soul has no boundaries. Mikio has the feeling, and the feeling is good. He also presented dynamic renditions of Brel's "Carousel" and Sondheim's "Losing My Mind."

In duet, Mikio and Taro tore up on "The Joint is Jumpin'"—and there's a certain charm in hearing Mikio interject "Yeah, man, I hear you," in his crisp accent. "Officer Krupke"

Freud. These three are marvelous together, taking full advantage of each moment and word. Molly Stadium seems too old for her role as Jung's daughter Katherine, but despite this her performance remains believable. I had some problems with Francia Di Mase as Toni. But I admit this could be a matter of personal taste. I just couldn't see what Jung would see in this woman.

*The Couch* is a fascinating play, a fun experience, and well worth the trip out to the Magic. I'm happy to see the Magic Theater producing feminist work. Let's hope it's a new trend.

**The Couch**  
Magic Theater  
through March 17, 441-8822

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Lillian Gish (L.) with Nedda Harrigan Logan. (Photo: S. Warren)

## No Love, No Kamp

by Bernard Spunberg

Hard work guarantees nothing. *Shaking Hands with Moths and Love Kamp*, two one-acts written and directed by Michael Andreen, are decently prepared and performed, but manage to evoke nothing more than an occasional chuckle and general confusion.

Produced by Archon Theater at the Co-Lab Theater, *Shaking Hands* is the smaller and more successful of the two works. Here is a courtroom drama in which the defendant is deprived of accusation as well as defense. He's eventually convicted of treason, but not before the prosecutor points out that "the guilty are held up in the scales of justice by the certainty that they can fall no further." A good line. But because writer-director Andreen, who also plays one of the two prosecutors, places his courtroom in a country with no pretensions to justice, the drama goes nowhere. Though the jury has some funny moments, the judge and second prosecutor

speak with accents too immature to carry the weight of authority.

*Love Kamp* takes place in a Nazi POW camp and a modern German disco. Simultaneously. Maybe this succession of short scenes is supposed to underline similarities between war and peace. Maybe its meant to dramatize the dehumanizing effect of war, or its power over succeeding generations, or American influence on post-War Europe, or the fragile, illusory nature of masculinity. There's probably a good play buried in all this. As it stands, however, *Love Kamp* is too long and too diffuse to make a clear impression. The actors deserve credit for their preparation and apparent confidence in writer-director Andreen. If only preparation and confidence were enough.

**Shaking Hands, Love Kamp**  
Co-Lab Theater  
through Feb. 24; 346-4063

Margaret Paulson and Kim Starr in *Love Kamp*

## A New World Before Us

by John F. Karr

The Berkeley Repertory Theatre's production of *Kingdom Come* by Amlin Gray is an overwhelming experience. The play jumps directly into the action, which may leave some spectators with a momentary feeling of having to catch up. You soon find yourself swept relentlessly along with its oceanic story. In Act One this concerns the general plight of impoverished Norwegians before it hones in on the specific stories (and hair raising ones at that) of two families in particular.

Sometimes awkward in its dramaturgy (isn't any play that uses a narrator?), *Kingdom Come* triumphs with its sparsely written, believably truthful depictions of its character's lives. Family sagas tend to be engrossing, and when those sagas in-

clude the uprooting of ancestral homes, immigration to unknown destinations, poverty, famine, plague, unattended childbirth, and madness, as well as full counts of joyous and fulfilling moments, as this play does, the result is an evening of epic magnitude and emotional tempest. I was exhausted and exhilarated by this show.

Most exhilarating is the production itself. Played on a bare platform of planks roughly hewn as those that formed the ships which bore our forefathers (designed by Laura Maurer), dressed in thickly textured cloth that is surely handspun and woven (costumes by Colleen Muschal), and lit with the brilliance of ice, ocean, and wind-swept plain by Dan Kotlowitz, *Kingdom Come* benefits most from the direction of Sharon Ott,

who has allowed generic figures to become such real flesh and blood we cry out in pain and laugh in joy with them. This is also no small tribute to the acting ensemble, featuring some favorites in their best work—particularly Tony Amendola, David Booth, the heartbreaking Judith Marx, and Michelle

**'I was exhausted and exhilarated by this show.'**

Morain in an unusual departure; their vision is indelible, what they enable us to see is remarkable.

But Ott's direction is foremost. Using time-honored theatrical devices with startling freshness, she conjures a world far more real than the cinema has offered in similar spectacles. A man freezing in a snowstorm of stretched sheets, the trains

crossing America depicted by the clacking of bamboo poles, and most amazing, a plague of locusts descending upon us, filling our mouths and ears and nostrils—the locusts played by the whoosh of twirling ropes and their slap against the stage. Amazing fright, and what an effect!

Beyond the story and the acting and the inventive production, though, are the ideas which propelled these pioneers to our country, and which can still cause such pain. They came (in this case) seeking an end to poverty (their soil "hardly had the strength to lie there" and they ate bark bread) and freedom from their Church's tyranny. And we can weep today, see-

ing what their dreams have come to. As Julian Beck wrote in *The Life of the Theatre*, "I am a slave who came out of Egypt . . . out of the house of bondage into the house of employment. What an illusion, three thousand five hundred years ago, when we moved out of one culture into another, thinking we were going to be our own masters from then on! We got rid of a political master, and were too inexperienced to recognize the true function of the Paymaster, the Chief of Police, the Pillars of Society."

*Kingdom Come* is not only an incredibly rich saga of heroism, but a tragic reminder of the continuing reign of an outmoded religion and government. What lands will we turn to next? Outer space? When will our quest turn to the most difficult journey, inward? ■

**Kingdom Come**  
Berkeley Rep.  
Through March 3; 841-6108.

## People v. Dan White

The *People Versus Dan White*, a 90-minute docu-drama produced by KQED/San Francisco and telecast nationally on PBS, garnered a 1984 IRIS Award from The National Association of Television Program Executives (NATPE). The coveted award was presented to the program's Executive Producer Ken Ellis at NATPE's annual convention and awards ceremony, held this year in San Francisco.

According to NATPE President John von Soosten, IRIS is "synonymous with excellence in local programming. Created to recognize achievement by local television stations, the IRIS Award is a symbol of the best work of the men and women who are responsible for fine locally created programming in markets across the country."

The docu-drama features a unique format: dramatic re-enactments of the events leading up to the crime, the shootings, the confession, and the trial were taped on location and combined in the editing room with cinema verite observations by many of the key politicians, legal experts, and journalists who were involved in the real-life drama. ■

**Beach Blanket Babylon's Makin' Whoopee**  
Club Fugazi, 421-4484

## Whoopee!

by Steve Warren

I Cyril Magnin's not tired of *Beach Blanket Babylon* after 401 viewings, who am I to say the script can use an overhaul?

Besides, where else could you see Alexis Carrington tap dancing with a chorus line made up of a groom, a nerd, a baby, a wad of money, and a bottle of Blue Nun?

Where else do you hear at least parts of 60 songs in less than 90 minutes presented at steamroller pace by ten top talents?

So what if the plot is becoming so familiar you can sing along with the dialogue, the wigs are becoming monotonous, and the jokes predictable? There's still the odd surprise, such as Alexis' musical response to being called a bitch, and a triple-decker Tina Turner wig the Humane Society could find a good home for.

One unpleasant surprise in a show with such a strong Gay following is a scene in which a flamboyant hairdresser ("Go Away, Little Girl") becomes straight after being vamped by Betty Boop who turns into Cyndi Lauper.

With Snow White gone, nerd Bob Kastanek and Nerdette Susan Parks have become central characters, looking for love with the help of virtually every personality you've thought about in the last 12 months.

*Ghostbusters* is one cultural phenomenon curiously missing from *Beach Blanket Babylon's Makin' Whoopee!* Therefore, who you gonna call? ■



Are You Sure This Is What He Meant by "Butch It Up"? — A Nerd and Nerdette (Bob Kastanek and Susan Parks) will do anything to find love in *Beach Blanket Babylon's Makin' Whoopee!*, including trying new hairstyles and sipping a potion furnished by Madame T. Ruth, or Ms. T (for Tina).

## Honey, Your Purse Is On Fire

GEORGE HEYMONT

Last fall, the crowd gathered at the Central Opera Service conference in Chicago included several of the opera world's major power brokers, the standard gaggle of guild ladies, and a couple of hot-headed rebels from the younger generation of operatic professionals. Midway through the program, a deliciously ironic moment took place which demonstrated how societal class structures have crumbled before the onslaught of today's mass audience. A good friend of mine (who has headed up several regional opera companies in the past) turned to me and rather loudly remarked, "Holy shit. If I'm gonna keep prostituting myself as a fundraiser, I might as well get laid for my efforts."

Eyebrows arched throughout the room. And yet, despite a grand harrumph of noblesse oblige, several members of the old guard—mostly decrepit dowagers who desperately wish opera could retain its former image as an elitist art form—were forced to keep their silence in the presence of us sassy young whippersnappers who refuse to tolerate their tired old bullshit.

## CULTIVATING THE MASSES

Motel 6 used to advertise its facilities by insisting that "In the dark, every motel room looks the same." Gone are the days when air travelers got all gussied up to fly across the United States. Likewise, many opera-goers are now going to performances in casual clothes. Anyone attending the San Francisco Opera has grown used to seeing Gay men in full leather, and many others who are dressing for comfort, rather than style.

Although I've occasionally been taken to task for dressing in what some people feel is "inappropriate to the grandeur of grand opera," the blunt truth is that a sports jacket puts me to sleep, a necktie chokes me, and I'm a lot more comfortable in jeans. Recently, when a rather pompous matriarch admonished me for attending a performance in my standard attire, I didn't hesitate to remind the woman that a tight girdle had never helped her to hear any better.

Several years ago, Glynn Ross made a point of appearing onstage before each performance of the Pacific Northwest Wagner Festival to lecture his audiences on proper behavior during the *Ring Cycle*. While some were appalled that Ross

saw fit to do so, others heartily applauded his efforts. And with good reason. There are some snobs who will argue that today's newfound wealth has allowed the wrong element to buy its way into situations which were previously unaffordable. Sorry, girls, but the truth lies elsewhere. If opera audiences in America have grown by leaps and bounds during the past decade, it is due to one factor and one factor alone: television.

Yes, Virginia, the tube is the great equalizer, and it has brought opera into the homes of millions of American families camped out at every level of the socioeconomic ladder. What is genuinely alarming, however, is that the TV addicts who comprise our new audience don't have the slightest notion of how to behave in a legitimate theater. Some are more than a little miffed that they can't smoke a cigarette (or a joint) during the performance. Others can't understand why they are not allowed to carry their drinks back into the auditorium.

While I may not be famous for attending the opera in tie and tails, I do my best to stay alert and give the artists onstage my complete attention. I'm also proud to say that—at the very least—I know enough to keep my mouth shut during the performance, and adjust my digital watch to a dull roar.

## REPEAT OFFENDERS

Are yuppies invading America's opera houses? Are the arts being overrun by the "me generation"? Is the neighborhood going to ruin? No, my friends, the side effects of television are infinitely more insidious. And, like my good friend Ko-Ko, I've got a little list of people attending the opera who never would be missed.

First, there are the loud-mouths who talk to each other all through a performance as if they were sitting at home in front of their TV sets. Indeed, on one occasion, when I politely asked someone to be still, I was told that I could fucking well keep my own mouth shut or this man would call an usher and have me evicted from the theater!

Then there are those who bring their flash cameras into the auditorium so they can return home with a personal souvenir of what they just saw onstage. This upscale hooligan is best exemplified by the fashionably dressed woman who

recently leaned forward in her seat, pushed the button on her noisy home movie camera, and began to record her daughter's performance in *The Nutcracker* for posterity.

Let's not forget the old biddy who, as she sat next to me in Carnegie Hall one night, proceeded to tear open her mail during Beethoven's Fifth. When I grabbed the electric bill out of her hands she almost went into cardiac arrest. And then there was the feisty old crone in St. Louis who, when I asked her to stop talking during the opera, bellowed "Just you keep your mouth shut, sonny, and keep looking straight ahead." To make sure I had heard her warning she then began to pound my chair with her cane, turned to her companion and, midway through a beautiful performance of a Mozart opera, roared, "Can you imagine the nerve of that man asking me to keep quiet?"

Several years ago my friend David nearly landed himself in a rumble at the Santa Fe Opera when, midway through Act 1 of *The Magic Flute*, he tried to shush two rowdy Texan couples whose liquid dinner, combined with the dizzying effects of the local altitude, had obviously gone to their heads. Furious at having traveled so far only to struggle to hear one of his favorite operas over their increasing din, David turned around and hissed, "Would you people please shut the fuck up?"

Loaded to the gills, by intermission the Texan men were primed for a fistfight. Alas, they



"These new audiences ain't got no class," moans Prince Orlofsky (Helga Dernesch).

were not the slightest bit sorry to learn that their rude chatter had distracted everyone in the audience around them. Instead, they were furious that my friend had used cuss words in front of their wives.

It isn't by accident that so many playbills and other theater publications now include articles about the proper etiquette to be observed while attending live performances. These renditions of "Miss Manners vs. Godzilla

and the Yuppies" are aimed at preventing gang wars in the theater. And whether we like it or not, some of our new audience members desperately need to learn some discipline.

What can one do under the circumstances? My friend Bill's technique is to stand up just before intermission, look down at the offender and snarl "I thought you'd look something like that!"

Try it. You'll like it. ■

## FROM FIFTH POSITION

## Les Ballets Trockadero, Circa 1985

KEITH WHITE

The truth is, *Les Ballets Trockadero de Monte Carlo* is a very serious company. Though we buy tickets hoping to laugh (and laugh we do), to a large extent the humor at a Trockadero evening is pre-sold. Many of the same things we hoot at the Trocks for are accepted in rapt sobriety in a "conventional" company's performance. But we laugh our way into and out of the Opera House feeling this is the world's funniest ballet company. It is that and more.

Among America's major touring companies, the Trocadero is one in which progress is most

easily observable, and it isn't funny in the same way as when it began ten years ago. In the early underground days, the boys were half-trained or untrained balletomanes in tutus who made us laugh by capturing ballet's essence—while failing at ballet technique. Today they succeed at both. Most all the dancers at the Opera House Friday night were thin, muscular, strong on *pointe*—and the new dancers they're hiring these days come equipped with beautiful feet and long, slender legs; they look good in their tutus. Also, they're versatile. The same dan-

(Continued on next page)

**The New Leland Hotel**  
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**The Gay Hotel of San Francisco**

POP MUSIC

Too Gay or Not Gay Enough?

Tom Robinson has got The Word. Still, too bad the congregation's dwindled to such a piddling few at this point.

Robinson rose out of the ashes of the punk movement in '78 with an album called Power in the Darkness.

at that point—hits on the radio, appearances at rallies, including a stint at 1981's Gay Freedom Day Parade—he had the whole shebang.

Then, something happened. He toned down the often didactic nature of his politics and reached an anomalous impasse.

Retreating from public view, Robinson had a nervous breakdown, moved to East Germany, and began working on new material.

PETER KEANE

scoring a #1 hit with "War Baby," co-written with Peter Gabriel.

At his San Francisco show, the fans were there—all 20 of them—surrounded by the usual nightclub ghouls whose expressions ranged from bored to comatose.

But don't sell the guy short. He may have traded global politics for those of a more personal nature (a la "Blond and Blue"), but none of the power has been lost.

Wanna go to Frisco Bay Drink my liquor and spend my pay Cabin boy works all night and day Cabin boy goes all the way Man the capstan, work the pump Cook and carry, fetch and hump...

You get the picture. Billy Budd never had it so good.

Robinson manages to celebrate the queer aspects of his show without resorting to camp techniques.

So my suggestion, when those



Tom Robinson

endless streams of boring generic beat-box dance hits leave you musically hungry an hour later, is to pick up Tom Robinson's Hope and Glory LP.

listeners to KUSF will recognize "Smooth Operator" and "Hang On to Your Love."

Are you ready for another laudatory review of a Smith's LP?

If you can suspend all belief, and all disbelief while you are at it, Turk 182 is the type of revenge film that is easy to take despite its lack of credibility with the real world.

When Brooklyn fireman Robert Ulrich gets severely hurt in his attempts to save an infant trapped in a burning building, the City of New York refuses to give him assistance because he was inebriated.

Crooked mayor Robert Gulp arrogantly insults Hutton and his brother when Hutton impetuously interrupts an impromptu news conference.

FIFTH POSITION

(Continued from previous page)

cer (Delilah Razzmatzozova) whose role as Hera in To The Fairest epitomized a certain gun-chewing femininity, appeared later as the very credible male partner (Yuri Smirnov) in the Don Quixote Pas de Deux.

The development of repertoire is the other area where progress is obvious, and this year's premieres reveal an astute artistic direction.

The other West Coast Premiere, Three Dances of Ruth St. Dennis, was reconstructed from Labanotation with costumes copied from those worn by Miss St. Dennis herself.

are funny by themselves, but the choreography—maidenly corps dances superimposed with animal arm movements—is masterfully comical.

The solos for Paris and each of the three goddesses which complete the ballet utilize a few sight gags, but they are mostly real dancing, funny only because the dancers interpret so broadly.

The repertory works on Friday night's program were tried and true: a Dying Swan danced by Doris Vidanya, in which the curtain calls took longer than the dance itself, and Giselle Act II, starring the delicate and hysterical Tamara Boumdiyeva.

Joyce Trisler company, but it was a pale rendering compared to the performance given here by Olga Supphozova. Incense, a dance of rigid posturing taken from the border of a Grecian urn, was performed by Sonia Leftova with an almost spiritual concentration.

The repertory works on Friday night's program were tried and true: a Dying Swan danced by Doris Vidanya, in which the curtain calls took longer than the dance itself, and Giselle Act II, starring the delicate and hysterical Tamara Boumdiyeva.

K. White

FILM CLIPS

Blood Simple

Mirthful Murder

There are a lot of people who are going to say Blood Simple is a sick, sick movie. I want you to count me among them. I also loved it.

Produced, written, and directed by brothers Joel and Ethan Coen, Blood Simple is so creatively directed and written even its occasional tastelessness becomes artful.

A young woman runs out on her sleazy bar-owner husband. She has an impulsive affair with one of his bartenders (John Getz).

I won't divulge what happens after this set-up because it wouldn't be fair and because

there are too many twists and turns in the slithering, snakey plot.

Let it be said, in fair warning, that this is one of the first films in years that gets an audience viscerally disturbed.

M. Emmett Walsh, as the slimy private dick, is the essence of menace. In his yellow polyester leisure suit, and with his craggy sniggering laugh, he is the perfect screen creep.

There is a dark humor throughout this film, and you'll find yourself laughing when you think you shouldn't be.

(Lumiere) M. Lasky



A steamy scene from Blood Simple

Angel

Greek Tragedy

If you're one of those who avoided or deplored L'Homme Blesse for being grim and negative, cross Angel off your must-see list.

It begins promisingly, from a cinematic standpoint, with the police busting a Gay cruising park.

Angelo's age is never specified, but Michael Maniatis looks at least ten years too old to play the part as written.

Mischief

Smalltown Boy

Doug McKeon, the boy from On Golden Pond, is old enough to go beyond sucking face, but he seems to be in the wrong time and place for it.

McKeon is hot for Kelly Preston, the most believable '50s person in the cast.

Director George Katakouzinis has an excellent visual sense, but only in the film's first half does he show a flair for pacing.

'It begins promisingly...with the police busting a Gay cruising park.'

becomes a "soldier by day...hooker by night," until his life is inevitably ruined and ends tragically.

There's an extra political message in a scene where Angelo's ex-lover departs for an unnamed destination where "you can be what you are," to escape the "hypocrisy and contempt" of Greece.

petizing by such scenes as the washing of a corpse.

Up until midpoint I was willing to overlook the negative mood and miscast lead and recommend Angel, at least for Gay audiences.

It's also sloppy in the way it uses general nostalgia items to suggest a specific year.

Still, if you're not too picky, Mischief has a good cast—including Jami Gertz as the ugly duckling who blossoms when her braces come off—and it's smoothly put together.

M. Lasky

Turk 182

Self Destructive Fun

If you can suspend all belief, and all disbelief while you are at it, Turk 182 is the type of revenge film that is easy to take despite its lack of credibility with the real world.

When Brooklyn fireman Robert Ulrich gets severely hurt in his attempts to save an infant trapped in a burning building, the City of New York refuses to give him assistance because he was inebriated.

Crooked mayor Robert Gulp arrogantly insults Hutton and his brother when Hutton impetuously interrupts an impromptu news conference.

M. Lasky



Timothy Hutton in Turk 182!

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# BAY AREA REPORTER SPORTS & FITNESS S

## FITNESS EIGHTIES

### James McPherson

#### Injured Wrestler Takes Up... Skateboarding?

by Paul Trefzger

One of my friends referred to this week's fitness person as an "institution." It caused me to give a thought to the meaning of that word in a Gay context. To straighten it would probably mean a philanthropist or a person holding a position of prominence for a long period of time. To us, I think it can be summed up in, "Oh him/her, he/she's been around forever." "Thumper" McPherson would probably agree. When we spoke at Welcome Home, he covered his face with both hands, laughed, and said, "People probably won't believe I'm doing this." His sport, or fitness vehicle, is skateboarding.

"Twelve year olds teach me a lot of the things I do. You wouldn't believe some of the things they can do," he said, and described double flips in the air that he admitted, "I don't think I'll ever be able to do." McPherson has been skateboarding for seven years "since I was twenty-nine. I wrestle and it was the first time I wrestled in public. I broke my shoulder and wound up in a body cast. After that I took up skateboarding."

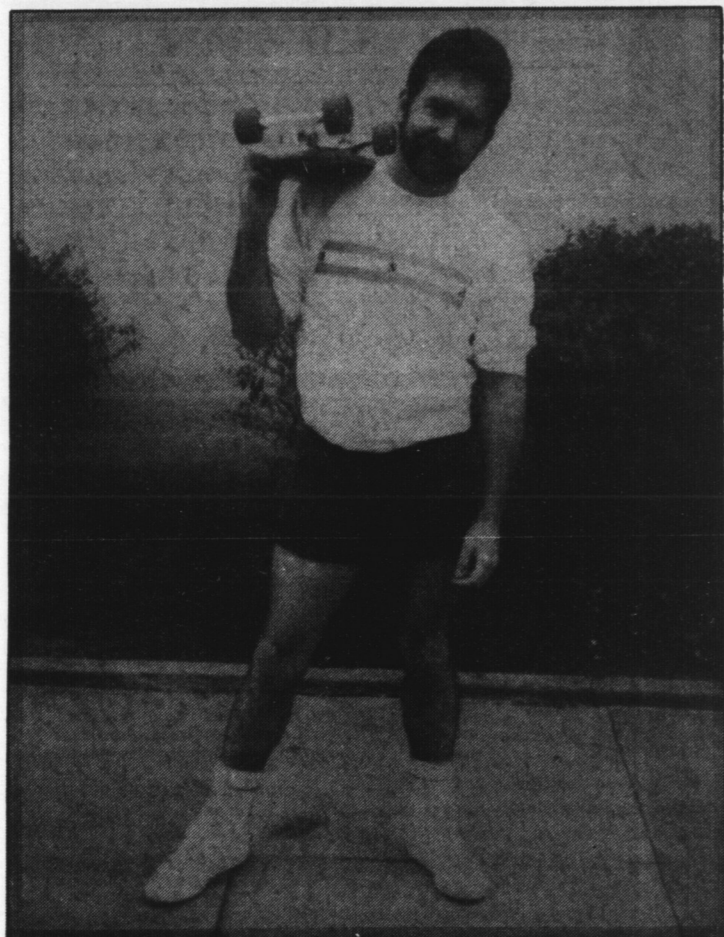
The wrestling is still part of his life.

"I belong to two clubs, New York and San Francisco," he said. Upon further questioning I learned that these clubs are not the type that will be in the Gay Games. "It's more of a col-

legiate, free-style, grab-ass wrestling. There's a list of phone numbers. You can get together with individuals." "Erotic?" I asked. Jim nodded. "It can get sweaty. It's a good way to meet people. There's guys I correspond with. Actually, it's international... England, Belgium, Australia. This weekend I have a guy coming in from Chicago." He emphasized its fitness value.

"Someone wrestling seven minutes spends more energy than a pro football player during a game. It burns calories, stretches muscles, and you use every muscle in your body." He added that the wrestling in the Olympics was "awe inspiring."

I asked why after his wrestling accident he took up



James "Thumper" MacPherson and his board. (Photo: Rink)

skateboarding.

"Well, one thing, you never see a fat skateboarder," he said. "It keeps you fit because you have to get up a hill to go down it. It also helped my flat feet. It stretches your hamstrings. Basically, it's good for your body, particularly from the waist down... butt, calves." McPherson's favorite hill is "the one behind Seaman's Mall, down at Fulton and the digital clock tower where the Bay Bridge starts." He added, "It's great to get out on a Sunday morning at 6 a.m. when there's no one on the street. It's a high. You're in another ozone. I like to skate down Corbett too. I'll go down to Folsom to the Financial District and up to Polk." I asked about falling. "It's shit on new Levi's," he said. His current model skateboard is a Santa Cruz 5-ply, X-caliber, Truck with Kryptonite wheels, 70 mm, and he's looking at new ones that are "wide thick and high. Mine's kind of an antique. Oh, and I wouldn't advise anyone starting out to go any faster than you can run or you're going to break something."

Jim used to skateboard ten to 12 hours a week, but now it's two to three, because "Harley got into my life." Two years ago he bought a big, black Harley-Davidson, which he takes on motorcycle runs. It was on one such run with the Satyrs that he picked up his nickname (reason not given). Of the runs, he said, "We ride around and terrorize beer joints."

McPherson works out at the Muscle System two to four times a week.

"The older you get the more exercise you need because life gets easier," he said. "There are times I'll leave my car and motorcycle at home. Walking is great exercise too. But at the gym I usually do upper body exercises every other day. Sometimes, I'll do other parts.

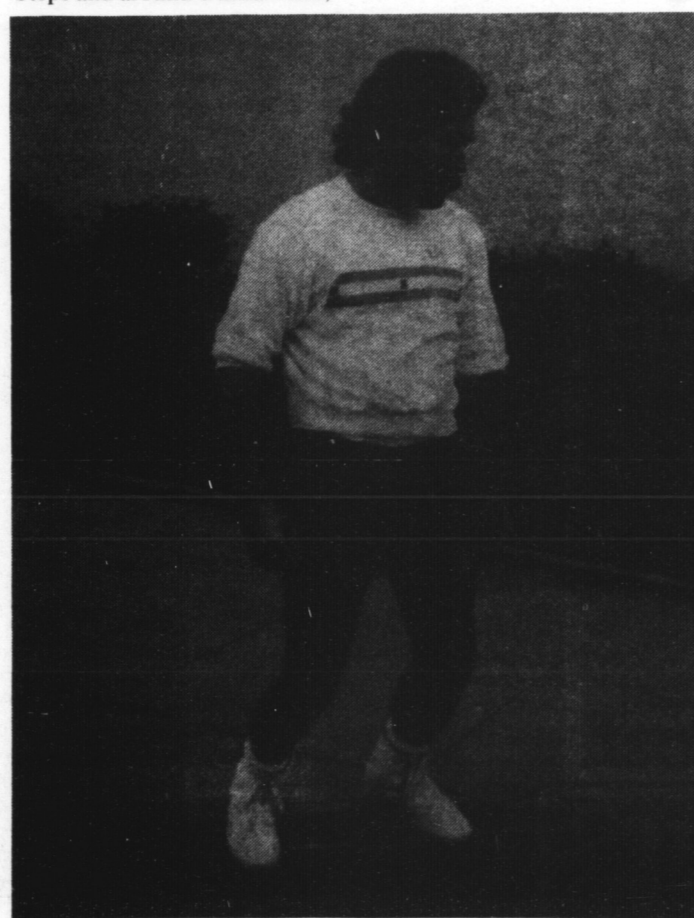
not cruising... Even if you get in a car and drive to a nice place and walk around, it helps your head a lot. Just half-hour walks are mentally and physically rewarding."

"Watch your weight?" I asked. "Yeah. I watch it go up. No, I eat what I like, but I eat less of it. I try to eat more chicken and fish. With spices we have here, there's so many different ways to fix things. And I try to cut down on the garbage. Like I said, I'm from 'the sugar era.' That's the hardest thing to get used to. Remember three tablespoons of sugar in iced tea? All of this though, more than a pretty body, I want a healthy body. That's the main reason why I go to the gym. But it's also given me more self-confidence. And you're never too old. Not when you're thinking about your health. I like to back-pack too."

"I'll go to the Sierras to camp out, usually alone," McPherson continued. "It's a good chance to get away and think. A nice place is Desolation Valley, above Tahoe. There're trails. You can't get lost. You meet nice people and there're miles of wilderness. Someday I'm going to move to a little farm I bought in Prescott, Arizona. For ten years I've been going to the rodeo there over the 4th of July weekend. It's the only place I like beside here. There're four gyms and the guys are hot. The rodeo really drags 'em in. Part of it's 'Firemen's Day.' They squirt each other, undo hoses, have a 'bucket brigade.' I found the place on a motorcycle run."

"Another thing I want to do. I plan on going to my twentieth high school reunion on my bike in full leather. Back then, I was such a wimp. This oughta give 'em something to look at."

As he gave me a lift on his Harley, to my car, McPherson said, "If you know anybody who wants to wrestle, let me know."



12-year-olds can teach you to do this. (Photo: Rink)

## SCOREBOARD

### JAPTOWN BOWL COMMUNITY LEAGUES BOWLING

Team Standings and Personal Achievements  
(The League Averages are Unavailable)

#### SUNDAY RENO LEAGUE (Week 13 of 24 - as of 02/10/85)

1. Reno, Reno Is...	4	0
2. Bowling Is Not My Life	3	1
3. Vagabond	3	1
4. Gaysha Boys	3	1
5. 7 Lucky 13	2	2
6. Myrna's Boys	2	2
7. Number 3	2	2
8. PWIL Phucket!!	2	2
9. With Colour	2	2
10. Dice'd Dolls	2	2
11. Strange Interlude	1	3
12. "Alley Cats"	1	3
13. Lois Lanes	1	3
14. Things Go Better w/Coke	0	4

#### HAWAII VACATION LEAGUE (Week 22 of 37 as of 02/08/85)

1. Scottie's Alley-oops	12 1/2	3 1/2
2. Publio's	12	4
3. Mane Islanders	10	6
4. Play With It, Ltd.	9	7
5. The Handy-Caps	8	8
6. Lady And The Tramps	8	8
7. El Rio Tartarugas	1	8 1/2
8. Menehue's	6	10
9. Twinsplit	6	10
10. Stiel's Ducks	1	15

#### MONDAY COMMUNITY LEAGUE (Week 15 of 29 - as of 02/04/85)

1. Play With It, Ltd.	4	0
2. Rick's Rompers	4	0
3. Trash-Lotta's	4	0
4. Yeah!!!!	4	0
5. Play With It, Please	3	1
6. Dish	3	1
7. Castro Country Club	3	1
8. All The President's Men	3	1

#### WEDNESDAY COMMUNITY LEAGUE (Week 19 of 32 - as of 02/06/84)

1. Rag-Tags	11	1
2. The Pimento	10	2
3. Madam + The Boys	10	2
4. Pilner Vultures	10	2
5. Sutter's Mill - I	9	3
6. Five Not So Easy Pieces	8	4
7. High Gear	7	5
8. Bananas Without Attitude	6	6
9. Quiet Fire	6	6
10. Church Street Station	5	7
11. Stud City	5	7
12. White Swallow	5	7
13. The Embuzzlers	4	8
14. Sutter's Mill Also	3	9
15. Pinhead II	3	9
16. Sals Supreme	2	10
17. Rock'n Rollers	2	10
18. Gutter Girls	2	10

#### THURSDAY COMMUNITY LEAGUE (Week 19 of 32 - as of 02/07/85)

1. Pendulum #3	9	3
2. Pilner Kingpins	8 1/2	3 1/2
3. Vagabond	8 1/2	3 1/2
4. Old Rick's Gold	8	4
5. Room	6 1/2	5 1/2
6. Twin Peaks	6	6
7. Dougalettes	5	7
8. Pendulum Spare	4 1/2	7 1/2
9. Team #3	3	9
10. 2 Lefts + a Right	0	12

#### THURSDAY COMMUNITY LEAGUE (Week 19 of 32 - as of 02/07/85)

1. Lady & The Tramps	7	1
2. Spurts	7	1
3. Phoenix Phantoms	7	1
4. Late Nite Rollers	5	3
5. "Not Easy"	5	3
6. 5 Easy Pieces	5	3
7. Shud-a-bin	5	3
8. Hopeless	5	3
9. Oh Merde!	4	4
10. Shanti - T + A's	4	4
11. 0000's	4	4
12. Ethel	3 1/2	4 1/2
13. Spitz	2	6
14. Ringold Rollers	2	6
15. 5 Easy Pieces	2	6
16. Crisco Kids	2	6
17. Guys & Balls	1 1/2	6 1/2
18. Overnights	1	7

#### TUESDAY COMMUNITY LEAGUE (Week 16 of 29 - as of 02/05/85)

9. Sutter's Mill	2	2
10. Bow - K	2	2
11. The Obelisk	1	3
12. New York Man	1	3
13. Rick's	1	3
14. Blazers	1	3
15. Short Circuits	0	4
16. Team #17	0	4
17. Damaged Goods	0	4
18. "Pick-Ups"	0	4

#### High Scratch Game

Lowell Hills (PWIP)	257
Adrian Stenson (PWIL)	244
Randy Peterson (PWIL)	241
Mary Garrette (PWIL)	207

#### High Scratch Series

John Parry (PWIP)	655
Lowell Hills (PWIP)	636
Adrian Stenson (PWIL)	629
Mary Garrette (PWIL)	495

## DISH

(Continued from page 20)

Wilson (Fifth of July) and Wendy Wasserstein (Isn't It Romantic?), director Claudia Weill (the movie Girlfriends) and James Lapine, writer-director of Sunday in the Park with George. They're supposed to discuss how to distinguish between the writer's and the director's contributions, but the question not unexpectedly goes unanswered.

Wilson, who says the director's job is "to keep the playwright from rapping his own work," speaks of his long association with Marshall Mason: "We met during the Civil War... Actually it was 1963, when Wilson showed Mason the script for Balm in Gilead. After reading it, 'He told me things you're not supposed to know,'" Wilson recounts as if still amazed, "so I knew I'd found my director." When they work together on a new play, "I know (the characters') emotional life, and Marshall knows their physical life... He knows to be critical after I've finished, but not to be critical while I'm working, or I'll stop dead."

Lapine offers hope for local companies who want to do Sunday in the Park: "I've written up a bare bones production that's easy to do at minimal cost. There's no point in writing a play that will only be done once." He has mixed feelings about his dual role. During the workshop phase, he says, "I wished I wasn't directing because I would have liked to work closer with Stephen (Sondheim)."

"It means you give up a lot when you're the book writer," Lapine opines. "Sometimes your favorite dialogue becomes a song." He admits this can be for the best, especially when it becomes a Sondheim song.

Wasserstein also talks about sacrifice: "You know a play is

finished when you cut your favorite joke." She says she used to teach this to her playwrighting class at Columbia, but never really believed it until it happened to her. On the subject of what directors can do to a completed work, she recalls a production of her Uncommon Women: "It took place in a womb, and some reviewers said it had 'feminist aspects.'"

The panel is generally unsympathetic toward Grove Press' recent attempt to stop a Boston production that took liberties with Samuel Beckett's Endgame, but their mood changes when I ask whether Edward Albee was justified in closing last year's all-male Who's Afraid of Virginia Woolfe?

"Damn right!" Wilson explodes. "That's going too far!"

"That's changing the text," Wasserstein adds.

"If he had written two homosexual couples," Wilson says of Albee, "he would have written completely differently. It might have been an interesting play, but it would have been different." He let one of his own works suffer a similar fate in a less public situation: "Some idiot called me up and said 'I want to do The Gingham Dog with four men in my acting class.' I said yes to get him off my back... I don't know what he had to do to the text because they talk about a baby."

Another highlight of the weekend is a dinner given by the Actors' Fund of America to promote Night of 100 Stars II. Conversation is limited because we arrive behind schedule and have to leave in time for 8 o'clock curtains. The Actors' Fund is represented by board members Lillian Gish and Colleen Dewhurst, and "the first woman president in the 103-year history" of the fund, Nedda Harrigan (Mrs. Josh) Logan, daughter of Harrigan 'n Hart subject Ned Harrigan.

I remember seeing Gish a

## TG Bowl 1985 Summer Season

With just more than a month left in the hot 84/85 Winter Bowling Season, it's time to begin making plans for the '85 Summer Season, which, by the way, is the Tavern Guild Leagues' 21st Anniversary. For those of you who may be contemplating joining a Gay bowling league (mixed, of course), and also for those of you who may have neglected to jot down the pertinent information, here are some facts to assist you in formulating a balanced schedule.

### MONDAY T.G. LEAGUE

On April 8, the pre-season meeting will be held on the 2nd floor at Park Bowl at 7:30 p.m. to elect officers and vote on league rules. This league consists of five-person teams, with an optional 6th rotating bowler. If the rotation option is utilized, a bowler schedule should be established within the team in order to permit each member the opportunity to bowl the minimum number of games required for awards eligibility at season's end. Cost is \$7 per bowler per night bowled (five bowler minimum fee). League bowling will commence at 8:30 p.m.

### WEDNESDAY T.G. LEAGUE

Starts April 10. Other information same as Monday League.

### THURSDAY T.G. LEAGUE

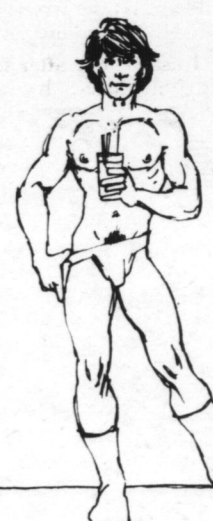
Starts on April 4, pre-season meeting to elect officers and vote on league rules will be held on 2nd floor, Park Bowl at 8 p.m. Four-person teams, with optional 5th rotating bowler (see Monday League for elaboration on this option). Cost is \$7 per bowler per night bowled (four bowler minimum fee). League bowling will commence at 9 p.m.

In addition to providing a vehicle to get out and enjoy fun evenings with other good natured competitors, these exciting leagues also offer to those of you who enjoy responsibility an excellent opportunity to run for an administrative position like President, Secretary, Treasurer, or Master-at-arms. One need only be nominated to be considered by the league members.

While it is possible to attend the pre-season meetings and get on a team or install a team in a league, to be certain of league status, it is advisable to phone Mal Garcia at Park Bowl (752-2366) as soon as possible to confirm individual or team space within a Tavern Guild League.



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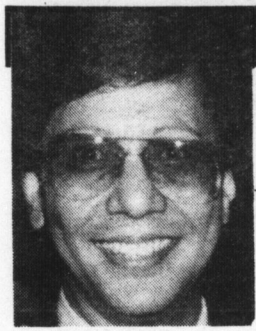
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# BAY AREA REPORTER B.A.R. BAZAAR

## COURTLY CHATTER



### Aloha 'Dere!

REMY

Today marks the premiere of Courtly Chatter as an every-other-week column of what is happening in and around the court system. The main emphasis is to report what the various courts, i.e., imperial, royal, etcetera, are doing. I'll be reporting on fundraising efforts, parties, and contests for the various titles that are elected throughout the year.

Saturday, Feb. 9 was a big day for the Imperial Court of San Francisco. The reigning monarchs, Emperor Rich Carle and Empress Remy Martin, in conjunction with the Tavern Guild Foundation and the Councils of Emperors and Empresses, threw a smart bash called a coronation. This coronation was to honor Their Majesties with visits from other imperial empires from the North American continent and Pacific Islands. Also, members of San Francisco's Imperial Family, Grand Ducal Council, Mr. & Miss Gay, King & Queen of Hearts, Mr. & Miss Tavern Guild, and a host of notable and quotables were to pay their respects upon completion of their year.

The coronation was the climax of four strenuous weeks of campaigning by four people (two each for Emperor and Empress) seeking the crowns of San Francisco. At 10:55 p.m. the newly elected monarchs were announced to the assembled guests. Ken Wright was pro-

claimed Emperor and Sissy Spaceout was proclaimed Empress of San Francisco. The Widow Norton Jose Empress I read the extemporaneous oaths of office, and Emperor XII Rich and Empress XIX Remy bestowed the laurel leaf circlet and coronet on the new monarchs. Congratulations Ken and Sissy. May your reign be one of togetherness, hard work, and happiness. Tommy Turner and Colette LeGrande, congratulations to you two for your dedication and commitment to the offices. The campaigns of all four candidates were clean and showed a lot of imagination. Your committees worked extremely hard and they deserve a rousing round of applause.

**Xanadu — The Court of Kubla Khan** was a colorful, elegant, and most enjoyable evening. Special thanks to Obie Howell for the sets, Carl Berry, Carol McFarland, Wally Rutherford, Bob Ross, Jonni Valle, members of the Imperial Court and Family, SFGFDMB/TC (the band), Dick Bumpus, Matthew Brown, Marlena, Chuck Ward, and especially Jim Bonko for all their hard work in putting the coronation ball together. Also thanks to those individuals who helped out in last-minute situations. Joanna Caron, Gary Noss, Ed McMullan, Anna-Mae Wong, Mina, Lady Gene Forrest, Monte Reddick, Tony Trevizo—thank you for everything!!!

There were 30-odd courts represented at the coronation and the presentations by the San Francisco courts and candidates were great. Santa Monica won the out-of-town presentation, and the Grand Ducal Court won the in-town prize.

Marcus will return next week.

## 1808 CLUB OPEN & HOT!

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Sun.—**BODY BUILDERS** (Use any gym card plus \$3)

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The Pussies of the South Pacific in Men Behind Bars. (Photo: Rink)

Watch this column for the date and time of the investiture of the new emperor and empress, Ken and Sissy. It promises to be fun and exciting.

### BARBARY COASTERS MOTORCYCLE AWARDS

Saturday, Feb. 16 was a very busy day for members of the bike clubs and independents. The Warlocks M/C, which will celebrate its Silver Jubilee as a club, hosted its annual pre-awards cocktail party. This party is also to announce the club's new officers for the coming year. The new officers are: Secretary, Jim Haltom; Treasurer, Ray Rosborough; Road Captain, Frank Rauch; Vice President, Wat Abbott; First Lady, Charlie Minehart; and President, Allen Dale. Congratulations Warlocks, and have a wonderful

"25."

Following on the heels of the Warlock's party was the Barbary Coasters Motorcycle Awards. Preceding the awards and show was the Bike and Buddy ball, which ran from 6:30 to 8 p.m. The awards and show, the B.C.'s 19th, started promptly at 8 p.m. chaired by VP Gene Forrest, and ably assisted by the members, the entire function ran without a hitch. The sold to capacity and then some audience cheered, stamped its feet, and applauded its favorite show numbers from the 1984 season that had been nominated, as well as the winners. Mr. Marcus will give you a list of all the winners in each category, but I'll list a few: Best Group Number Weekend Run, "Thriller," Warlocks/MTV; Best Individ-

ual Number Weekend Run, "Splash," Bobby Wong, Warlocks/MTV; Best Run Show BC's "Tara, Tara, Tara"; Best Open Social, SF/GDI's 10th Anniversary; Best Weekend Run, BC's Buddy Rider of the Year, Jack Coates/Constantines; Rider of the Year, Yoshi Matsuda/Independent; and Special President's Award, Warren Cave/42nd Street Gang. Congratulations to all the nominees and winners for all of your hard work and energy that made the 1984 run season and year a great success. Also to the BCs for another successful awards and show.

### SWEETHEARTS AND CUPIDS

Valentine's Day more than (Continued on next page)



John Valle, president of SFGDIs, leads a motorcycle run production number at the Barbary Coaster's 19th annual motorcycle awards. (Photo: Rink)

## CHATTER

(Continued from previous page)

proved love was in the air. Hunks, Polk Street's newest bar, opened to a packed house. Good luck to the owners on your grand opening. Kimo's up the street had its annual Mr./Miss Valentine contest and party. An overflowing crowd partied and danced to the new Mr. Valentine, Don and Miss Valentine Rosa... smooches to you both. The next night, the ever-eventful Kokpit hosted its annual Kokpit Kupid Contest. All week long customers voted for their favorite candidates for Mr./Ms. Kupid, whenever you bought a drink... and the winners are... Mr. Kupid, Billy Hines; and Ms. Kupid, Dog Lady. I heard it was a tight race!!!

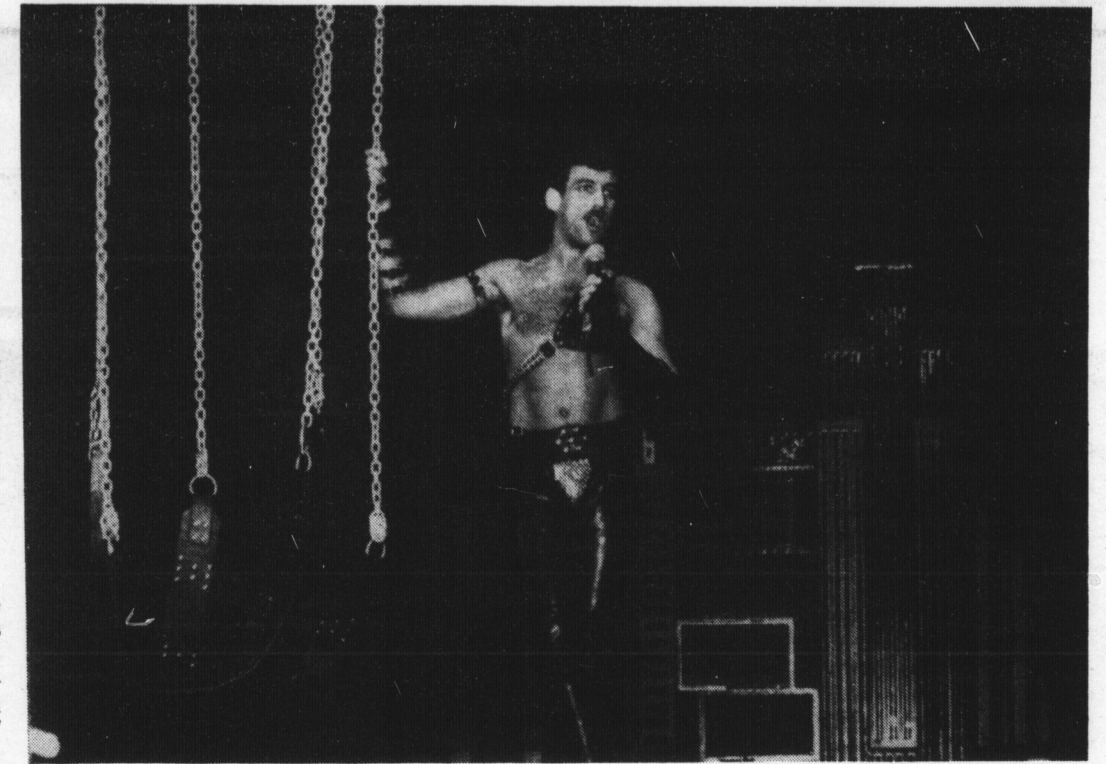
### REHEARSALS, REHEARSALS, REHEARSALS

This past week was Rehearsal-mania. If it wasn't a rehearsal for the BC awards, it was for

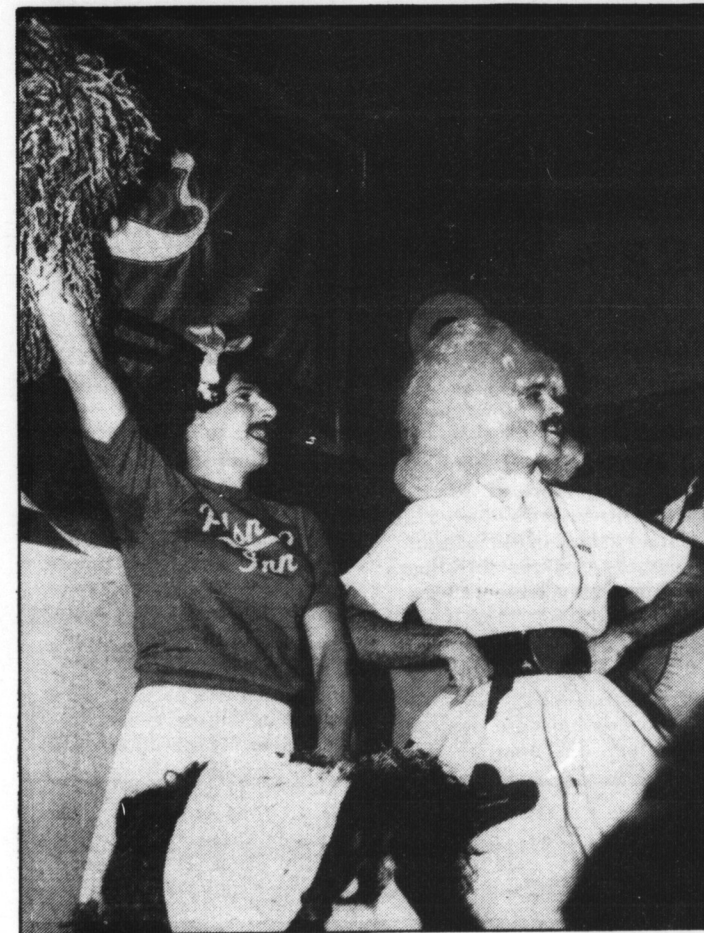
Men Behind Bars and then back again. Four shows in one weekend could wear off a girl's heels. Thank goodness, I have more than one pair! Men Behind Bars at the Victoria Theater, benefiting the Shanti Project and the Band Foundation, is one way to donate money or time for worthwhile causes. Jim Cvitanich and Mark Abramson put together one hell of a show. The way the audiences hooted and hollered, this show could go on the road and pay to sold-out houses. The 107-member cast just flowed amongst costumes, hair, and bodies like they had done it a hundred times. Fabulous, gang! Thanks Jim and Mark for the chance to be a part of it!

Thanks... thanks... thanks... to Bob Ross for the Valentine's Gift, Mr. Marcus for your support and compliment, the BCs for understanding "Her Most" and all of you for a wonderful year as "your" Empress... Okay, fine... till next time... Aloha!!!

Remy



Will Tucker of Five's sang "I Never do Anything Twice" at Men Behind Bars. (Photo: Rink)



The Pilsner High cheer led by Trudy and Suzy at Pilsner Inn's Valentine sock hop. (Photo: Rink)



Contestants and guests at Kimo's Cupid contest. (Photo: Rink)

## Courtly Calendar

Thursday, Feb. 21: Tommy Turner Open Meeting, Febe's, 11th and Folsom, 3-6 p.m.

Victory Party for Ken and Sissy, Stallion, Polk and Ellis, 8 p.m.

Pilsner High Senior Class Reno Trip, through Sunday, 9/24. Class Prez—Olin Sanders.

General Meeting, NALGG (Gay Gerontologists) Pride Center (Hayes at Filmore), 5:30p.m., room A.

MC Forum Meeting, Chez Mollet (527 Bryant), 8:30 p.m.  
Bare Chest Contest, Arena (9th & Harrison), Mr. March, 9 p.m., MC-Marcus.

Friday, Feb. 22: Victory Party for Ken and Sissy, The Village, 4086 18th St., 8 p.m.

Saturday, Feb. 23: ALGA (Asian Lesbian Gay Alliance), Yank Sing Restaurant, 427 Battery St., no host cocktails, 5 p.m. dinner, six-ish, \$25.

Saturday, 2/23: 1st Anniversary, California Eagles MC, SF Eagle, 5 p.m., buffet, no host bar.

Sunday, Feb. 24: Cycle Runners Open Meeting, Febe's, 11th and Folsom, 3-6 p.m.

Hudson House Benefit, SF Eagle, Beer Bust & Auction, 3-6 p.m., \$6.

1st & 13th Anniversary, Cycle Runners MC, Febe's 3-6 p.m., \$6.

Monday, 2/25: Joint Birthday, Grand Duke Michael Bowman and Rick Manning, Kimo's (Polk & Pine) 8 p.m.

Tuesday, Feb. 26: Victory Party for Ken and Sissy, Kokpit, Turk and Leavenworth, 8 p.m.

Wednesday, Feb. 27: Victory Party for Ken and Sissy, Febe's, 11th and Folsom, 8 p.m.

Dynasty, at your favorite pub, 9 p.m.  
Thursday, Feb. 28: Marin Civic Light Opera's Production of Mame, Benefit for ICF, 8 p.m., \$15/\$20 with bus transportation. Contact any bike club officer for information.

Compiled by Remy and Karl Stewart

## FOG Friends

The dating service of The Fraternal Order of Gays — The FOG, (social organization) has been successfully arranging dates for FOG members and now you too can participate in this unique and exciting program.

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For more information on FOG Friend Introductions, write or call: The FOG, 2038 22nd Ave., San Francisco, CA 94116, (415) 753-6786.

# SAVAGES

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Leatherspace

**Urban Aboriginals**  
by Geoff Mains  
Gay Sunshine Press; \$8.95

by Paul Reed

There is so much in this book it's hard to know where to begin. Reading it first in bits and pieces, and then straight through, I experienced a variety of responses: interest and anger; titillation and skepticism; intrigue and boredom. And then I found myself skipping around again, reading a bit here, a bit there, whatever seized my interest at the moment.

Well. When a book can do that to a reviewer, there's gotta be something there, and I think what's there encompasses all these things—a serious examination of the leatherscene as a discreet reality unto itself, not as some deviant sub-group; a heavy and oftentimes too-thick analysis of the physiology of S&M sex practices; a curiously apologetic justification of the leather community; a brilliant synthesis of anthropology, biology, physiology, ethics, and theory on human nature.

The book is ineptly subtitled "A Celebration of Leathersexuality," which it is not. There is much less of the celebratory nature here than there is of the analytical, but what is celebratory is interesting. Mains interweaves compelling vignettes and sexually graphic scenes with his thorough discussion, a popular technique of nonfiction books which is fairly effective here. A more descriptive subtitle might have been "An Analysis of Leathersexuality," or even more correctly, "An Interpretation of Leathersexuality."

For what Mains has done with remarkably synthetic thinking is interpret the leather scene—which he terms "leath-

erspace"—within an anthropological framework which seeks to define the members of leatherspace as a tribe, and then goes on to describe that tribe within a number of perspectives: biology, physiology, art, culture, even religion.

I think it's the interpretive nature of the discussion that gets sticky, for too often it seems that Mains is apologizing to someone for the leather community by explaining it all away for us. On the other hand, he could hardly avoid it—because in order to understand, we must know. And so we need knowledge.

Mains gives us knowledge by the pageful. Thank you. And I do mean thank you sincerely. The strong point of the book was the detailed explanation of the physiology of S&M sex practices. Yes, at times it seemed to go on and on, but each passage clarifies just how S&M can be fun. As a frequent practitioner-in-ignorance, it is rewarding to discover facts about pain-pleasure that make it clear why heavy titwork or cock and ball "torture" create such intense pleasure, eventually becoming ecstasy and euphoria.

It all has to do with how pain causes the brain to release opium-like hormones that block the pain and convert it into pleasure after a certain level has been reached. Or something like that. It's too involved for a book review, and anyway, if you're interested, you should go buy a copy of the book.

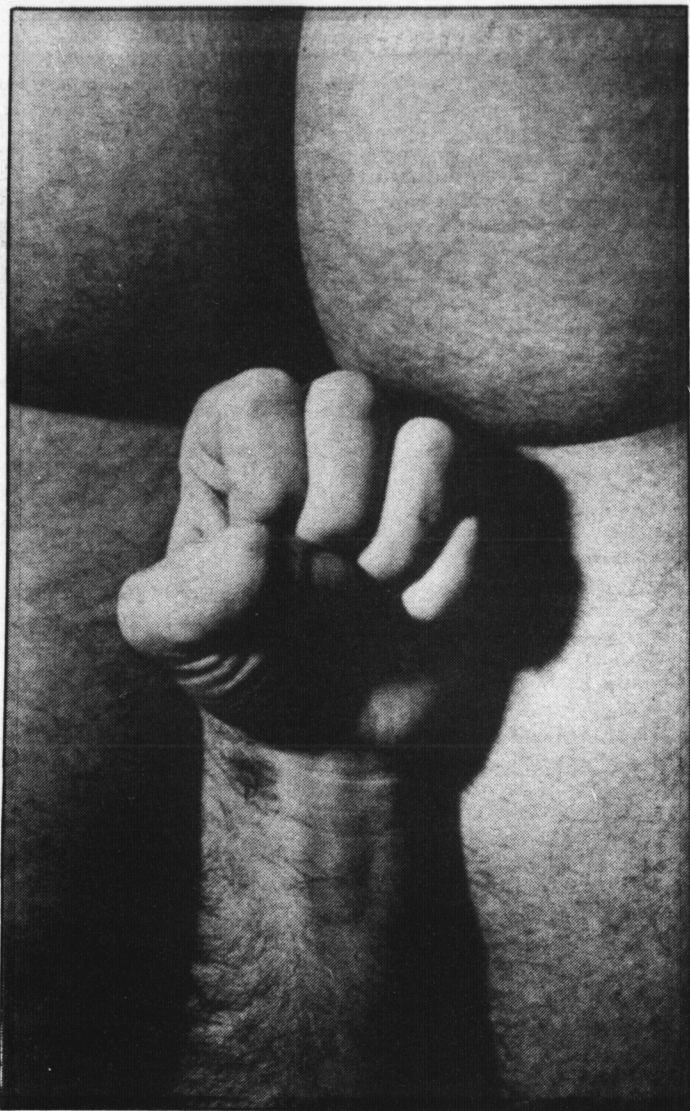
Small publishers often try the most daring and provocative projects, and San Francis-

co's own Gay Sunshine Press has ventured into new territory with *Urban Aboriginals*. In this age of "how to" books and cheap romances, intelligent discussions of sexuality are rare. Even more rare is a serious, informed look at exotic behavior like sado-masochism and all the varieties of sexual behaviors which fall under the general category—things like fisting, watersports, piercing, and bondage.

Mains' book is an example of a new trend in publishing, and I think we'll see a great many more such books soon. It's the trend towards an easily accessible yet learned analysis of a subject, be it leather or opera or anthropology or whatever. The word "psychobabble" could be applied to this "genre," though the word carries a strongly negative meaning.

Rather than remaining within staid formulae of academic rigor and non-English vocabulary, Mains (and others) strike out with an approach that blends knowledge from several fields. What emerges is fresh, invigorating, and challenging. Most importantly, what emerges is the real and ultimate reason these other, separated disciplines exist—to give meaning to life through knowledge and understanding.

This is a laudable accomplishment. Without Mains, the studies in pain/pleasure which were carried out strictly within the discipline of biochemistry would have remained strictly within that discipline. The same is true of the theories of anthropology



A chapter title photo in *Urban Aboriginals*.

(Photo: R. Pruzan)

he uses, as well as mythology and sociology. Instead, Mains takes the discoveries of several fields and rethinks them in terms of leather-sexuality, shedding light where none has ever been shed before.

What is sorry about this, of course, is that exactly the sorts of persons who most need to learn from this analysis will

never see the book. People like Jerry Falwell and all those others who simply do not understand the human species should see these facts and this simple explanation of why things are the way they are.

So what we have, then, is a thoroughly provocative work—which enlightens us all, though some of us will never see it—which deserves attention. ■

Useful Diversion

**Golden Years**  
by John Preston  
Alyson Publications, \$4.95

by Paul Reed

John Preston has done it again with this latest installment in the Alex Kane series. This is the second book which features Gay hero/vigilante Alex Kane—a great big hunk of a man intent on searching out anti-Gay activities and avenging them.

Last fall *Sweet Dreams* inaugurated this series—the only Gay series in an "action" genre. In *Golden Years* Alex Kane is out to discover just what is going on out in Arizona. It seems someone is luring older Gay men to a desert retirement home which is purportedly designed to meet the needs of older Gays.

But when old Joe Talbot opts to retire to this "Son Valley," as it is called, things do not go as planned. The facilities are not as advertised, and the "care" is dangerous. Older Gay men are being swindled.

And Alex Kane doesn't like it. Together with a young man from New York who befriended the older Talbot prior to his retirement to Arizona, Kane takes a trip out West to find out what's up. He enlists the aid of a handsome young local—Luke McDavid—in his investigation of Son Valley.

When the three of them happen on the scene, they discover a greedy setup with ugly consequences. With the action that follows Kane's discovery, the book races to a thrilling conclu-

sion, as polished as any of the action genre.

Preston is a master at timing and pace in these short entertainment novels. *Golden Years* whizzes by and leaves the reader almost frustrated for more.

The only problem I have with *Golden Years*—and the same was true of my reading of *Sweet Dreams*—is a bit of bad conscience over my titillation at all this pro-Gay revenge. This stuff is definitely no-nonsense: an eye for an eye. In real life, of course, one would never condone such vigilantism, such extreme action outside the law. But with the Alex Kane stories, we find ourselves snickering and cheering from the sidelines, yeah, get

Books, Books

Have you ever felt sure there was a book out there that you'd enjoy tremendously—but you had no idea which one it was? Alyson Publications has a solution. Their quarterly book catalog gives brief descriptions of dozens of books, as do most such catalogs—but it also has much longer excerpts from selected titles, as well as occasional author interviews and articles about Gay book publishing.

"I've bought too many books because the two-sentence ad or back-cover copy sounded good,

even! In light of the current controversy in New York over the subway vigilante, it is important to remind ourselves that there really is a big difference between reading and fantasizing this sort of revenge and the actual execution of such in real life.

I guess that's what makes the Alex Kane series work. We may never condone these actions in the real world. We may even recognize that love, not vengeance, is always the answer. But as a fantasy—and as a good evening read—such a story can be both entertaining and instructive, perhaps even cathartic, defusing hidden angers and accumulated, unexpressed irritations over the many (too many) injustices we endure, often on a daily basis.

So we look to *Golden Years* as a welcome and useful diversion. And we look forward to the next installment, promised by Alyson Publications, very soon. ■

A one-year subscription to the Alyson Book Catalog is available free by sending your name to Alyson Catalog, 40 Plympton St., Boston, MA 02118. Indicate whether you're interested in Gay male or Lesbian books, or both.

Culture Vultures Unite

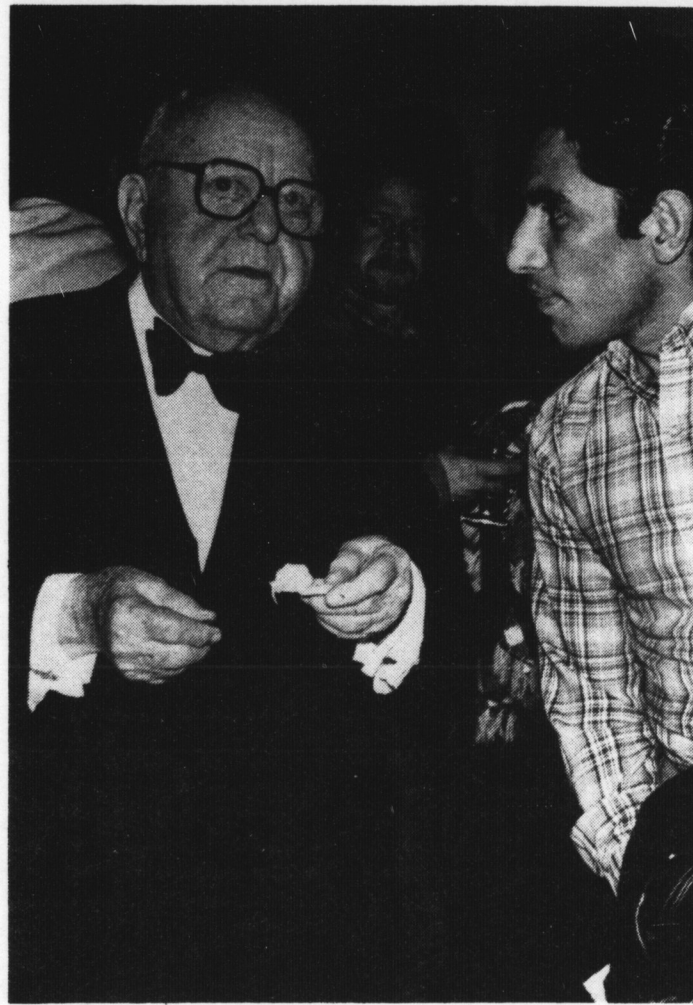
by Reggie Jones

Rather than sit around and wonder what to do until they come up with a cure, I've taken to culture-vulturing. You should try it. Seems there are thousands of people out there who are madly going about the business of establishing names for themselves in the worlds of art and letters. Anyone can play—the rankest kind of ignorance, I've found, is welcomed. Culture-vultures live to inform.

Here's how you do it. You pick a time and place—in this case, Thursday night at the Century Club. Then you bait the place with a known celebrity of an intellectual nature—and who better than octogenarian avant composer Virgil Thomson. Position this baited place within a framework of noteworthiness—A Bay Area Salute to an American Composer—and you have created the Cultural Event. Then, just stand back and culture-vultures for miles around will flock to the baited trap and soak up the culture.

Here to accept the Bay Area recognition for his 65 years of musical innovation, Thomson has worked with names such as Gertrude Stein, Picasso, Ernest Hemingway, the Oppens, and virtually every noteworthy artist in post-World War I Europe.

After a stammering, circuitous introduction given by Robert Commanday, Thomson set the tone of the evening by standing up, bowing, and sitting down. Thus we were able to get right into the music, and witty, succinct music was what it turned out to be. During his long creative life, Thomson has turned his hand to virtually every type of composition and made each, indelibly, his own. Rapid-fire, jazz-like sonatas, operatic poems, haunting gospel and spirituals, a wistful, sinister mass made up of a series of aural impressions indifferent to all but the most skeletally recognizable forms. Very often I found I would have physically lifted myself from my seat. I'd be so caught up in the intricacies of some piece, it would have become so engrossing, I was so



Virgil Thomson hob-nobbing among San Franciscans. (Photo: R. Pruzan)

transported during the five portraits for four clarinets, and I greatly enjoyed the poem for mezzo soprano and baritone "Buffalo Days."

'I would say a lot of the same energy we heard in the music is evident in the man.'

After the recital there was a reception, but I'm afraid culture-vultures don't mingle as well as they hob-nob. At 89, Virgil Thomson turned out to be the most energetic, amiable person in a room of 60 people, but

perhaps that was to be expected. Leering, poking fun, contradicting, mugging for the cameras, I would say a lot of the same energy we heard in the music is evident in the man, his 5 foot figure sailing head and shoulders above the crowd. Frustrated in his efforts to find young Jacqueline Hedin, a pianist of the evening, Thomson turned to me and said "Well, I guess I'll take this opportunity to go and pee." To which I responded "I suppose you have to take every chance you can get," which he thought very funny.

One last note: there was a laughably inadequate buffet served with a mediocre, flat champagne which I was instructed not to touch and which Thomson wisely disdained. Culture-vultures don't dine (see Hunger-Marching).

restrained civility.

The prose included in *Hot Acts* is meant to appeal to every fetish, scene, and size queen. The titles are wonderful in triggering salivary and pre-cum fluids: "Encounters with Fore-skin at Junior High," "Bondage Techniques I Use," "He Put His Hand Between My Legs," "Youth is Voyeur at Uncle's Jacking Off," "Coming Out in the Scouts," "Pastor, Feed They Sheep," "The Trooper Patted My Thigh," "Rob, My Brother-in-Law, the Cop." Wow! *The National Enquirer* can't compete with these take-your-breath-away headlines.

*Hot Acts* acts on equal opportunity guidelines. The reader will find Black gods and Hispanic hunks. Our boys who keep this country safe for democracy—especially sailors and Marines—are not ignored either. Older men too have a distinctive appeal for many of us confirmed daddy lovers, and *Hot Acts* offers the compelling "Daddy's Dick."

Give the gift of self-love. Include. Buy this volume for yourself as a self-help guide for coping with rainy winter nights. ■

Good Buys

DICK WALTERS

Today, Thursday the 21st, is the Annual Lithuanian party at the Gangway on Larkin Street. There will be all-day festivities, so come on down and join in the fun. Daddy Joe Roland and the staff of the Gangway makes this one of the best events of the year, and they make everyone feel welcome.

This Friday the 22nd, will be Albert Carpenter's annual 39th (?) Birthday party at Googie's from 5 p.m. till . . . with Piano entertainment and canapes . . . this promises to be a fun-filled evening that one and all can enjoy, right Bobby Mena?

On Saturday the 23rd the Hob Nob will be having its 2nd Bake Off, with prizes for the best entries. All baked goods will be auctioned off for AIDS with Bill Ward playing the piano. They will be celebrating 19,994 days of "Life with the Mayor of Geary Street" . . . Bob Dunn . . . how many years does that come out to, Bob?

Mike Dooley of the White Swallow has just returned from a Mexican cruise that one of his favorite customers took him on . . . it must be nice, and I am sure you had a nice time while your co-workers slaved away at the White Swallow . . . hi, Jim Anderson.

Every Wednesday evening the Giraffe on Polk Street shows Dynasty on its great big screen and also serve canapes . . . the bar opens at 11:30 a.m. so you can get a good seat to watch your favorite soap opera . . . great sounds.

Happy belated birthday greeting to Johnny (Virginia) Kehr as of Tuesday last.

Isn't \$10 for a carton of milk a little expensive, David of Hunks on Polk Street? And why

do they say Durwood of the Special on Castro goes down for beans? We know, don't we Jack South.

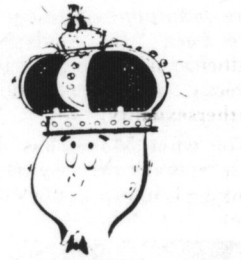
Hal Call is moving his long-popular Circle J video review club to Ellis Street with the magical number 369 Ellis St. They should be in that location by the 1st of March. Hal promises to have a flea market sale of surplus stuff at the 348 Jones St. location starting on the 1st of March. There should be some goodies in the Gay erotic stuff that Hal has collected during 31 years in this business, so remember the dates and get into getting some good buys. Good luck on the new location Hal.

Don't forget the benefit brunch at Bradley's Corner Saturday the 23rd from 10 a.m. till 3 p.m. for only \$7. All proceeds go to the AIDS home care and hospice programs. Thank you Bill Giddings and the staff of Bradley's Corner . . . a nice thought.

Like to welcome home Paul and Joe of the Gate after their week in Mexico . . .

Sunday afternoon from 4 till 8 Googie's has the talented Bob Saunders on the keyboard playing your favorite tunes.

Tommy Turner is having an auction tonight—Thursday—for the Lighthouse for the Blind, a worthy cause, so do drop out to the Mint . . . hi Kevin. ■



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# BAY AREA REPORTER

VOL. XV NO. 9 FEBRUARY 28, 1985

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## Cops Made Surveillance Plan For Gays at Demo Convention

### Probe of S.F.P.D. Computer Snooping Finds Surveillance File—What's Inside it?

by Allen White

The San Francisco Police Department targeted Gay organizations for a surveillance operation before the Democratic National Convention here last summer. The *Bay Area Reporter* learned of the existence of surveillance plans as a result of a city probe into police snooping on the Hall of Justice computer system.

Inspector Mike Hennessey, Police Press Officer, confirmed the existence of the file but said "I don't know if anything is in it. Many of those files were never used." He said "that intelligence file" and others were created "for use in developing planning for use at the Democratic Convention."

He called the information "not sensitive." The file was created by Officer Sandi Gallant of the intelligence unit. Gallant did not respond to inquiries from the *Bay Area Reporter* this week as to what is in the file.

Last year a "library" of documents was set in the computer. The files contain only material which pertain to police intelligence. (The library heading is misspelled, "Intelligence Prototype.") Seven key groups are defined. One file is specifically labeled "Gay organizations." What is in the file is not known. It is believed that the file could contain private information on members of San Francisco's Gay community. There is also reason to believe that informa-

### Gay liaison Officer Paul Seidler was asked to provide information, but refused.

tion regarding Gay delegates to the convention could also be stored in the file.

Officer Paul Seidler, the Gay liaison to the San Francisco Police Department, acknowledged that he knew of the file's existence. He also told the *Bay Area Reporter* that he was requested to provide information for inclusion in the file. He said he provided no information for the computer file and never used the file to extract information.

"All the information I have," Seidler said, "is in my desk." Seidler also said that he believed that to provide information would compromise his ability to work in the Gay community.

In the same file library are documents relating to "Child Abuse Satanism," "Satanic Cult Investigation," "Peace Groups," "Environmental Groups," "Anti-Nuke Organi-

(Continued on next page)



All the News that fits... Joe Johns, alias Ms. Peckerhead, takes a breather in the box office during last week's "Men Behind Bars" show. (Photo: R. Pruzan)

## U.S. Report Blasts Anti-AIDS Efforts

### Congressional Probe Criticizes Too Little Too Late for Epidemic

by George Mendenhall

The independent, analytical arm of Congress has pointed the finger directly at President Ronald Reagan and Margaret Heckler, Secretary of Health and Human Services, for their refusal to recognize the seriousness of the AIDS crisis. The federal Office of Technological Assessment (OTA) has released a 158-page review of the Reagan Administration's response to the expanding, tragic disease that has so far taken the lives of 2,900 Gay men in the United States.

The report reaches the same conclusions that people with AIDS, many physicians and researchers, and Lesbian and Gay activists have been stressing for some time. The report calls for additional federal research funds and personnel, and for a federal educational and prevention program. It urges an exploration of how federal funding can be provided for the service needs of AIDS patients, and an assurance of proper HTLV-3 testing with confidentiality, and with a psychological concern for the individuals tested.

The OTA estimates that there will be 40,000 new cases of AIDS reported in the United States by the end of 1986. The disease is caused by a virus that destroys the body's immune system, leaving it vulnerable to a range of opportunistic illnesses. AIDS is apparently spread through sexual contact, and blood and blood products. Thus far in the United States, 73 percent of its victims have been Gay men.

The attempt to meet the

AIDS crisis continues to be inconsistent and lacking in full federal support, according to the new report. Special attention is given to the Reagan Administration and to the Department of Health and Human Services in the study. These are some of the conclusions reached in the report's summary:

#### PRESIDENT REAGAN

The President requested \$60 million for AIDS research for

(Continued on page 11)

### IN THIS ISSUE

**OUT OF A JOB** is Pride Foundation Executive Director Del Dawson. Dawson quits as Pride's money problems grow. Charles Lineberger explains on page 3.

**INTO JAIL** goes Billy Jones, local Gay leader. Jones pleaded no contest to charge he embezzled from a youth agency. George Mendenhall spells out the charge on page 4.

**INTO THE SHOWER** hops Richard Locke. In part two of his "sensible sex" series, the porn daddy talks about the importance of sanitizing yourself, your partner and your toys. Page 8.

**OUT OF THE LOCKER** room come the Gay jocks. But are Gays really as sports oriented as straights? Mike Hipler examines athletic supporters to dig out the real scoop on Page 14.

## 'Steven Carrington' Gets Straight on Gays

### 'Dynasty' Star Grants Interview To Quash S. Cal. Bitch Fight

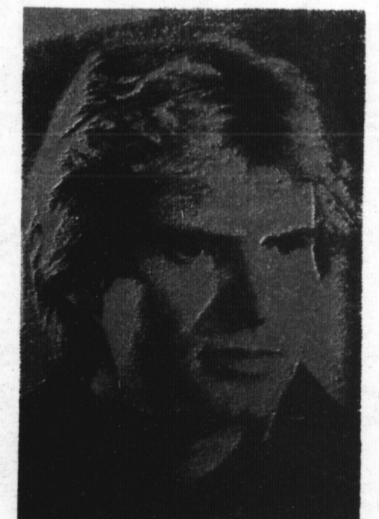
by Allen White

"Dynasty" television star Jack Coleman became the center of a real-life spat which is as heated as a scene from the hit show in which he stars. Coleman plays the role of Steven Carrington, the on-again, off-again Gay man. The stage was set for the confrontation when Coleman's publicity agent, Jim Warren, refused to allow Coleman to be interviewed for the Southern California Gay newspaper *Update*.

According to Mary Jane Church, a writer for the paper, agent Jim Warren called the Gay weekly "filthy, vile and obscene." As has happened to many a reader of Gay papers, Warren's eyes happened to peruse through the classified section of the paper. Warren denies saying all these nasty things to writer Church but does admit to "being surprised" by what he read in the classifieds.

Managing the person who portrays the most watched Gay character on television gives Warren an opportunity to view Gay life from a unique vantage point. "I'm certainly aware of what Gay people do in their sex lives, but I was a little surprised to read about it next to an interview with Robert Preston," he said.

(Continued on next page)



Jack Coleman