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(At 9th Avenue)
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SERRAMONTE
(Daly City)
992-0992

1738 POLK STREET
(Between Washington and Clay)
673-8182

556 CASTRO STREET
(Between 18th and 19th Sts.)
431-1330

2068 CHESTNUT STREET
(Near Steiner)
931-2022

ENTRY FORM

GREAT EARTH

VITAMIN STORES

Thursday, July 11
3:30-5:30 p.m.
2068 Chestnut St.
661-1488

Friday, July 12
3:30-5:30 p.m.
1738 Polk St.
673-8182

Saturday, July 14
11 a.m.-1:30 p.m.
556 Castro St.
431-1330

Saturday, July 14
2:30-5:00 p.m.
Serramonte Center
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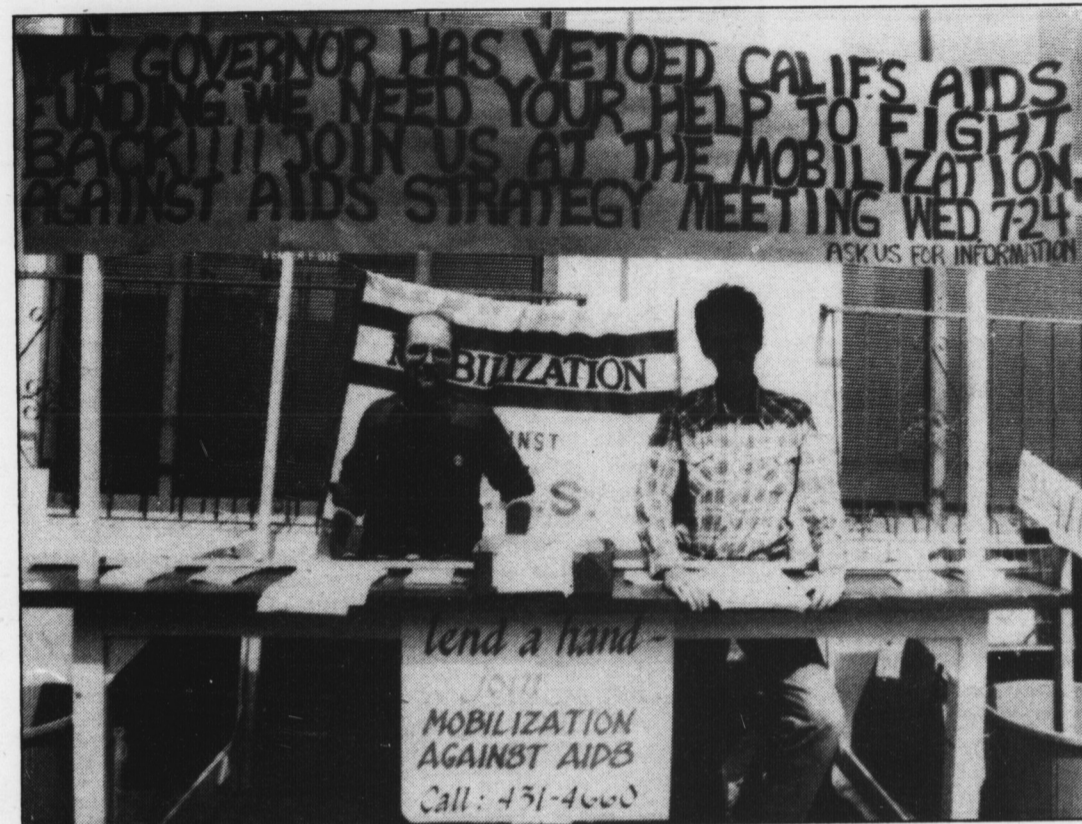
Dr. Mindell will be conducting a FREE lecture on Thursday evening, July 11, from 7:30-9:00 p.m. at the Serramonte Center Community Room (outside entrance behind Command Performance). For more information call any of the above Great Earth stores.

BAY AREA REPORTER

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1528 15TH STREET, SAN FRANCISCO, CA 94103

TELEPHONE: 415/861-5019



Organizing is underway to replace AIDS budget cuts, with Mobilization calling a meeting for Wednesday July 24. (Photo: Rink)

Bill to Restore AIDS Cutbacks OK'd by Panel

State Senate Committee Approves \$11.6 Million

by Brian Jones

An emergency appropriations bill, which would restore the state AIDS spending vetoed by the Governor, cleared its first hurdle this week. The Senate Appropriations Committee on Monday approved SB-1251, which would restore the \$11.6 million that was cut by Gov. George Deukmejian from the state AIDS budget. The Governor has approved \$9.9 million in spending to fight AIDS for the fiscal year which began July 1.

The bill, authored by Senate President Pro Tem David Roberti (D-Los Angeles), was introduced March 8. It was filed as a "reserve" bill to be activated in anticipation of a gubernatorial veto of the AIDS budget. (Continued on next page)

New Anti-Porn Crusade Prompts Alliance of Feminists, the Right

What Do the NOW and Phyllis Schlafly Have in Common? Both Are on the Warpath Against Erotica

by George Mendenhall

Last of a Series

The attempts—sometimes successful—to censor movies, video tapes, magazines, books, telephone calls and song lyrics continues across the country. The political Right, now establishing roots in the nation's capitol, has two federally financed anti-porn studies underway. Although the First Amendment to the Constitution "guarantees" freedom of speech, an ultra-Right Attorney General, Ed Meese, and the U.S. Justice Department is moving toward new national censorship legislation. One new appointment by President Reagan to the U.S. Supreme Court could tip the court to the Right and assist that effort.

Local Gay male political activists appear to have little interest in censorship efforts. There is a noticeable increase of the use of pornography to enhance fantasy since the AIDS crisis began, but it is the American Civil Liberties Union and a group of local feminist women who are spearheading the effort to stop these censorship efforts.

Feminists are divided on the porn issue. The schism began when two feminists won legislation which would allow women to sue porn distributors if they felt damaged by materials.

In Minneapolis, the mayor vetoed the legislation; in Indianapolis, a court voided such an ordinance passed by the city council. The Indianapolis ordinance is on appeal.

Other cities, including Los Angeles, have rejected such legislation. However, the prosecutorial zeal has resulted in X-rated theaters and porn stores being closed in Cincinnati, Atlanta, and Jacksonville, Fla.

The two anti-porn feminist fighters, author Andrea Dworkin and Attorney Catherine MacKinnon, define pornography as "the sexually explicit subordination of women, graphically depicted, whether in pictures or in words." MacKinnon pleads, "To



Brad Mason, an erotic dancer at Savages. Right wingers and feminists would be Brad's wet blanket. (Photo: Rink)

IN THIS ISSUE

RUN OUT OF TOWN before he got here is a Gay educator. Repeated letters and phone calls from a College Board member are called harassment. Charlie Linebarger reports on page 3.

RUN UP THE FLAG are policy changes at Muni requiring drivers to call the cops when hoods act up. But will the drivers salute—or wait for the controversy to blow over? Page 5.

RUNNING SMOOTHLY was the first-ever East Bay blood drive for the Lesbian Gay Democratic Club. Lesbians donated for Gay men who can't. Details in Greater Bay, page 16.

RUNNING SCARED are Gay and Lesbian people in China, says photographer Erica Marcus. What's a Brooklyn Lesbian doing shooting behind the Bamboo Curtain? Dianne Gregory explains in Arts, & Entertainment, page 20.

City Pays \$125,000 In 'White Night' Case

Uninvolved Bystander Beaten; 6 Years Later, Still on Crutches

by George Mendenhall

Jack Scott, now 42, did not know there was a riot going on the night of May 21, 1979, as he walked out of a fast-food restaurant near Civic Center Plaza. Today he still suffers from the injuries inflicted, according to his lawsuit, by a city police officer. The city last week validated Scott's claim and offered the largest single settlement for "White Night Riot" police brutality — \$125,000.

That's the price the city put on Scott's ordeal. Witnesses have sworn that Scott was attacked and beaten on the head with a club by a police officer shouting, "We're going to kill all you fucking queers!" Scott suffered permanent brain damage, which manifested itself in a permanently paralyzed right leg. Today, six years later he walks on crutches.

The uninvolved bystander was

(Continued on page 12)

(Continued on page 4)

City Settles Suit

(Continued from page one)

nating Mayor George Moscone and Sup. Harvey Milk.

This is the largest of many settlements resulting from the White Night Riot. It is also the final pending case — delayed for over five years because the city hoped that Scott's physical and mental condition might improve with lengthy psychiatric and medical treatment.

Scott said he would not have been at the rally, as "going to a demonstration is not my thing and never has been. I was raised in this area during the hippie era and I did not approve of that. I was not political and would have rather gone to the bars and baths."

"FUCKING QUEERS"

Scott gave this account of the attack:

Scott and a friend were looking toward the Civic Center when people began running by him. He did not know that the Civic Center was being cleared in a police sweep.

Suddenly his friend shouted, "Watch out" as a uniformed police officer grabbed Scott's

arm and lifted him off the ground. Scott says the officer called out, "We are going to kill all of you fucking queers."

Alarmed, Scott told the officer he was an epileptic, but he was struck on his head by an officer wielding a night stick. He recalls that other people were being beaten around him — some who were only waiting at a bus stop. Blood gushed over Scott's face from his head wound, and he blacked out. He was carried across the street by a friend where he suffered a severe epileptic seizure. An ambulance was called.

Scott remembers being taken to General Hospital, where "I saw this big corridor full of people. They were calling out for help and were also bloody. They had been beaten at the Civic Center also. I looked into an overhead mirror and could see my head laying open. I blacked out again."

Suffering from epilepsy and mental trauma, Scott developed another disability during his 10-day hospital stay. One morning he recalls, "I woke up screaming as I thought my right leg had been removed. Instead,



Squad cars are aflame as cops sweep the streets during the White Night Riot in 1979.

it was numb."

Today, six years after the White Night, Scott must still wear crutches as his leg is partially paralyzed

LAWSUIT FILED

Attorney Ann Menasche, who represented Scott, sued the city and county of San Francisco, Mayor Dianne Feinstein, former Police Chief Charles Gain, and former Mission Station Captain George Jeffery for her client. The attacking officer could not be charged because his identity was unknown. Like many officers that night at Civic Center, his badge was on his shirt — concealed by a jacket.

Scott and his attorney determined that a court trial would have been too taxing on his mental and physical health. The tentative award was recommended by Deputy City Attorney Phillip Ward. It must be approved by the city Police Commission and the Board of Supervisors, but Menasche said that such approval is usually routine.

If there had been a trial, Menasche said, she was prepared to present Lesbian and Gay witnesses who had suffered injuries through police brutality. She would have also called Gay historian Allan Berube and Randy Schell of the Community United Against Violence to document cases going back as far as the 1960's.

"We would have established," Menasche said, "that the attack on Scott was not an isolated incident but constituted an on-going custom of homophobia, harassment and excessive force by the San Francisco police against its Lesbian and Gay citizens."

DETER BRUTALITY

She added, "Hopefully, large settlements like this will help deter police from further brutality against Gay people and force city officials like Feinstein to take some action about this situation."

Menasche, whose co-counsel was attorney Julise Johnson, gives her version of what happened in Civic Center on the night of May 21, 1979: "Feinstein and Gain knew that the police were out to get the Gays that night. Yet they ordered the clearing of the plaza without even first warning the peaceable majority gathered there. In so doing, they showed deliberate indifference to the rights of Scott and others. The result was what has been characterized by numerous witnesses as a police riot."

The latest settlement would bring to nearly \$400,000 the amount of money the city has paid to several dozen people who filed brutality lawsuits following White Night. The first major settlement was reached in February 1984 when the city paid ten complainants a total of \$139,500 for attacks at the Elephant Walk bar. A second major settlement was reached quietly in April 1984 and involved about \$120,000.

Scott has moved away from San Francisco. He now lives in Concord near his parents' house. He had been unable to work just before the White Night incident due to epileptic seizures but was about to seek work again before the White Night incident. Scott now believes he will never be able to work.

Scott said he thinks the settlement is too small. "But this has been a long nightmare. I have had to relive all of this over and over again for six years — in legal depositions and psychiatric and medical evaluations. They would not let me just forget about it — which is maybe what I can now do."

G. Mendenhall

It's a Drag Race: Polk to Castro

13th Duke and Duchess Race Kicks Off—In High Heels

by Allen White

Last Saturday night the 1985 campaigns for Grand Duke and Grand Duchess got off to a novel beginning at the Hungarian Hall on Geary Street. The nominees for the 13th Duchess are Deena Jones, Phoebe Planters and Miss Piggy. Running unopposed for Duke is Tony Trevizo.

For the uninitiated, the process for the final selection of San Francisco's Grand Duke and Grand Duchess is sort of a cross between an off-Broadway version of La Cage aux Folles and the back end of the Bay to Breakers race. The whole affair is fun, it's for real and people who live in San Francisco get to vote Aug. 10 in front of Ilibernia Bank in the Castro for the new titleholders.

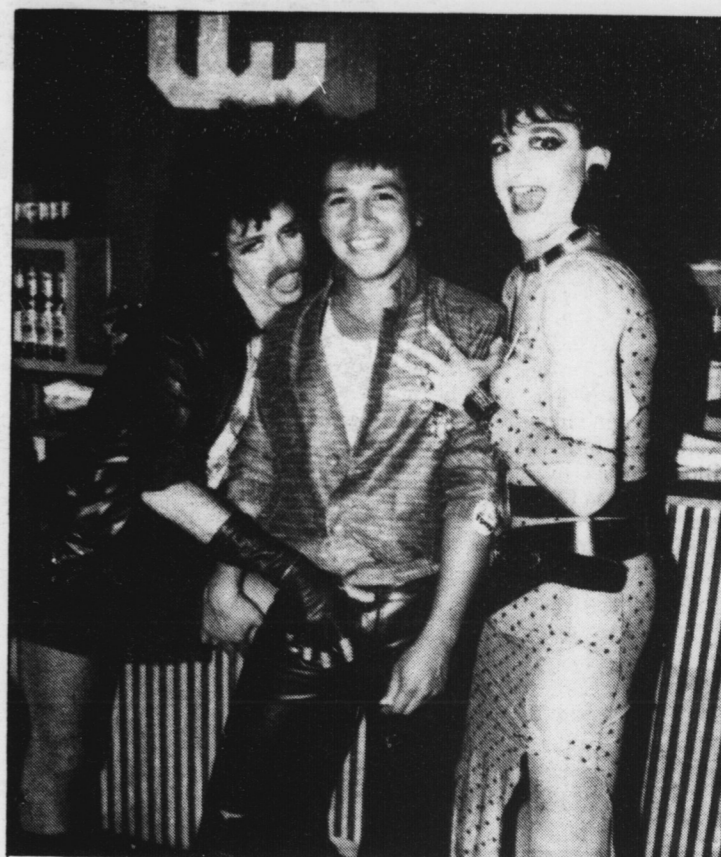
the room who seem to handicap these events like the third race at Bay Meadows say all three candidates for Duchess have a chance.

First out was Phoebe Planters. Ms. Planters is sort of a class act, at least for the "Cotton Club." There were plenty of buttons being worn in support of the candidate. An indication of a person's popularity can more or less be ascertained by the number of buttons to be spotted. Former Empress Ginger was helping Ms. Planters by attaching the buttons like a Mr. Leather contestant put on tit clamps. Ginger gets away with this type of thing because Ginger is an Empress which in recent years has been a Duchess who has matriculated.

Then there was Deena Jones. Deena Jones first caused a sensation when she became the Closet Ball Queen in 1984. Closet Ball Queens are different than Duchesses or Emperesses because all they have to do is win, pick up a plaque and show up the following year to place a crown on their successor.

Deena Jones has been a unique change of pace. In addition to excellent stage presence, this candidate sings—and very well. His musical talent translates to his presentation and makes for a thrilling performance while on stage.

The final contestant for Grand Duchess is Miss Piggy. This year Miss Piggy made an entrance with a double. The audience went wild over what they perceived as a newly designed



Duking it out are Balloon Girls Lois Angeles and Cobalt Blueberg, with Duke candidate Tony Trevizo. (Photo: Rink)

Miss Piggy. Moment later the real Miss Piggy appeared on the scene. All of a sudden there were two piggies on the stage.

With Miss Piggy you simply don't know if he is quite for real.

No question the contestant is having a good time and his audiences seem to join in all the campy fun. When you realize that all the contestants are in drag attempting to look their ab-

solute finest, Miss Piggy becomes a contradiction.

On the male side of things is Tony Trevizo. He has buttons stating he is "not just another California boy." He is running unopposed, but according to the rules, he has to get most of the votes. Certainly he will win and realizing he will be stuck with one of the three contestants for the next year he certainly qualifies as "not just another California boy."

The three Grand Duchess candidates launched their kickoff campaigns earlier this week. Phoebe Planters jammed Festus on 18th Street for a festive affair early Sunday afternoon. Later that night, Deena Jones received sustained applause as he sang to the crowded entertainment area of the Casa Loma Hotel. Monday night, Miss Piggy took a deep breath and let loose with a festive romp through the drag queens at the Men's Room on 18th Street.

The campaign climaxes, as it were on Aug. 10. There will be voting at 18th and Castro in front of Ilibernia Bank. Later that evening there will be the presentation of the winners at Bimbo's 365 Club, located on Columbus in North Beach. Bimbo's is always sort of fun because drag queens can arrive on cable cars. The event is \$10 in advance and \$12 at the door.

AIDS ANTIBODY TESTING in San Francisco

GET THE FACTS.

Then Decide For Yourself.

Anonymous testing for the AIDS antibody is available free of charge at Alternative Test Sites in San Francisco beginning July 1, 1985. This is a program of the San Francisco Department of Public Health. The AIDS antibody test detects the presence of antibodies to the AIDS virus by using a simple blood test. The test has been made available to keep potentially infectious blood out of the blood supply.

This is not a test for AIDS. The test does *not* tell you if you have AIDS or any AIDS related condition (ARC), nor does it tell you if you will develop AIDS or ARC in the future. The test *does* show whether you have been infected with the virus which can cause AIDS.

There is a debate in the community about whether or not to take the test. Many people are concerned that they may face insurance or employment discrimination if the result of their test were revealed. Although the test is available at other locations, your anonymity is guaranteed if you take the test at an Alternative Test Site. You can get test results at Alternative Test Sites in San Francisco without losing your privacy or revealing your personal identity.

Your decision whether or not to take this test is a difficult one. You must decide for yourself. The San Francisco AIDS Foundation wants to give you information to help you make an informed decision.

If you want further information about the AIDS antibody test, telephone the **San Francisco AIDS Foundation Hotline**, (+15-863-AIDS). If you want to make an appointment to take the test at an Alternative Test Site in San Francisco, telephone (+15-621-4858), 12-8 pm, Monday-Friday.



Meals for People With AIDS

No one with AIDS or the AIDS related complex need worry about nutrition or lugging home heavy bags of groceries, if THE OPEN HAND has its way. A non-profit organization with Zen Buddhist affiliations, THE OPEN HAND plans to provide meals to the above starting August 1.

These will include a bag lunch consisting of a sandwich made with Tassajara Bakery bread, two fruits in various forms (fresh, juice, freshly stewed, canned) a salad and dessert. There will also be an entree packaged in an aluminum foil container, to facilitate re-heating. There will be a strong emphasis on fresh vegetables cooked al dente. If you like, they will send you completely vegetarian entrees.

Because, at this point, THE OPEN HAND receives no fund-

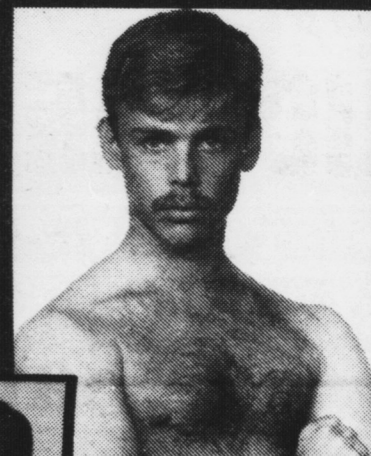
ing, they have to charge \$4.25 for the two meals (entree and bag lunch). They prefer that you order both since together they form a completely balanced diet, however, if you prefer you may order one or the other. Separately they'll be \$2.25 each. Meals will be prepared fresh daily and dropped off in the early evening at a convenient dispersal site where it can either be picked up by yourself, a friend or if those options are not possible, by a volunteer who will make the delivery.

To order use the coupon below. Payment a month in advance is required. Mail your check with the coupon to: THE OPEN HAND, at Trinity Episcopal Church, 1668 Bush St., San Francisco, Ca. 94109, or call Ruth at 775-1118 10 a.m. to 5 p.m.

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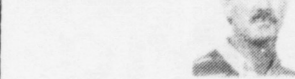
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CHIROPRACTIC OUTLOOK



By DR. RICK PETTIT

RUNNERS' KNEE

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Before starting any athletic program, have a thorough chiropractic checkup. One important test will detect any structural imbalance that causes irritation during internal motion of the leg. Added strain can bring on painful sensitivity and runner's knee.

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Dr. Rick Pettit
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(415) 552-7744

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DEATHS

'He Died Happy' — Man Who Exposed AIDS Charity Scheme Dies of AIDS

by Brian Jones

Steven A. Hasemeier, a behind-the-scenes manager in the disco record industry who helped expose an alleged charity fraud, died July 5 of AIDS-related complications. Hasemeier died at home in the Diamond Heights district surrounded by friends. He was 32.

Hasemeier died 10 days after the arrest of his former employer, Marty Blechman. The District Attorney charged Blechman, president of Megatone Records, with grand theft. The DA accused Blechman of diverting at least \$14,000 raised in a record promotion intended to benefit an AIDS charity. The DA's investigation was prompted after Hasemeier exposed irregularities with the charity in January.

"He died happy," said Richard Bonaiuto, a friend who was with Hasemeier when he died. "He wanted to get this Megatone thing cleared up. He was happy with the way it was turning out." Other friends surviving Hasemeier are Daryl P. Kirk and Lance Hunt.

Hasemeier gave a sworn statement to DA's investigators concerning the fraud case on June 14. Fear that Hasemeier might not live long enough to give a statement delayed the probe, and threatened to prevent the DA's Office from making an arrest.

Based on Hasemeier's statement, on the statement of another former Megatone Records employee, and on financial records leaked from Megatone, police swept through the Megatone Records office on June 25 and arrested Blechman. They also seized financial records, acting on a search warrant.

Blechman pleaded innocent to the charge.

Hasemeier was an employee of Megatone Records in 1984, when the company was collecting proceeds from Patrick Cowley's Megamedley album. The album was pressed as a memorial to Cowley, who died of AIDS in late 1982. It was promoted as a fund-raiser for the Gay Men's Health Crisis in New York City. Blechman promised that "all proceeds will go to fight AIDS" and that monies would be turned over to the charity "as we receive the money."

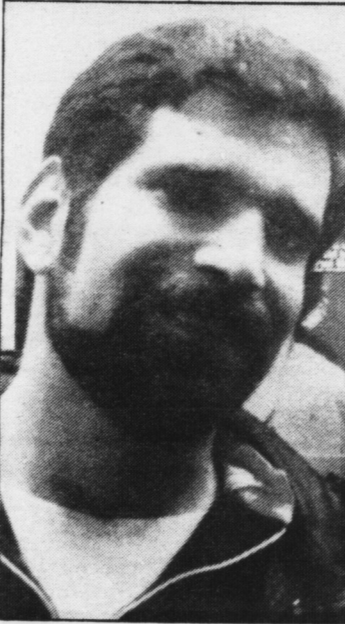
In fact, Megatone failed to report the record sales to the



Steve Hasemeier uncovered misappropriated charity funds.

charity and by late 1984 had amassed more than \$14,000 in profit on the project.

Hasemeier handled the reporting of royalties for Megatone, and said he was aware that the



Marty Blechman (Photo: Rink)

promise to the Gay Men's Health Crisis was not being kept by Blechman.

"Numerous times I mentioned to Marty, 'I think this is the ultimate insult to Cowley—to make this money off of Patrick after he is dead,'" Hasemeier said.

In November 1984, Hasemeier was diagnosed with AIDS—the same disease which killed composer Cowley, and the same disease which the "Cowley Memorial Fund" was pledged to fight.

In January 1985, Hasemeier and another former Megatone employee approached the Bay Area Reporter to expose the misappropriation in the AIDS fundraiser. The two employees provided the newspaper with internal financial and sales records which showed that Megatone had earned at least \$14,000 from the charity album.

Hasemeier cooperated with investigators from the DA's Office, but insisted upon remaining a confidential source until after his death.

Nicholas Carrado

Nicholas G. Carrado, Jr., age 41, died July 7 in San Francisco, surrounded by his loving family and friends.

Nick was raised in Kansas and had been a resident of San Francisco since 1974. He graduated from the University of Kansas and attended the University of Munich. He was employed by Pacific Telesis in management communications.

Having traveled and lived throughout the world, Nick liked to describe himself as a "living art form," experiencing life to its fullest.

He is survived by his parents, Mr. & Mrs. Nicholas Carrado, Sr., his sister Mary Isabelle and his brother Dominic, all residents of Kansas; as well as his large and extended family of friends from the Bay Area who loved him and will miss his unique personality.

Memorial services were held in San Francisco on July 8. Nick was buried on July 11 in Lenexa, Kansas. Donations in Nick's memory may be directed to the Shanti Project.

54 AIDS Cases for June; Rate of Increase Slowing

San Francisco's Department of Public Health reported that 54 new cases of AIDS were diagnosed in the city in June. During the same month, 49 people here died of the disease.

Health officials said that although the number of deaths was the highest ever for the city, the rate of increase in new reported cases continues to decrease. Most AIDS cases in San Francisco (98 percent) continue to involve Gay and bisexual men.

For the second quarter of 1985, 185 new cases were diagnosed. This compares with 193 diagnoses for the first quarter of 1985 and 109 for the second quarter of 1984. As of June 30, the total number of AIDS cases reported since 1981 in San Francisco was 1,248.

The number of deaths for the second quarter, 1985, was 122, nearly double the figure (62) for the same quarter last year. The total number of deaths due to

AIDS in San Francisco climbed to 627.

Nationally, the totals rose to 11,271 cases of AIDS and 5,641 deaths as of late June. California accounted for 2,639 cases.

Mobilization Meeting

Mobilization Against AIDS has scheduled its first San Francisco Chapter meeting for Wednesday, July 24, at 7:30 p.m. at the Swedish-American Hall, 2174 Market Street, San Francisco. Besides planning activities for the San Francisco chapter, the meeting will highlight discussion of Gov. Deukmejian's veto of substantial amounts of funding for the war against AIDS.

Mobilization has also scheduled a ballot of its entire national membership, by mail, on the subject of whether the group's opposition to taking the HTLV-3 antibody test (except in blood-banks) should be repealed.

SHORTS

Gay Spirituality

Tayu Center for Gay Spirituality is holding a weekend seminar at Russian River entitled: Confronting Gay Spirituality: Finding a Gay Path to Enlightenment. For more information, write Tayu Center, P.O. Box 11554, Santa Rosa, CA 95406; or call (707) 487-2490.

Pat Norman Benefit

Friends of Pat Norman, along with many city and community leaders, are co-hosting a "Retire the Debt" fundraiser on behalf of Pat Norman. This benefit will be held Thursday, Jul. 25 from 5 to 8 p.m. at the home of Dr. Tom Waddell, 141 Albion Street, San Francisco.

The proceeds from this benefit will pay campaign debts incurred during Pat Norman's bid for Supervisor last November in which she received over 56,000 votes.

The party features an hors d'oeuvre buffet and no host bar. Requested donations range from \$20 to \$150.

Auction for Gay Games II

A fun filled auction to benefit Gay Games II will be held Wednesday, July 31 at 7 p.m. at Maud's, 937 Cole Street.

The evening promises to be filled with lots of crazy deals and much fun. If you have items to be added to the wonderful collection of "collectibles" and "junk" to be auctioned off, call 285-0641 or 861-8282 so that your items can be picked up. You can also deliver items the evening of the auction at Maud's, between 6:30-7 p.m.

Guest auctioneers will include comedian Tom Ammiano, GSL Commissioner Rick Brattin, Emperor XIII Ken Wright; and "steal a deal" auctioneer Chris Puccinelli.

Gay Games II is financed totally through private community support. The Games are scheduled to take place August 1986 in San Francisco. This auction marks the beginning of a concerted community fundraising effort to ensure that Games II becomes a reality. Donations are tax deductible.

Mobilization Honored

The community is cordially invited to attend the Steve Berman Social Action Fund Awards Reception honoring the 1985 Social Action Award recipients—Mobilization Against AIDS and film director Robbie Rosenberg.

The reception will take place on Sunday, July 21 at 4355 18th Street, at Eureka, in San Francisco from 12 noon-2:30 p.m.

The fund is named after Steve Berman, a Gay Jewish man, who devoted his life to many progressive causes.

Gay Libertarians

Gay Liberation in the Age of Reagan will be the title of Dr. Ralph Raico's talk at the July 20 meeting of Libertarians for Gay and Lesbian Concerns (LGLC). The meeting will be held at 7:30 p.m. at the Libertarian Bookstore, 1800 Market Street, San Francisco. Dr. Raico is Professor of History at the State University of New York at Buffalo and has previously entertained audiences on the effects of the so-called "Reagan Revolution" on Lesbians and Gay men.

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THIS WEEK

FRIDAY 19

- Lesbians Choosing Children:** discussion, Modern Times Bookstore, 968 Valencia St., S.F., 7:30 PM, donation. Cheri Pies discusses her new book *Considering Parenthood*.
- Circle of the Serpent:** stage performance, The Ambush, 1351 Harrison, S.F., 8 PM, \$6. A motorcycle gang called The Serpents plans a surprise party for Mother, gang leader. But Mother has her own surprise. Reservations at 864-4201.
- Woman/Artist:** exhibition, Vida Gallery, Women's Building, 3543 18th St., S.F., 7-9 PM, reception; show runs through July 28, Tues. Sun., 1-5 PM.
- The Two Character Play:** stage performance, Van Ness Theatre, 25 Van Ness Ave., S.F., 8 PM, \$9. Tennessee Williams' play interweaves fantasy and reality. Reservations at 495-6566.
- Bottoms Up:** buns contest, Alamo Square Saloon, 600 Fillmore St., S.F., 10 PM.
- Cabaret:** stage performance (see Saturday for details).
- Execution of Justice:** stage performance, Montgomery Theatre, San Jose, 8 PM, \$9-\$18. Emily Mann's docudrama of the Dan White trial, directed by Oskar Eustis and Anthony Taccone continues in the South Bay. Tickets at (408) 294-7572.
- The Rick and Ruby Show:** comedy, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$5.
- Bathhouse Benediction and Dream Man:** stage performance, Theatre Rhinoceros Studio, 2926 16th St., S.F., 8:30 PM. Two plays about aging beauty and fears and fantasies.
- Sneak Preview:** stage performance, Victoria Theatre, 2961 16th St., S.F., 8 PM, \$13. The San Francisco Tap Troupe and The Vocal Minority in a tribute to the song and dance movies of the '30s.
- Berlin, Jerusalem and the Moon:** stage performance, Julia Morgan Center for the Arts, 2640 College Ave., Berkeley, 8:30 PM, \$10. A Traveling Jewish Theatre performs its newest creation.
- High John De Conqueror, The Musical:** stage performance, Black Repertory Group, 1719 Alcatraz, Berkeley, 8:15 PM, \$7. The African-American Drama Company premieres Ed Bullins' comic romp of folk tales with gospel and original music.
- The Loudest Scream You'll Never Hear:** stage performance, Nova Theatre, 347 Dolores St., S.F., 8 PM, \$8. Full Circle Theatre Collective presents a fictitious account of the Atlanta child murders.
- Acupuncture Free Clinic:** for persons with AIDS and their Gay families. By appointment. Call Mark Denzin, C.A., or Peter Betcher at 567-2315 for information.
- Immediate Family:** stage performance, Zephyr Theater, 595 Mission St., at 2nd., S.F., 8:30 PM, \$6. Written and performed by Terry Baum.
- I Wish I Had Never Met You And I Was Meeting You Now:** stage performance (see Thursday for details).
- Ten Percent Revue:** stage performance, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$8. West Coast premiere of the critically acclaimed music of Tom Wilson Weinberg, starring Elliot Pilshaw. Reservations at 863-3863.
- Women's Drop-in Space:** conversation and caring, 1615 Polk St., upstairs, S.F., 7-9 PM, every Friday.

SUNDAY 21

- San Francisco Hiking Club:** day hike to Pescadero Park, San Mateo; meet under the big Safeway sign near Market and Church Streets, S.F., 9 AM, 6-10 miles, rain or shine. Bring lunch and water.
- Different Spokes:** cycle through historic Oakland and Alameda, meet at Lake Merritt BART station at 11 AM; bring lunch, 15 miles.
- F.O.G. Walk:** day hike through Tiburon, meet at FOG House, 304 Gold Mine Dr., S.F., 10:30 AM.
- Ahavat Shalom:** awards reception, 4355 18th St., S.F., 12 noon to 2:30 PM. The Steve Berman Social Action Fund Award will be presented to Mobilization Against AIDS and filmmaker Robbie Rosenberg.
- G-Forty Plus:** meeting, First Unitarian Church, 1187 Franklin St., S.F., 2 PM. Dr. Bill Knudtson talks about fantasy and intimacy.
- Voz do Samba:** dancing, El Rio, 3158 Mission St., S.F., 4-8 PM.
- Somethin' Special with Rita Lecky:** music, Baybrick Inn, 1190 Folsom St., S.F., 5 PM.
- A Comrade is as Precious as a Rice Seedling:** bookparty, Modern Times Bookstore, 968 Valencia St., S.F., 7:30 PM. Lesbian Filipina Mila Aguilar, imprisoned poet, will have her poems read by Edgar Poma and Regina Gabrielle. Sliding scale, \$4-\$6.
- Ten Percent Revue:** music, 8 PM, \$7 (see Friday for details).

SATURDAY 20

- Garage and Bake Sale:** The First Ladies of the Form, at the Men's Room, 3988 18th St., S.F., 11 AM to 4 PM. A philanthropic fundraiser.
- Crossing Borders:** stage performance, San Francisco Mime Troupe, Washington Square Park, Union & Columbus, S.F., 2 PM, free. Personal and political conflict becomes comedy.
- Monica Palacios and Marga Gomez:** comedy, Baybrick Inn, 1190 Folsom St., S.F., 6 PM.
- Follow The Rainbow:** discussion, Valencia Rose, 766 Valencia St., S.F., 4-6 PM. A roundtable discussion on the relationship between Blacks, Latinos and Gays.
- Choosing Children:** film, LeConte School, 2241 Russell St., Berkeley, 5, 7, 8:45 PM, \$5-\$25. Child care available at 548-8283.
- Saturday Night at the Movies:** fun, Billy De Frank Community Center, 86 Keyes St., San Jose, 7 PM.
- Taste for Life:** slide show, Hotel Casa Loma, 600 Fillmore St., S.F., 8 PM-2 AM.
- Game Fest:** Fraternal Order of Gays, 304 Gold Mine Dr., S.F., 8 PM. Monopoly, Risk, Scrabble plus refreshments and snacks.
- Execution of Justice:** stage performance, 5 & 9 PM (see Friday for details).
- Bathhouse Benediction and Dream Man:** stage performance (see Friday for details).
- The Rick and Ruby Show:** comedy (see Friday for details).



Sneak Preview is at the Victoria Theatre through July 27

- Circle of the Serpent:** stage performance (see Friday for details).
- The Two Character Play:** stage performance (see Friday for details).
- Mitsuye and Nellie and The Departure:** films, Valencia Rose, 766 Valencia St., S.F., 7 PM, \$3. Two films depicting Asian-American life followed by reception.
- Sneak Preview:** music, 7 PM (see Friday for details).
- Execution of Justice:** stage performance, 7 PM (see Friday for details).
- Bathhouse Benediction and Dream Man:** stage performance (see Friday for details).
- Affirmation:** Lesbian and Gay Mormons, meets at 7 PM in San Francisco. Call 641-0791 for more information.
- Berlin, Jerusalem and the Moon:** stage performance, \$8 (see Friday listing for details).
- Different Spokes:** Decide and Ride Golden Gate Park, meet at 10 AM at McLaren Lodge.
- Gay Volleyball:** pick-up games, Potrero Hill Jr. High School, 19th and Deharo, S.F., 11 AM to 2 PM.
- The Loudest Scream You'll Never Hear:** stage performance, 3 PM, (see Friday listing for details).
- Immediate Family:** stage performance (see Friday for details).
- Le Jazz Hot:** cabaret, The Black Rose, 335 Jones St., S.F., 9 & 11 PM, \$1. Join MC's Consuelo del Rio and Tommi Rose every Sunday for a classy show featuring S.F.'s finest female impersonators.
- 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.



Bonnie Hayes performs at the Baybrick on Thursdays

- Pamela Brooks:** cabaret (see Tuesday for details).
- Debbie Saunders:** music, Baybrick Inn, 1190 Folsom St., S.F., 7 PM.
- Nightschool:** music and performance, Baybrick Inn, 1190 Folsom St., S.F., 9 PM.
- The Two Character Play:** stage performance (see Friday for details).
- Female to Male Transsexuals:** support group, Billy De Frank Community Center, 86 Keyes St., San Jose, 7 PM.
- Execution of Justice:** stage performance (see Friday listing for details).
- Different Spokes:** decide and ride, meet at McLaren Lodge in Golden Gate Park, S.F., at 6:30 PM.
- Singers Showcase:** music, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$3. A new series to premier singing talent; performer signup at 7:30 PM.
- San Francisco Lesbian/Gay Chorus:** rehearsal, All Saints Church, 1350 Waller St., near Masonic, S.F., 7:30-10 PM. Call 334-6542 for information.
- Improvisation for Women:** taught by Terry Baum, Bethany Church, 1268 Sanchez, S.F., 7 to 10 PM.

THURSDAY 25

- Pamela Brooks:** cabaret (see Tuesday for details).
- Impulse F. and Typhoon:** music, Baybrick Inn, 1190 Folsom St., S.F., 9 PM.
- Circle of the Serpent:** stage performance (see Friday for details).
- The Two Character Play:** stage performance (see Friday for details).
- Execution of Justice:** stage performance (see Friday for details).
- Berlin, Jerusalem and the Moon:** stage performance (see Friday listing for details).
- Cabaret:** stage performance (see Saturday listing for details).
- Bonnie Hayes:** music, Baybrick Inn, 1190 Folsom St., S.F., 7 PM.
- Writing Workshop:** for men 60 and older, Live Oak School, 18th & Diamond Sts., S.F., 7 PM. Sponsored by Gay and Lesbian Outreach to Elders. Call 431-6254 for details.
- I Wish I Had Never Met You And I Was Meeting You Now:** stage performance, Valencia Rose, 766 Valencia St., S.F., 8 PM, \$5. A new play by the Emmy Award winner Patrick Mulcahey.
- Yoga and Meditation Class:** for people with AIDS and their lovers, 7 to 9 PM. Call 921-4471 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.

WEDNESDAY 24

- A Woman's Work:** stage performance (see Monday for details).

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SNEAK PREVIEW
A NEW 1930'S STUDIO MUSICAL

The S.F. Band Foundation presents The San Francisco Tap Troupe & The Vocal Minority in a tribute to the Song & Dance Movies of the Thirties. Opening Friday July 12, **Victoria Theatre, 16th & Mission at BART**. Performances 8pm, Fridays & Saturdays, July 12-13, 19-20, 26-27, with a 7pm performance on Sunday July 21. July 12 Opening regular ticket prices or \$20 (with champagne reception). Tickets \$11 advance, \$13 at the door. Seniors \$8. Tickets available at BASS, STBS, Headlines (Polk & Castro). Group Rates available 391-0151. Charge by phone 621-5619.

BAY AREA REPORTER ARTS & ENTERTAINMENT

B.A.R. PROFILE

Erica Marcus

From 'Red Diaper' Baby to UPI Photographer in China

by Dianne Gregory

Erica Marcus was a "red diaper" baby. She was fed political theory and rhetoric along with her mother's milk, so it came as no surprise when—after getting a bachelor's degree from the State University of New York at Albany in Chinese Studies—she snagged a visa to China. But a Lesbian from Brooklyn photographing Democracy Wall for United Press International? I guess stranger things have happened.

Of course, it was a long way from red diaper baby to UPI photographer. Marcus became interested in photography when she worked for her high school newspaper and decided it would be easier to take the pictures herself than deal with the grousing staff photographer. Then in college she was one of the first exchange students to study in China. That was followed by a year in Singapore in 1976, where she taught photography and did some freelance work. She managed to sell the shots she took of the coup in Thailand, and when she graduated in 1978 and was granted a working visa to China she went to the photo editor of UPI with her portfolio. Essentially, Marcus lived in Asia from 1976 until she decided to move to San Francisco in 1982. She speaks Chinese fluently.

"Officially, homosexuality doesn't exist in China," Marcus said in a recent interview. "There is no such thing. Forget it. Women sleep with each other all the time. Friendship is much more acceptable between men and men and women and women in a physical way, but it's not sexual." Marcus said being Gay in China was often a very lonely, painful experience, and that when she did meet Gay people an automatic, tight bond of friendship usually formed.

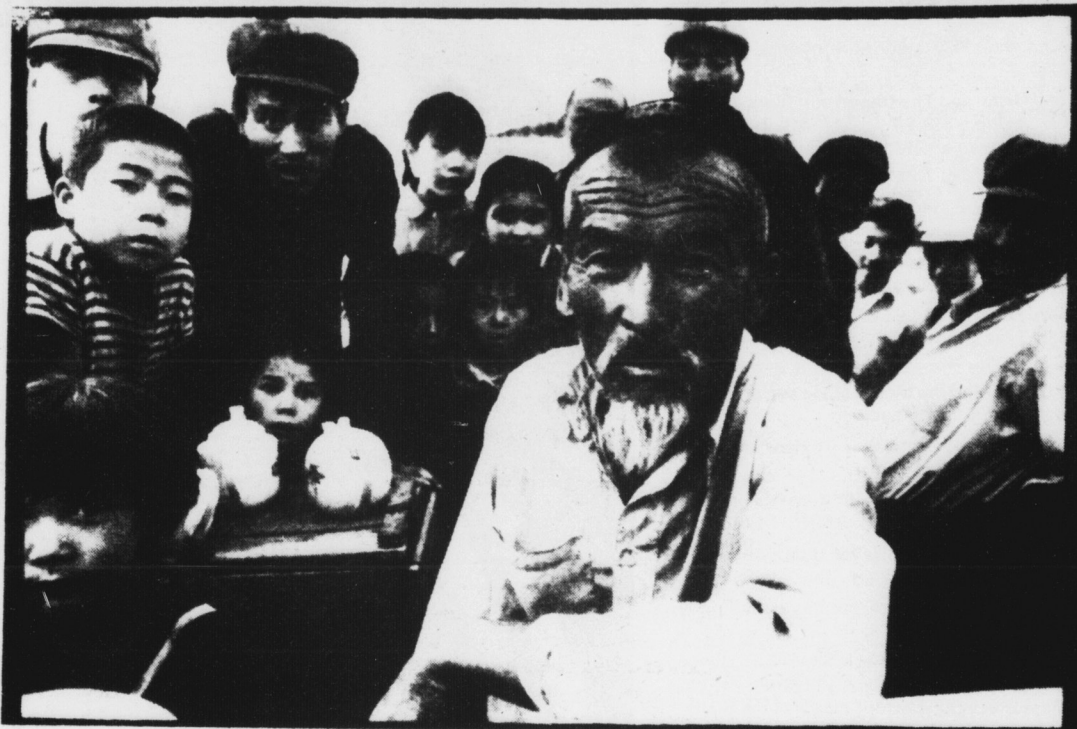
"In China, it's no joke," Marcus said of being Gay. "In China, forget it. No one's out. More people are out in Hong Kong, but still . . . Just forming a friendship with a Chinese person was often difficult because it could get them in trouble."

"I would stop traffic at first," Marcus said of her student days in China before normalization of relations with the United States. "They hadn't seen any westerners in 30 years and there was fear. This was right after the cultural revolution, when they had been told we were their enemies."

Covering news is not the easiest thing to do in China either, according to Marcus.

"It's a whole different story," Marcus said. "It's very difficult, really hard. You must tread lightly. But as a westerner, I don't think I was ever really in danger, even during the Thai coup, when alot of heads were being knocked around."

But Marcus soon became disillusioned with the often dog-eat-



Chinoiserie — Chinese thing, or making a simple thing confusing (Photo: E. Marcus)

dog world of journalism.

"One of the reasons I left journalism was the fight for the story, the imposition of yourself into people's lives," Marcus said. "Like Democracy Wall. It was what westerners wanted to read about, to frame them (the Chinese) to their views. The media bombards us with 'America is the world,' and it isn't."

So in 1982, when she was in Los Angeles for a couple of weeks working with King Hu, whose *Touch of Zen* won an award at the 1975 Cannes Film Festival, she decided to pay San Francisco a visit.

"It's easy to be Gay when nothing's available," Marcus said of her decision to visit San Francisco. "Being in the closet can be convenient, but I was sick of it."

After her visit to San Francisco, Marcus did what many others have done before her, and many will do in the future. She went back home, quit her job, and came back to San Francisco to live—only the job she quit was at a radio station in Hong Kong. She is now working as an associate producer for a film King Hu is making on Chinese in America, and currently has an exhibit of her photographs, both news photographs taken in Asia and "art" photographs taken in the United States, at the Valencia Rose.

What Marcus is, what she has become, is reflected in her photographs.

Even so, six years in Asia has changed Marcus' outlook on life. She says she has a strong sense of importance of community, both because of the lack of a Gay community in China and the strong sense of community among the Chinese, and that she no longer has a purely American outlook on the world. She says she is more aware of how different people relate to the world.

Chinoiserie: And Other Vicarious Pleasures
Photographs by Erica Marcus
Valencia Rose, 766 Valencia St.
Through July 31

Frank Pietronigro

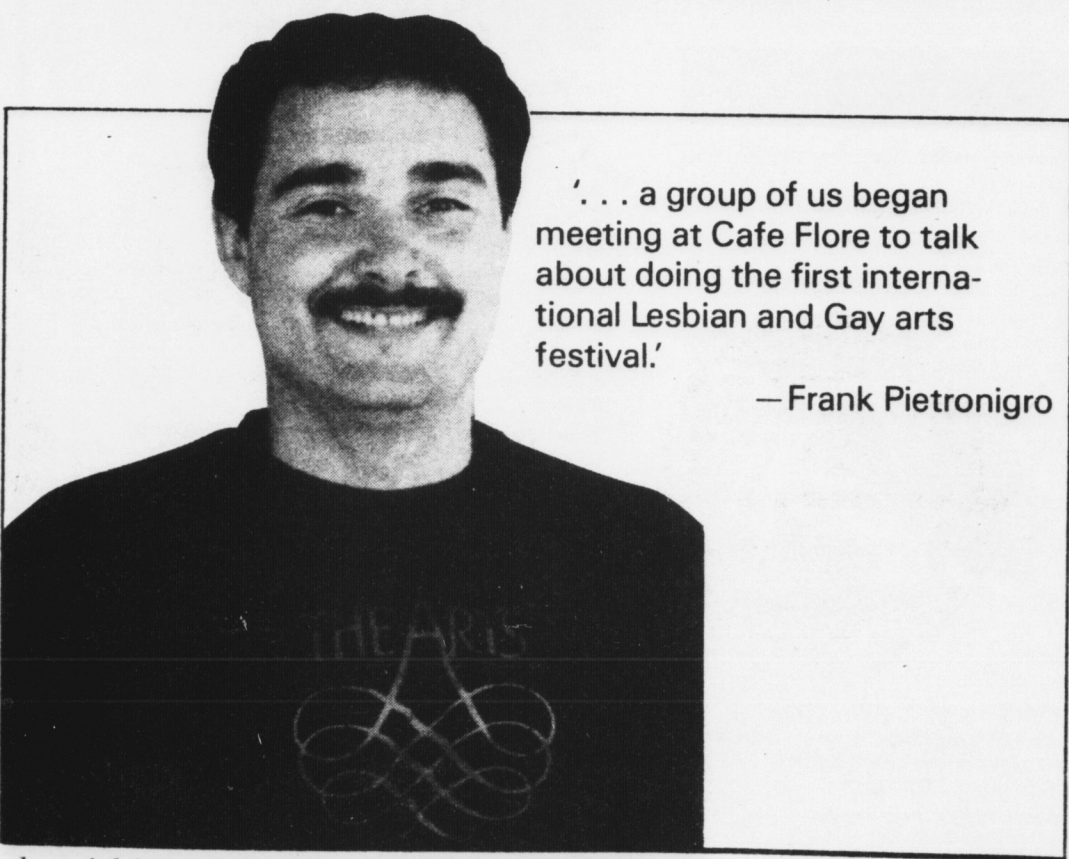
From the Castro Street Fair to the S.F. Arts Festival

by Chiori Santiago

Frank Pietronigro drew Dinky and had his dreams come true. The energetic 30-year-old director of the San Francisco Arts Festival traces the start of his career to a cartoon character in a magazine ad when he was ten. Pietronigro retains a great deal of the kid he was then—which is why he loves his job of throwing one of the City's biggest outdoor parties. As far as he's concerned, it's child's play.

The festival, at Civic Center Plaza and satellite locations all over San Francisco July 24 to 28, celebrates its 39th anniversary this year. It's Pietronigro's first year as its sole, fulltime director—he co-directed the event with two other people last year—but he's no infant when it comes to organizing. As a child growing up in the streets of Philadelphia, Pietronigro spent his time creating penny arcades in his backyard and masterminding neighborhood parades.

"I remember having these grandiose visions . . . that's where this whole thing comes from. I'm doing the same things on a much larger scale, and with the right resources this time," said Pietronigro in a recent interview. He insisted on sitting in the sunshine of Civic Center Plaza to better envision what the festival will be. "The castle," as he calls City Hall, provides a backdrop; the "moat"—the Plaza's reflecting pond—stretches before it. During the festival the moat will float fanciful boats created by the



(Photo: Rink)

"... a group of us began meeting at Cafe Flore to talk about doing the first international Lesbian and Gay arts festival."

—Frank Pietronigro

city's artists: ethnic "villages" will reflect San Francisco's international flavor with examples of music, arts and crafts, dance and folklore; people will stroll from the juried arts and crafts exhibits in Civic Auditorium to take part in dozens of outdoor activities; and the city's first annual Art Parade will conclude here with ceremonies commemorating the United Nation's 40th birthday. It's all there, a conceptual piece in Pietronigro's mind's eye.

"This whole thing, for a five-

day period, is a work of art," he said. "Instead of paints I'm using performance and visual artists . . . the elements I choose to use happen to take place within time and space. My paintings are very much like that. I begin with shapes and forms and intuitively work at creating the piece."

Pietronigro got involved in arts in the Bay Area eight years ago. After drawing Dinky, he enrolled in the advertised correspondence art course, which eventually led to the Philadelphia College of Art, and then to the San Francisco Art Institute in 1977. While strolling around the Castro, he noticed an announcement for the

Castro Street Fair, and submitted slides for consideration for a booth.

"I got a call from the executive director, Rick Slick, who asked if I'd be interested in developing a pavilion of artists as part of the fair. Under his mentorship I began getting an idea of how to

STAGE

Infectious Gaiety

by Stephen Drewes

The San Francisco Tap Troupe and The Vocal Minority have once again contributed to the Bay Area's fund of genial hilarity and presented *Sneak Preview* at the Victoria Theatre. For those of you who have been out of town for the last five and a half years, the SF Tap Troupe is a gang of cheerful and gifted tap dancers, and the Vocal Minority is an offshoot of the San Francisco Lesbian and Gay Chorus. *Sneak Preview* is a hybrid—some 20 spectacular songs from the '20s and '30s tied together by a gossamer plot that echoes the halcyon days of *Busby Berkly*. Unlike *The Ten Percent Revue*, which is currently knocking the socks off packed houses at the Valencia Rose, *Sneak Preview* makes no real attempt to be "professional." But we are none the worse for that.

Sneak Preview is good, unpretentious fun, and I left the theater with the sensation that I had made new friends among its large and charming cast. The enthusiastic opening-night audience was responsive to a fault. I must now indulge in a Noel Coward finger-wag and urge these performers to instruct their pals in the audience not to address individual members of the cast directly from the house. Let's face it, guys, this is high school stuff!

The plot of *Sneak Preview* involves a failing night club, and is so thin as to be practically nonexistent. The five authors seem to have been aiming for a sort of *Slice of Nightclub Life*, as there is very little resolution in this saga. We have the usual boy-

meets-boy-spurns-girl-sub-plot, which seems to be a mandatory *leit-motif* for the Tap Troupe. They did much the same thing in their revue 5 . . . 6 . . . 7 . . . 8. I think this is a little sexist, frankly, but there may be more star-crossed gals out there than I suspect. And it gave us a chance to hear Molly Breen sing "How Long Has This Been Going On," for which pleasure much can be forgiven.

leggy, sexy brunette, had the chutzpah to essay "Get Happy," which we've all seen Judy do to perfection, and succeed splendidly.

The Vocal Minority's singing is lush and lovely. "You'd Be So Nice To Come Home To" is given a samba beat, arranged as a duet with "Don't Get Around Much Anymore," and attractively performed by Joyce Barnes and David Burg. Jack Maham and

'Sneak Preview is good, unpretentious fun, and I left the theater with the sensation that I had made new friends among its large and charming cast.'

Robin Krish offer interesting new interpretations of "Treat Me Rough" and "The Right Kind," and Jill Tallman performs a hilarious, dead-pan version of "Begin the Beguine" which may change my feelings about the song forever. I expect to feel a bit like I felt trying to read Emily Dickinson after discovering her poetry can be sung to the tune of "Yellow Rose of Texas."

Like the Lamplighters, the Tap Troupe and the Vocal Minority are amateur in the best sense of the word, and ornament our cultural community. What *Sneak Preview* lacks in technical polish it more than compensates for with sheer good will and infectious gaiety.

Sneak Preview
Victoria Theatre
Through July 27; 621-5619

Is There Death After Life?

by Steve Warren

My best cry in The AIDS Show came when the mother told of being in the hospital room of her dying son and being asked by the doctor whether to pull the plug: "It's your decision." I look at my son's "friend" and said, "No, doctor. It's our decision."

Terry Baum's one-woman show, *Immediate Family*, is told from the point of view of the "friend." "Queen of Virginia" is a "crazy ol' dyke" whose "nice little wife" Rose is dying, not from AIDS but cancer.

Virginia visits every day when she gets off work at the post office. She is angry with the hospital for not granting her the privileges given to "immediate family," including the power to order Rose's respirator shut off. She still has one foot in the closet so she's afraid to make an issue of it, but she knows it wouldn't do any good.

Rose is in a coma, so Baum delivers Virginia's monologues to an imaginary person in an imaginary bed. The only other sound is the omnipresent respirator. They've had all the discussions and arguments in their 21-year relationship, so it's easy for Virginia to imagine the responses.

For such a tough ol' dyke she's really a softie, sometimes even poetic. She ate Rose's favorite food, Brussels sprouts, the night before, she says, "so I could sort of have you inside me some way." She worries that Rose might die without her knowing: "Maybe if I was here I'd see a puff of smoke go up from your body or feel an invisible butterfly touch my

'You see she didn't make me cry. That may not have been her intent, in which case my expectations were at fault.'

face." Sometimes she's angry, sometimes insecure, sometimes both at once: "I wonder if I would have had the guts to fall in love with you if I had known."

It's obviously a tour de force for an actress, and there wasn't an instant when I didn't believe Baum as Virginia. My problem, then, must be with Baum the writer. You see, she didn't make me cry. That may not have been her intent, in which case my expectations were at fault.

The first scene is a perfect introduction to the characters and situation, sampling all the emotions and setting up the inevitable conclusion. That leaves nothing for the second scene to do but give us more of the same as it goes exactly where we know it will go. Superfluous and redundant, this second scene is virtually anticlimactic.

Immediate Family deals with the important issues of euthanasia and the need for Lesbians and Gay men to secure our spousal rights. For that reason, and Terry Baum's excellent performance, it's worth seeing, even if it doesn't have nearly the emotional impact it should.

Immediate Family
Zephyr Theater, 595 Mission at 2nd
through Aug. 18; 641-7729

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Yes, it's true! Each and every one of the delicious dinner entrées at both the *P.S. and Casa de Cristal Restaurants are now HALF OFF the usual price until further notice!

Several rules apply during this fabulous half price offer: **One**—No reservations. **Two**—Anyone wishing to charge his or her dinner will have to add a service charge (due to the greatly reduced prices). Visa/MC add 3%. Diner's Club add 4%. American Express add 4.5% to the final reduced amount of the bill. **Three**—Half price offer does not apply to Sunday and Holiday Brunch. Also, the reduced prices do not apply to any liquor or wine.

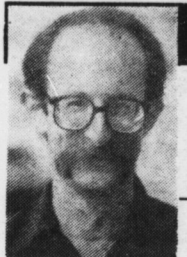


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EVEN IN BABYLON

Wish Fulfillment

JOHN KARR

Putting on a show is an exercise in wish fulfillment. How close to the dream will the finished product be? Will you even get to the finished product? Sometimes the dream turns into a nightmare as rehearsal difficulties pose impossible hurdles. Two shows opening soon have had their share of troubles and dreams.

AFRAID YOU'RE NOT BUTCH ENOUGH?

It troubles that Joe Cappelletta has had while directing Circle of the Serpent. He lost two of his lead actors not long before the play was scheduled to open. One actor came down with pneumocystis and was hospitalized, and another came down with an acute attack of homophobia.

This second actor certainly knew what was in the script, and had played the very first rehearsal

shirtless, as the script demands, only to have a change of mind as the play moved into its final stages of preparation. He announced one evening he was quitting the show; he didn't want to appear on stage with his shirt off, and he couldn't support a play in which one of the characters was an effeminate male. Men should be masculine, he felt, and any other behavior should be suppressed—definitely not depicted on stage.

When the initial shock wore off, and the turmoil of replacing an actor passed, director Cappelletta realized this actor's muddled thinking was one of the play's topics.

Circle of the Serpent takes place in 1969 in a leather bar called The Serpent where members of a bike club of the same name have been hanging out for more than a decade. As the bikers prepare a surprise 40th

birthday party for Mother, their leader, Mother prepares to put the make on the cute young bartender he's just hired to bring a new image to the place. The attractive bartender polarizes the long-standing balance of relationships within the club, and Mother's conquest leads to an explosive climax.

"What happens when a community goes through change?" asks director Cappelletta. "Stonewall was the last big change the Gay community went through before the AIDS crisis. Then it was liberation, now it's extinction."

"There was a homophobic reaction then, when this play takes place. Stonewall shoved some things in the closet for awhile, like drag and nelly bartenders. That's what Mother is doing in The Serpent bar when he replaces his bartender. Today the finger is being pointed at South of Market, and we're told to hide the black leather, to promote a clean image."

Real-life situations have meshed with fiction during rehearsals for Serpent—the forces of change represented on the set by the presence of illness and homophobia.

While these are familiar territory for a play, it is always surprising to be confronted with these problems in "real life." Illness is one thing, but an actor who threatens the fulfillment of a production because a character in the play isn't butch enough? Get real, girl.

Among the justifiably real elements in Circle of the Serpent are Charlie Hufford as Mother, and Rick Patton, Robert Sahatian, Sammi Gray, and Stan Roy as members of the gang. The "realist" element, though, is the setting. Serpent, which takes place in a bar, will be performed in one, on the second floor of the Ambush.

'Illness is one thing, but an actor who threatens the fulfillment of a production because a character in the play isn't butch enough? Get real, girl.'

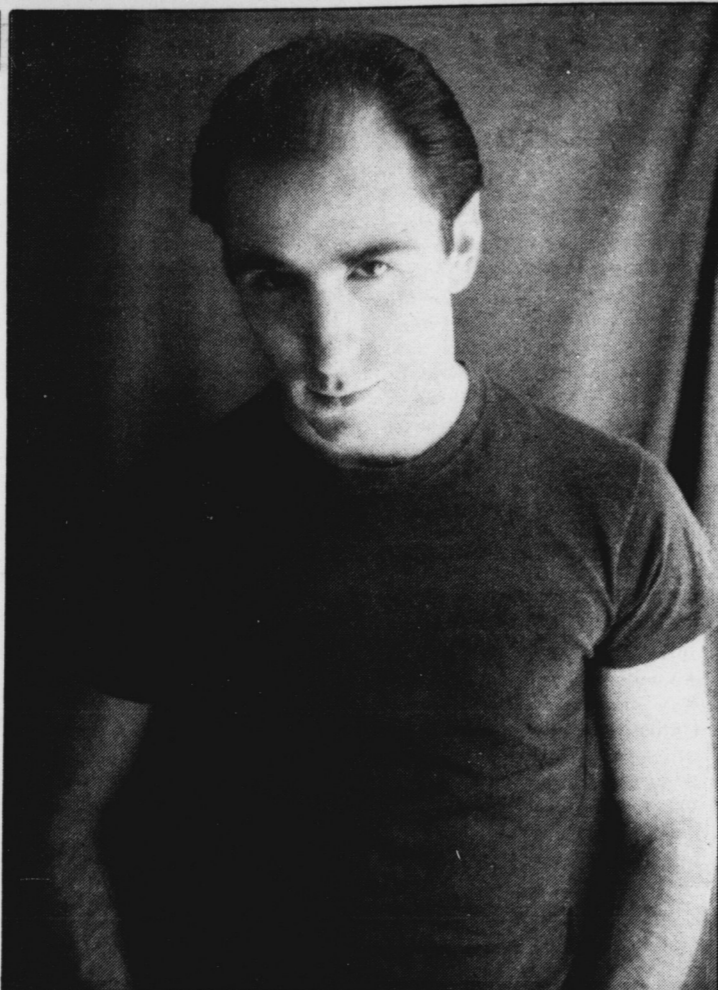
"The Ambush and the Serpent are the same kind of place," said Cappelletta, "where the same people spend years in the same place. This bar isn't like those trendy ones with sex boxer shorts contests and Daddy's Boys contests.

"Doing a show in a bar is a more direct way of getting it to the audience it was written about and for," he said, "and structurally, it's the perfect set up."

Serpent is the third show Cappelletta has produced himself. He recently performed Strip-tease with Rodney Price, and has directed and acted in numerous productions at Theatre Rhinoceros. Serpent was written by Jim N. Jordan, the poet and editor of White Arms magazine, who is perhaps best known locally for his pop-opera 1968, which was performed at the Mabuhay Gardens. Serpent is dedicated to Allan Estes, whose production of a show at Black and Blue in 1979 was the last time a play has been done in a local bar. Serpent runs from July 19 to August 17, and seating is limited; reservation, 864-4201.

DANCE FEVER

"If Verdi was on a video tape in the Library of Congress," says Lee Theodore, "we would not have an opera company." Theodore's dream was to document



Joe Cappelletta

the great dances of Broadway history, but not for storage in a library. Her idea was to perpetuate the dances in a "living museum," a living museum. From her dream the American Dance Machine was born.

The Dance Machine was founded in 1975, and Theodore's dream seems to be reaching fulfillment. The Dance Machine gloriously kicks off a national tour with a San Francisco engagement beginning at the Marine's Memorial Theatre July 26. That's a milestone for the Dance Machine, and should provide some exciting nights in the theater for San Franciscans, but it doesn't quite insure the dream of the Dance Machine.

Theodore is especially upset not to be presenting work by Jerome Robbins, for she made her debut in the original King and I and created the role of Anybodys in West Side Story.

"I feel qualified to save Jerry's work," she said. "There are kids growing up today who don't know who Jerry is. But we've saved 80 other numbers. There are 80 numbers in our repertory. That's a great achievement, it's historically significant."

While I may be thrilled with the documentation of Broadway dances, an audience doesn't care about history, education, or the codification of Broadway styles. An audience wants entertainment. The Dance Machine provides it. Their reviews, from New York, London, and Tokyo, are jammed with ticket-selling buzz words: "Wow of a show!"; "You go out singing the dances!"

Theodore makes sure the Dance Machine show is a hot one, because despite a few grants, the Dance Machine is supported by its ticket sales. And reconstructing the dances is expensive. Her dream, her ten years of work, and her company of brilliant dancers are dependent on public favor. So she's looking to offer her audience the best routines and songs from Broadway history. With mini-sized sets and costumes, without the glitz of sequins and bugle beads, Theodore and company reveal the heart of their lovingly chosen material, the choreography.

Besides preserving classic Broadway dances, the Dance Machine is giving tomorrow's stars a place to practice and fulfill their talents. And in a time when the Broadway musical is scarce, the Dance Machine is bringing us the true Best of Broadway. If the Dance Machine is successful at the Marine's Memorial this year, they'll be back with new dances next year. That's a dream I want to help insure. Tickets, 771-6900.

"We're dealing with the most plagiarized, ripped-off, unprotected people in the theater," explained Theodore. "Before the '60s they got a fee and that was all. There was no documentation, no copyright, and an incredible, predatory level of competition to be fresh and new. And there's always resistance to a new idea, and this idea of 'publishing' dances within the Dance Machine is very new."

Jerome Robbins won't give his work to the Dance Machine because he's been promising for more than ten years) to mount

FROM FIFTH POSITION

Big Ballet in San Jose

The Ballet Boom has gained landslide momentum in the city of San Jose, where energetic local supporters have launched an all-out drive to present regular ballet performances in their environs. Rather than attempting to start a local ballet company from scratch—one of civilization's most difficult undertakings—City Center Ballet of San Jose searched the United States for an established company with which to share resources. This is the way of the '80s. Their recently announced choice was Cleveland Ballet, an exciting young company whose development in its own city has become something of a model of ballet company organization. To celebrate the coming of its newest cultural attraction, San Jose staged a large-scale gala last Tuesday at the Center for Performing Arts. The benefit performance featured Mikhail Baryshnikov and 15 notable dancers from American Ballet Theatre.

Baryshnikov And Company has been touring for a couple of years during American Ballet Theatre's lay-offs, visiting cities where ABT does not travel. The Baryshnikov name sells out every engagement, though his San Jose appearances—in the Act II pas de deux from "Giselle" and Twyla Tharp's "Sinatra Suite"—did not embody the dazzling technical feats that account for his fame. During "Class," a clever, choreographed warm-up performed on stage by the whole company,

BACK TO BATON

PHILIP CAMPBELL

Summer Times

Some American cities turn to cultural wastelands in the summer. It may be the heat or simply the fashionable thing to do, but people escape in droves, leaving an artistic drought for those remaining.

It might be our temperate climate or, more likely, that San Franciscans can't go long without music, because summertime here is an unusually busy season, filled with all sorts of worthy attractions.

At the Lamplighters, those dedicated Savoyards are cleverly resurrecting another delightful Gilbert and Sullivan operetta. Beethoven has already received his annual week-long tribute (particularly fine this year), the Civic Auditorium prepares for another invasion of the Pops and its smorgasbord of light classics. Broadway and cabaret, the Concord Pavilion turns concert hall at fresco for the Oakland Symphony, and the Joffrey Ballet has just completed its two-week presentation of various 20th-century masterworks.

TIME CAPSULES

The Joffrey Ballet is known and lauded for its eclecticism. No matter how esoteric the source or demanding the choreography, the dancers excel in presenting and preserving important dances of this century. The Joffrey is more than a living museum because it continues to grow, and while some of the company's repertoire seems dated, most of it was innovative upon premiere, and some remains remarkably daring.

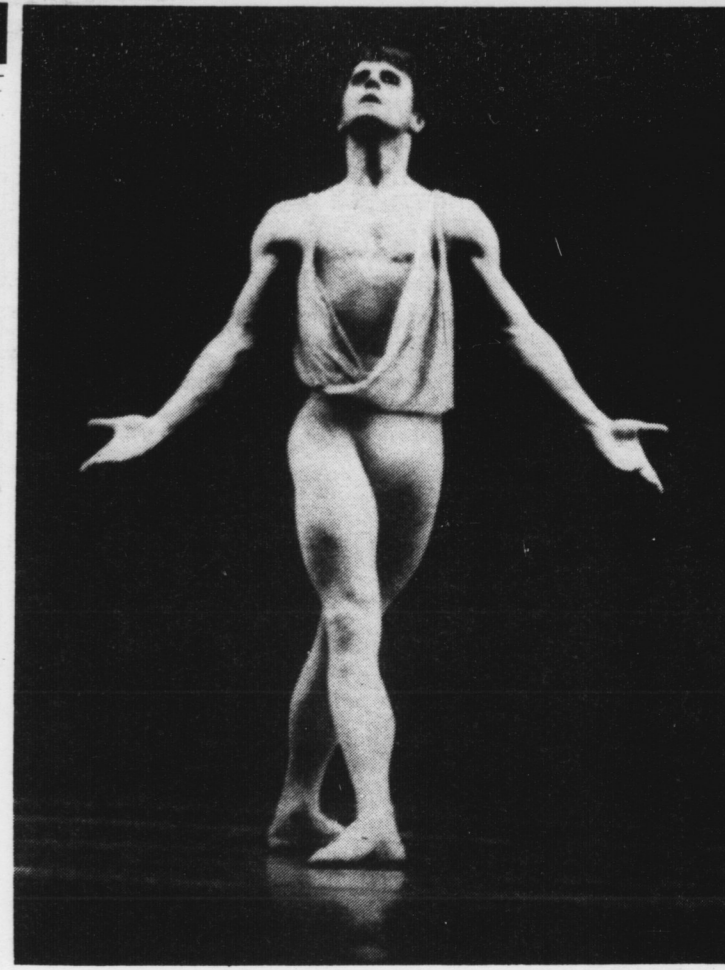
The musical aspects of any Joffrey appearance are the spottiest satisfactions of all. Most dance scores are merely ser-

viceable — often cannibalized from compositions never meant for choreography. The results are predictably mixed. Some carrying is successful — witness the exquisite use of Mahler's Adagio from the Fifth Symphony in "Round of Angels" or the graceful snippets of Saint-Saëns used so limpidly in the suite of dances named for the composer. Less attractive are such duds as "Hexameron," which utilizes some clunky and ponderous variations on a Bellini march to accompany pedestrian maneuvers by company member Philip Jerry, and the grossly vulgar score for "Janibore," which ranges from bad Herb Albert to a nice approximation of Lawrence Welk kitsch.

It's unfair to blame the Joffrey for the general mediocrity of ballet music. To judge the company is to judge its dancing and that, with only rare moments of sloppiness, remains brilliant. When the Joffrey visits San Francisco it employs vacationing members of the symphony for its "pick up" band, which is not too shabby. Under the direction of the company's own musical conductors the level of playing is generally good, despite poor rehearsal and lack of familiarity.

Spread thin through the large pit, the orchestra often sounded thin and disjointed, but when the musicians were together they were a real asset to the dances. The tour's only full evening work was, surprisingly, the musical highlight of the visit. Kurt-Heinz Stolze's pastiche of Scarlatti for "The Taming of the Shrew" shone much better than the sum of its parts due to a polished and sympathetic performance.

KEITH WHITE

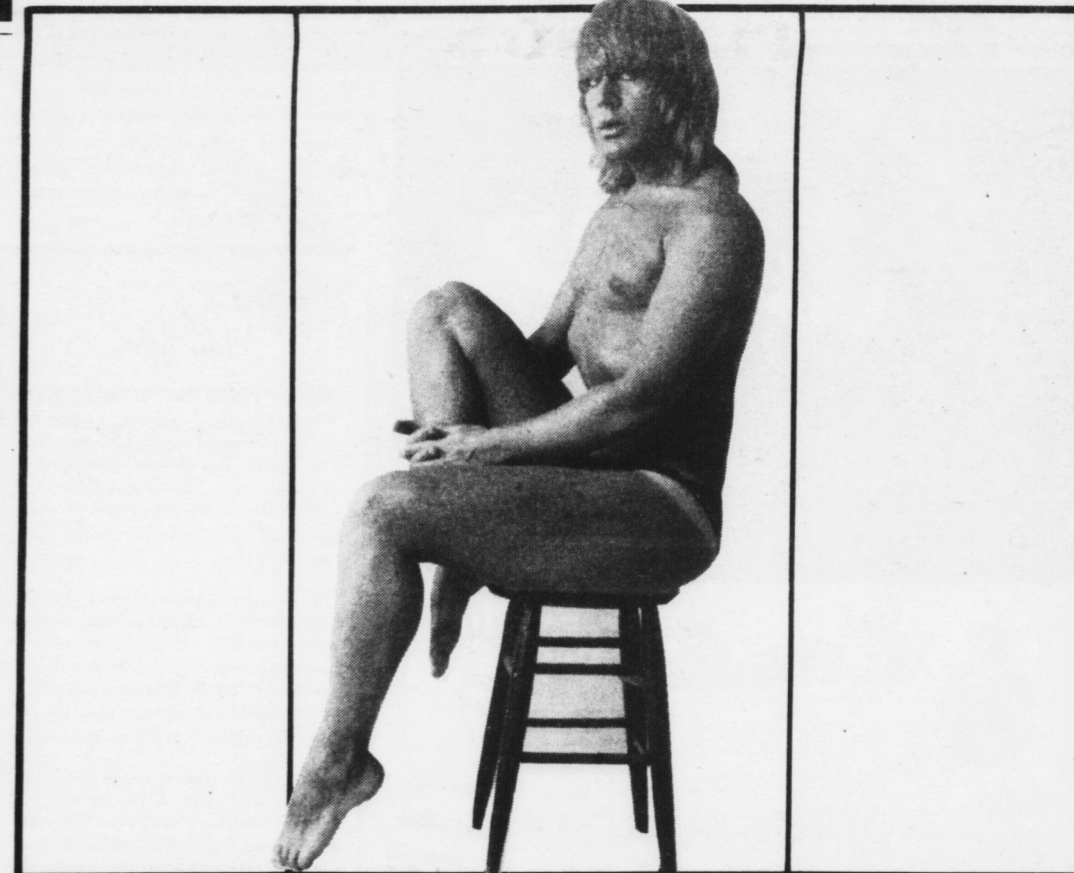


Mikhail Baryshnikov

than supreme. Cynthia Harvey and Gil Boggs—unlikely partners—were well-received in the "Tchaikovsky Pas de Deux." The "Sylvia" pas de deux (Balanchine as staged by Andre Eglevsky) was the most satisfying of the showpieces, with broad, very secure performances by Cheryl Yeager and Ross Stretton.

The San Jose audience is wonderfully focused and receptive, ready for everything ballet has to give. Having the Cleve-

land Ballet as its "resident" company (much as Los Angeles maintains the Joffrey Ballet's performing residences at the Music Center), San Jose acquires a potential civic boldness and flair to quickly capture a new audience (an energy dynamic, in fact, not unlike that of the Joffrey Ballet). Fortunately, San Jose isn't far away. Starting with a run of "Nutcracker" performances in December, the company will schedule repertory seasons in '86.



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FILM CLIPS

REVIEWS BY MICHAEL LASKY AND STEVE WARREN



What's love got to do with it? — Tina Turner rules Bartertown with an iron throat and a platoon of muscular bodyguards in **Mad Max Beyond Thunderdome**.

Mad Max Beyond Thunderdome
Apunkalypse Now
The Road Warrior was swept along on a wave of visceral excitement. Its sequel, **Mad Max Beyond Thunderdome**, is lucky to produce an occasional wave of nausea. Where TRW substituted imagination for money, **MMBT** shot its wad on sets of designer ruins.
The potentially hot pairing of Mel Gibson and Tina Turner is squandered because Tina relates to no one but the camera. She's Auntie, who runs Bartertown, a post-apocalyptic town where disputes are settled in the arena—“Two men enter, one man leaves”—before they can escalate into war.
“Know who I was?” she asks, sounding more like Tina than Auntie. “Nobody. Except on The Day After. I was still alive. A nobody had a chance to be Somebody.” In Bartertown, power comes from methane, which comes from pigshit. “Pigs = power” says the graffiti. It's very '60s: Who rules the pigs rules the world.
An acid test of your tolerance for outrageousness, this first part isn't so bad. Mel/Max drifts into town and becomes a gladiator, matched against Blaster, “who can beat most men with his breath.” A ringmaster makes the bout sound like a TV game show, but before you can say “Let's Make It Dull,” Max spins the Wheel of Fortune and is banished to the desert as the film becomes one long Trivial Pursuit.
The second half is a punk Lawrence of Australia, com-
plete with sun, sand, and Maurice Jarre's overblown music. Lest you doubt it's aimed at a cult audience, there's even a quote from **Buckaroo Banzai**. Max is adopted by a tribe of Feral Children, and when the oldest of the Feral Young Women tries to leave he knocks her out and ties her up. The humor of this scene may elude other feminists, as it did me.
On the other hand, Blaster is partnered by an intelligent dwarf named Master. The two men are so close they're considered “a unit.”
Tina has her moments, and good songs behind the opening and closing credits, but all in all she's as disappointing as everything else about **Mad Max Beyond Thunderdome**. Too bad, when Max could have been a Rambo for people more concerned with fun than revenge. ■
(Galaxy) S. Warren

Signal 7
Taxi Talk
Quasi Cassavettes in style, Rob Nilson's **Signal 7** is about 24 hours in the life of some DeSoto Cab drivers. The dialogue and action were improvised by the actors, based on a thematic structure established by Nilson, who taped the entire film in four nights in San Francisco.
Like a John Cassavettes' film, we get gritty closeups, impossibly long takes, nervous energy, great performances, and virtually no plot. Then, too, there is nothing but talk. Incessant talk. The cabbies are followed from their headquarters car to their cars on call.
In textbook *cinema verite* style, we discover what a lousy job we always assumed driving a hack was. The cab drivers have to put up with a lot of shit, not only enduring the crazy traffic of S.F., but sometimes even crazier fares. To get over what is fundamentally boring work, they tell stories, and they are the most entertaining part of the film. Based on locker-room bragging the stories fill the long, tedious hours when even the relentless poker game pales.
Focusing on two drivers, played with palpable realism by Bill Ackridge and Dan Leegant, **Signal 7** is a slice-of-life picture in style and substance that explores the dreams and realities of the two men.
The title is cabbie lingo for driver in distress, and takes on new meaning here for men in distress. Despite the endless chatter, I found myself caught up in the men's lives, no doubt because of the powerhouse performances that lean on our sympathies. In fact, I liked it better than many of John Cassavettes' films, which **Signal 7** so intently emulates. This is one cab ride you'll never forget. ■
(Bridge) M. Lasky

Explorers
Space Junk
Explorers is a good hour-long TV show stretched to feature length. Every scene is padded beyond its optimum length, which should be especially hard on the young audience it's intended for. There are moments when this sci-fi opus is childlike rather than childish, but it quickly follows **The Goonies** down the tubes in that respect.
Characterization is established in the first few minutes so we can concentrate on more important things. Ben (Ethan Hawke) watches '50s science fiction movies and dreams of becoming an astronaut. His friend Wolfgang (River Phoenix) is a nerd with a computer. Their band is completed by Darren (Jason Presson), from the wrong side of the tracks, who comes in handy when the school bully picks on them.
Shared dreams give the boys clues to space travel, and they soon assemble a craft out of junk and head off “where no man has ever been before—to unlock the secrets of the universe.” Dick Miller is a surrogate for adults in the audience, a man who hasn't quite abandoned his boyish dreams of space travel, but his part isn't developed enough.
Even if **Explorers** weren't so predictable, it gives you plenty of time to figure things out. Of course, aliens are bringing the lads up for a visit. Of course, they're ugly but friendly. That they've been raised on all-American pop culture is a bit of a surprise, but the novelty wears off long before the expected twist that ends the visit. Another surprise is that one of the extra-terrestrials looks like the first alien drag queen.
Even the youngest child in the audience should get the pacifist message, which is pounded home with clips from **The Day the Earth Stood Still** and others of the “Destroy-the-Alien” genre. One of the aliens says, “We know what you do to people like us down there (on Earth),” and you don't have to be from outer space to relate.
A weak follow-up to **Gremilins**, Joe Dante's **Explorers** is more mediocre kiddie pap. ■
(Regency 2 and Plaza) S. Warren

BAY AREA REPORTER
SPORTS & FITNESS

GayRun '85 GayRun '85 GayRun '85

CORNER POCKET

GENE MILLER



GayRun '85 — The Start! (Photo: Rink)

5-KILOMETERS: MEN
TOP 3 FINISHERS
1st - Peter Lewandski (SF) 15:23.1
2nd - John Yeung (SF) 16:27.4
3rd - Mike Rodriguez (SF) 16:50.8

AGE GROUP	NAME	CITY	TIME
19-Under	Dario Salcido	Boulder Creek	20:34.4
20-29	Peter Lewandski	S.F.	15:23.1
	Mike Rodriguez	S.F.	
	Doug Brooks	Berkeley	
30-39	John Yeung	S.F.	16:27.4
	Daniel Krummes	Oakland	
	Jose Contreras	S.F.	
40-49	Jerry Chism	S.F.	19:48.7
	Bob Fike	S.F.	
	Walter Behmer	Pacifica	
50-59	Richard Flores	L.A.	17:53.4
	Jim Byrd	Venice	
	Jack Kirsch	Kensington	
60-Over	Robert Erickson	Walnut Creek	28:08.6

5-KILOMETERS: WOMEN
TOP 3 FINISHERS
1st - Teresa Basgall (SF) 18:14.8 (12th place overall)
2nd - Abigail Jeung (SF) 19:58.5 (26th place overall)
3rd - Eileen Flaherty (Berkeley) 20:28.7 (30th place overall)

AGE GROUP	NAME	CITY	TIME
19-Under	Stacey Hodge	Greeley, Colo.	28:36.5
20-29	Teresa Basgall	S.F.	18:14.8
	Eileen Flaherty	Berkeley	
	Diane Miloslavich	S.F.	
30-39	Abigail Jeung	S.F.	19:58.5
	Sandy Belcher	N. Canton, OH	
	Barbara Bull	Oakland	
40-49	Bonnie Baer	San Diego	20:59.4
	Suzie Jostads	Fairfax	
	Ceis Wilden	S.F.	
50-59	Sally Wolfer	Kensington	20:29.9
	Laila Svendsen	Kentfield	
	Caroline Erickson	Walnut Creek	

10-KILOMETERS: MEN
TOP 3 FINISHERS
1st - Charles Thompson (SF) 32:44.9
2nd - Paul Beisser (Fairfield) 34:40.8
3rd - J.W. White (Berkeley) 34:58.7

AGE GROUP	NAME	CITY	TIME
19-Under	Lawrence Hernandez	Santa Clara	45:28.7
20-29	Bernie Piotrowski	San Diego	35:54.3
	Tim Napier	S.F.	
	Gus Block	S.F.	
30-39	Charles Thompson	S.F.	32:44.9
	Paul Beisser	Fairfield	
	J.W. White	Berkeley	
40-49	Mike Claycomb	S.F.	38:42.3
	Jim Gambrell	Portland, OR	
	Fred Hulstizer	S.F.	
50-59	John Lockhart	San Diego	39:38.7
	Ray Menzie	Tiburon	
	Dick Bufania	S.F.	
60-Over	George Trigueros	S.F.	58:01.1

10-KILOMETERS: WOMEN
TOP 3 FINISHERS
1st - Debbie Shaddock (San Diego) 38:46.2 (11th place overall)
2nd - Lisa Heigh (SF) 40:07.1 (32nd place overall)
3rd - Susan Ramos (San Diego) 40:58.4 (42nd place overall)

AGE GROUP	NAME	CITY	TIME
20-29	Debbie Shaddock	San Diego	38:46.2
	Lisa Heigh	S.F.	
	Cecelia Smith	S.F.	
30-39	Susan Ramos	San Diego	40:58.4
	Maria Regalado	S.F.	
	Margaret Galloway	Palo Alto	
40-49	Shane Devonshire	S.F.	49:34.9
	Victoria Newton	Sausalito	
	Barbara Miller	S.F.	
50-59	Sue Durling	S.F.	1:05:35.6

\$6,200 for AIDS Fund
The San Francisco FrontRunners' GayRun '85 attracted more than 800 runners and raised an estimated \$6,200 in pledges for the AIDS Fund last Sunday, July 14.
Runners from 12 states and Canada participated in the annual 5 and 10-kilometer races that looped the Polo Field in Golden Gate Park. Charles Thompson of San Francisco won the 10-kilometer race in a time of 32 minutes and 44.9 seconds. Debbie Shaddock of the San Diego FrontRunners was the first female 10-K finisher with a time of 38:46.2.
“The most impressive team showing came from the San Diego FrontRunners which, out of 11 participants, came away with six medals, five of them gold.”
In the 5-kilometer race, Peter Lewandski finished first, crossing the finish line at 15:23.1. Teresa Basgall led the women, finishing first at 18:14.8.
The most impressive team showing came from the San Diego FrontRunners which, out of 11 participants, came away with six medals, five of them gold. Richard Flores was the stand-out competitor from the Los Angeles FrontRunners, winning the men's 5-K 50-59 age division. The San Francisco FrontRunners and the San Francisco Track & Field Club also won several medals.
Greg Carl won a Sansui stereo receiver as the individual who raised the most money (\$1,342 in pledges). Meet director Mark Indihar said \$4,300 of the \$6,224 pledged had been received by the end of the race, and all money is going to the AIDS Fund. Indihar was grateful for the assistance of the many volunteers that helped make the race run smoothly, and added a special note of thanks to Crystal Geyer for donating water and to the many businesses that donated a total of more than \$2,000 in prizes.
Final race results will be mailed to all finishers in two weeks. The top finishers in each age category are listed below. ■
R. Thoman

Festus Regains WCC Crown

The “Comeback Kids” of 18 months ago delivered yet another memorable comeback at West Coast Challenge XI, held here last weekend at the Swedish-American Hall. The coveted trophy is back in San Francisco. Festus Farmlands, after suffering a shocking 9-2 loss to the Four Star of Los Angeles at Friday's opener, returned to defeat the same team 9-4, 9-5 on Sunday. Bill Kazee delivered the coup de grace, and when that final 8 ball sunk, pandemonium broke loose. The Four Star's team captain, Bob Holden, watched grimly as the Farmlands put together a five-game streak to deny his team the distinction of becoming the first to retain the trophy.
The victory is slightly tainted, however. Jack Frohman, one of (Continued on page 29)

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TOM VINDEED

Village Stops Producers

Errors proved to be the difference when the Village posted its 12th win of the season over John Larisa's Producers. Outbit 11-0, the Village made only one error, while the Producers made eight and lost 5-1.

The Vagabond, coming from an impressive tournament in Boston, hung on to defeat the gutsy Cafe Sn. Marcos 14-11. This was one of those not so pretty games, with errors rampant on both sides.

Pat Conlon's Pilsner Inn Penguins played well when the team posted a hard-fought 6-5 win over Chaps. One-run losses were the order of the day for Chaps when Trax edged the team by an 11-10 score.

Amelia's, getting ready for its trip to Milwaukee for the first Women's World Series, downed the Rookies 8-2. Tonight, at Amelia's beginning at 8 p.m., there will be an auction to benefit the team. All proceeds go to help defray the costs of going to the tournament, which will run about \$5,000. Come out and support Amelia's because it has supported all of our fundraisers.

Festus, getting ready for its meeting with the Village, unloaded on Trax 34-4. There were lots of hits and runs when the Rowdies ran its unblemished record to 11-0. Did you notice, Bill Brown and Bob Shore, that I said 11-0?

The Kokpit made a late-season rush towards the championships when it put it all together and thumped the Phone Booth 19-5. Later, at the bar, Richard Hongisto presented the cast of 42nd Street with a proclamation from the city for its tremendous effort in helping to raise \$25,000 for AIDS, of which \$4,000 was raised at the game against the Kokpit. The Gay Softball League offers its support of the proclamation for a job well done.

Art Jackson's Pendulum Pirates spotted Ginger's an early lead, but then came back to defeat Ira's club 16-6. Millie Mays, aka Della, spent this one on the sidelines dreaming of what might have been.

GSL SPARKLES JULY 4TH
Playing in four tournaments



Amelia's celebrated its win over the Rookies at the Village last weekend. (Photo: Rink)

over the July 4th weekend, the GSL came up with several awards.

In Atlanta, the Cafe Sn. Marcos won its first tournament game, as predicted, and also walked off with the true spirit award. Commissioner Rick Brattin informs me that true Southern hospitality was shown throughout the three-day tournament, and everyone had a terrific time.

Long Beach, where I predicted one team would definitely place, the Producers, the Kokpit, and Chaps lost all their six games. Only Chaps came home with an award when they too swept the true spirit award and the team slut award. At least you know the boys on the Chaps team had a good time. All three coaches, Cha Cha—Kokpit, Carl—Chaps, and John—Producers, said it was a very well run tournament, and the banquet very unique. It was held on a terraced Cal State campus, with the back porch of a house used as the stage. N.Y. Strip helped also.

Boston hosted Trax and the

Vagabond, and the Vagabond came home with the laurels in this one.

Dan Carlson's boys swept to a third-place finish, losing two heartbreakers to the eventual champion, Buddies of Boston, by scores of 11-10 and 1-0. Scott Smith won the Most Valuable Defensive Player award, and Steve McInnell was voted most Valuable Offensive Player. Dan said Leon of Hamburger Mary's contributed greatly to the team. As usual, Oly was his terrific self, pitching for the vagabond.

The Village trekked to the upper Mid-West to find a plethora of world series teams competing. The Wreck Room of Milwaukee, Stuff from Kansas City, Redoubt of Chicago, Badlands from New York, and the defending world series champions from Minneapolis, Gay Nineties, were all there. Well, the San Francisco boys did all right by winning two and losing two. One of the losses was to an old friend, Irene, whose Harrods team eliminated the Village 5-4. The victory keeps

Irene's record of never having lost to a San Francisco team in tournament play intact. The best thing that happened at this tournament was that the KC Stuff team was invited. My, my, what a good-looking group — just ask Bobby DeTulio. Hello, Ernie in K.C.

All in all, it was a successful weekend, and now its on to Milwaukee with our two championship teams, who need our support getting there.

Next week all games will be played at Lang Field, at Gough and Golden Gate.

9:30 a.m.: Phone Booth vs. Amelia's and Pilsner Inn vs. Ginger's

11 a.m.: Phone Booth vs. Pilsner Inn and Pendulum vs. Rawhide

12:30 p.m.: Rookies vs. Chaps and Village vs. Festus

2 p.m.: Producers vs. Mary's and Cafe Sn. Marcos vs. Kokpit

3:30 p.m.: Vagabond vs. Trax

COMM. SOFTBALL LEAGUE

RODGER SOTO

Empire and Robins Movin' On

As the second half of the season begins we see the two teams to beat are Rockin' Robins in the Zepp Division and Empire Sales in the McGowan Division.

Walt Long's Rockin' Robins seemed to be a well-oiled defensive machine, with all players on the team doing their part to shut down the Beake Bros. in the best game of the day. Unfortunately, I do not have access to that score sheet, so I cannot say who the hero was to squeak out this 3-2 victory.

Bill Haller's Beake Brothers Electric played their hearts out, first clipping the Cinch 10-4, and have nothing to be ashamed of in their loss to Rockin' Robins. These two teams are in different divisions, so they will not play each other again in regular season play, but I would imagine they would like to see each other in the play-offs.

Mark Gordon's Empire Sales, with the best record in the league (9-1), continued to handily hold on to first place in their division. As mentioned before, after four years in the CSL and playing together in the city league, this team just gets better each year. In their 7-4 victory over Nap's Investigators their shortstop Joe Wetstein led the defensive battle

with some of the best executed double plays since the days of Joey Baretta and Tommy Africa. This young man is definitely looking for a 1985 All-Star Award. Leading the batting was John DiDomenico, who hit a two-run homer over the Lang 2 fence, which is no easy feat. Reliable Russ Zipkin hit a two-run triple and Mark Gordon, who went 3 for 3, also pitched an excellent game.

1985 is definitely the year of blow-outs like never before in CSL history, and on any given day one of the teams are capable of pulling one off. This week it was Benevolent Bunkhouse and the Rowdy Rainbow Cattle Co. Larry Martinez and Peter Storch's Bunkies, without a doubt the soul of the CSL, were out for blood and could do no wrong against the listless Slow Rush/Overflo team. Leading the hitting assault for the Bunkhouse were Paul Cannon and Clark Davies, both going 4 for 4, and Derrick "Lou-Lou" Lamkin shining on third base, playing fired-up ball even with a hang-over.

Carl McMurdo's Rainbow Cattle Co., who have had hard luck with injuries and losses by one or two runs, came out swing-

ing against rookies Ramshead Rustlers with a vengeance. Other than Little John's one big homer, the Rainbow held our new guys both defensively and well as offensively. Leading the hitting for Rainbow were two veterans of the CSL, fine pitcher Bill Leeman, who went 5 for 5, and Peter Kehoe going 4 for 4, hitting full cycle with a single, double, triple, and homer. These two men get awards for longevity alone as Peter started many years ago on the Noah's Ark team and with the Rainbow the rest of the years, and Bill with the Rainbow since they entered the league a good 12 years ago. The quote of the day from Mr. Kehoe after hitting his homerun: "If you live long enough, you'll see just about everything."

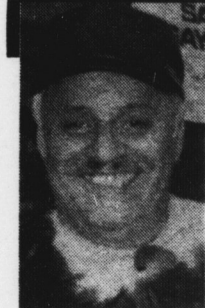
July 21st Games (Balboa Park)

Overflo v. Purple Hayes	10:30 a.m.
Empire v. Beake Bros.	10:30 a.m.
Nap's v. Everett's	12:00 p.m.
Bunkhouse v. Ramshead	12:00 p.m.
Heinbaugh v. Ramshead	1:30 p.m.
Rainbow v. Everett's	1:30 p.m.
Heinbaugh v. Robins	3:00 p.m.
Rainbow v. Cinch	3:00 p.m.

BAY AREA REPORTER B.A.R. BAZAAR

MS. MARCUS

This Year, Let's Make Halloween Count!



Before long, you'll be made aware of a national effort to raise more money for the various AIDS agencies in Gay communities throughout the U.S. A committee is hard at work to raise consciousness, not only in the big cities, but in communities where even the smallest cell of Gays gather. With all the frivolity that prevails from coast to coast on Halloween, the committee feels every single bar, disco, restaurant, bathhouse, and special event would be doing a lot to help fund AIDS programs by adding a single dollar to their admission prices. I'm sure you can visualize or at least estimate how many thousands of dollars could be raised in a single night across the country with this added donation. The amounts, of course, would go to local AIDS groups, and not to any central hierarchy. Unless you're absolutely destitute, a single dollar added to your expenses on Halloween night could be a boon to the coffers of all those dedicated groups of men and women who have volunteered to help those people with AIDS who, now more than ever, need our help, love, and support. Watch for a national campaign regarding this small fee — you'll feel better on the one night of the year that belongs to us. I know you'll all come through — think of it — One dollar can make the difference.



End of an era — The sign over the Brig comes down to make way for the Powerhouse, SofM's newest leather bar. (Photo: Marcus)

While the madness of Gay Pride Week and the 4th of July have passed, that is not to say that the sidewalks have been rolled up. Last week, those

extremely talented guys who comprise Male Entertainment Network (MEN) completed editing the Intl. Mr. Leather Contest, and the video is now available for only \$49.95. The four-hour show has been condensed into one hour in VHS or BETA, and contains the highlights of leatherdom's most prestigious competition. While you're at it, this year's Gay Parade will soon be available, as well as the Mr. Drummer Contest. For the new tape, write to MEN, One United Nations Plaza, San Francisco 94102. Add \$2 for shipping and 6 1/2% tax if you live in California. The video will be shown at Chaps this Friday night, call for time and date.

Last Thursday night, Mr. September for the 1986 Calendar was selected at the SF Eagle's Bare Chest contest. With Jane Dornacker, Law Wilson and David Sarathain serving as judges, they had a considerable task at hand judging the eight hunks who were vying for the \$100 first place and \$50 second place prizes. When all the dust was settled, a young Italian Stallion by the name of Mark Ferrari landed the Mr. September spot on the calendar, followed by Christian Andrew, a leathery stud who hasn't given up and will try again. Mr. Ferrari, by the way, is featured in the August '85 issue of Mandate Magazine in a photo layout by M. Newman wherein Ferrari shows considerable talent in pricking party balloons.

Friday night the SF Tap Troupe and the Vocal Minority showed its moxie when they opened their Sneak Preview

16th and Mission. Considering the limitations of the small stage, the two groups managed to give a nonstop performance that had the audience leaping out of its seats more than once. With all due respect to all the other members of the cast, Molly Breen (playing the hat-check girl jilted for another man by her boyfriend) stood out with a magnificent rendition of "How Long Has This Been Going On?" The bittersweet scenario highlighted Breen's considerable zappo voice that even the word "belting" doesn't adequately describe. Men Behind Bars producers Jim Cvitanich and Mark Abramson will be in this weekend's au-

dience, with high hopes of finding a female singer for MBB III. The Tap Troupe gets better and better with each production and the Vocal Minority, well, they're the tops! Don't miss this one!

The next Bare Chest contest to name Mr. October '86 takes place next Thursday, July 25. Don't tell anyone I told you, but Wilkes Bashford will be one of the judges! Only two more contests to name Mr. Nov. and Mr. Dec. Take place in August, so tan your tits and jump into the fray.

Speaking of calendars, the (Continued on next page)

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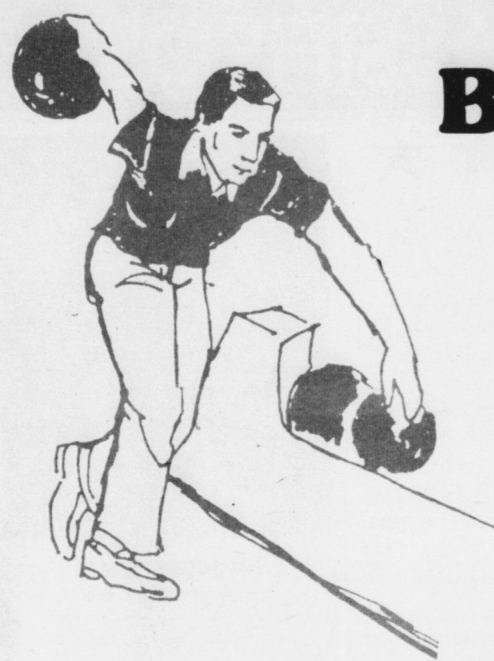
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BOWLING IS ON THE RISE

Try one of the BEST Gay Leagues in San Francisco

Monday Community League

The league bowls on Mondays at 8:45pm — THIS IS THE OLDEST GAY BOWLING LEAGUE IN S.F. Cost of bowling is \$8.00 per week — League will start on October 14th — 5 bowlers to a team.

Bonanza 300 League

The league bowls on Mondays at 8:45pm — EVERY MEMBER OF THIS LEAGUE WILL RECEIVE A BONANZA 300 BOWLING BALL, BOWLING SHOES AND A BOWLING BAG AT NO EXTRA COST. EVERYTHING IS INCLUDED IN LEAGUE FEES — Cost is \$9.00 per week — League will start on September 23rd — 5 bowlers to a team.

Tuesday Community League

The league bowls on Tuesdays at 8:30pm — THIS LEAGUE IS FOR THE MORE SERIOUS MINDED BOWLER. THERE IS NO HANDICAP BUT AS LONG AS YOU HAVE AN AVERAGE FROM ANOTHER LEAGUE NO MATTER WHAT THE AVERAGE IS YOU CAN BOWL IN THIS LEAGUE — Cost of bowling is \$10.00 per week — League starts bowling on September 23rd — 5 bowlers to a team.

Wednesday Community League

The league bowls on Wednesdays at 8:45pm — THIS WEEK'S MOST POPULAR DAY FOR BOWLING. THIS LEAGUE FILLS FAST — Cost of bowling is \$7.50 per week — League starts bowling on October 9th — 5 bowlers to a team.

Thursday AFTERNOON Community League

This league bowls on Thursday AFTERNOONS at 1:00pm — THE ONLY WEEKDAY LEAGUE IN S.F. Cost of bowling is \$5.50 per week — League starts bowling on October 10th — 3 bowlers to a team.

Mexico Vacation League

The league bowls on Fridays at 7:00pm — HERE'S A LEAGUE WHERE YOU GET A TRIP TO MEXICO AT THE END OF THE SEASON (Trip will be in June of 1986) MEXICO TRIP IS INCLUDED IN YOUR LEAGUE FEES — There is nothing extra to pay — Cost of bowling is \$17.50 per week (includes trip to Mexico) — League starts bowling on September 6th — 4 bowlers to a team.

Sunday Reno League

This league bowls on Sundays at 6:00pm — IN THIS LEAGUE EVERYONE GOES TO RENO AT SEASON'S END (Reno Trip is in May). COST OF THE RENO TRIP IS INCLUDED IN LEAGUE FEES. Cost of bowling is \$10.00 per week — League starts bowling on October 13th — 4 bowlers to a team.

YOU DO NOT HAVE TO BE AN EXPERIENCED BOWLER TO JOIN ONE OF THESE LEAGUES — THE EMPHASIS IS ON FUN!

FOR INDIVIDUAL & TEAM SIGN-UPS CONTACT:
Terry Kaplan at JAPANTOWN BOWL, 921-6200

BAY AREA REPORTER

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TELEPHONE: 415/861-5019

IN THIS ISSUE

DRUG-ABUSE agency for Gays is being pushed by Mayor Feinstein. But the Mayor is having the same results as other proponents: zero. Charlie Linebarger peaks into the city's drug-abuse fund and finds where most of the money is headed—and has a good question about why. **Page 3.**

SNIDE ASIDE about Gay hostages stirs controversy at the *Examiner*. Everybody associated with the anti-Gay item has repudiated it, except, of course, the columnist. **Page 5.**

A CLOSE-UP on the media examines how coverage of Gay events can split the Gay community. The dynamics of the media and us are examined in the first of a two-part series by Lisa Rafel beginning on **page 13.**

CYCLE CRASH near Guerneville is blamed on anti-Gay driver who drove two men off the road. But the cops dispute the story—and say they'll charge the two men who were injured. Will Snyder has the details in **Greater Bay, Page 17.**

Hudson Story: New Dimension To AIDS Crisis

Star's Illness Brings Issue to Personal Level

by Allen White

The human reality of AIDS entered America's living rooms for the first time this week. On Tuesday the rest of the nation faced some of the shock, fear and grief which those in the Gay community have known for three years. It came as television and radio programs blared the news that actor Rock Hudson may have AIDS.

Until this week AIDS was a medical issue or a political issue—and an issue which could be ignored by most of the nation. But with the fatal disease now linked to one of America's most admired movie stars—the quintessential leading man—the AIDS epidemic for the first time took on a personal and emotional dimension.

The story itself was shrouded in confusion—some of it, perhaps, created on purpose. Early in the week the official word was that Hudson had inoperable liver cancer. But on Wednesday in Paris, doctors at a press conference denied that Hudson had liver cancer.

The superstar was in Paris seeking help at the Institut Pasteur, the world's foremost AIDS research hospital. It is the Institut Pasteur which first discovered the virus which causes AIDS, in 1983, and it is to Paris that Americans who can afford it travel for the most up-to-date experimental treatments.

POWERFUL STATEMENT

Hudson may make a stronger statement in his dying than he ever made in his distinguished career as an actor. His publicity office couched all announcements and publicity releases in the framework of speculation that imply he has AIDS.

In the world of Hollywood, perception can be as strong as the truth. Within hours of an announcement Tuesday by his personal publicity manager, Dale

Olson, that the actor was suffering from inoperable liver cancer, the conclusion had also been made that Hudson had AIDS. It was quickly concluded when the publicity agent mentioned AIDS as a remote possibility in his statement.

Reports early this week contradicted each other. Some said his condition is not diagnosed as AIDS, others said it was a certainty and others said he suffered from none of the conditions which are attributed to his declining health.

As these reports continue to be released, the entertainment industry, and the public it serves, has been forced to acknowledge the existence and the social dynamics of the disease. Though rumors have surfaced in recent weeks regarding other personalities who might be suffering from AIDS, Rock Hudson becomes one of the first true superstars who has publicly been tied to the disease.

Talking with representatives of Rock Hudson at his publicity agency, Rogers & Cowen in Los

B.A.R. INTERVIEW



Jack McCarty and Victor Amburgy: the terror and the fame has passed, but recollections of the ordeal remain. (Photo: Rink)

2 Gay Hostages Recount Ordeal

Fear and Loathing in Beirut; Fame and Relief at Home

by Allen White

TWA flight 847 departed Athens, Greece promptly at 9 a.m., June 14, headed for Rome. For Jack McCarty and Vic Amburgy it was the latest link in their trip around the world. Their tour began Jan. 3 as they headed West from San Francisco to the Fiji Islands. The flight and the next month would place them and the flight in the pages of history in the chapter called "International Terrorism."

The incident began shortly after takeoff as the plane was making its ascent. Two men began screaming and running up the aisle of the small Boeing 727 jetliner. Jack McCarty remembers thinking it was a yelling match between two people from that area. His thought changed when he saw a gun being raised high in the air by one of the hijackers.

(Continued on page 5)

(Continued on page 4)



'Be Yourself' Is the Lesson At NY's Harvey Milk School

Director Talks About Program and Students At Manhattan's History-Making High School

by Allen White

There really is a Harvey Milk School in New York City. One of those responsible for the school is Joyce Hunter.

Hunter is a program director at the Institute for the Protection of Lesbian and Gay Youth (IPLGY) in New York City. The Harvey Milk School is the educational arm of the private, nonprofit social service agency. The school is fully accredited by the New York City School system. The city's school system sets the curriculum, provides the teachers and at graduation time, issues a high school diploma.

(Continued on page 2)